

# University Musical Society

of the University of Michigan

2001 Fall Season

## Event Program Book

Saturday, December 1 through Thursday, December 13, 2001

### General Information

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of three to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

### While in the Auditorium

**Starting Time** Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

**Cameras and recording equipment** are prohibited in the auditorium.

If you have a question, ask your usher. They are here to help.

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **electronic-beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers** should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 734.763.1131.

In the interests of saving both dollars and the environment, please retain this program book and return with it when you attend other UMS performances included in this edition. Thank you for your help.

### Handel's *Messiah*

5

Saturday, December 1, 8:00pm

Sunday, December 2, 2:00pm

Hill Auditorium

### Kirov Orchestra of the Mariinsky Theatre

25

Wednesday, December 5, 8:00pm

Hill Auditorium

### Les Arts Florissants

37

Thursday, December 13, 8:00pm

St. Francis of Assisi Catholic Church





## *Dear Friends,*

As the holidays approach, I find myself looking back on the fall season. My mind keeps going back to a day that seems to be ages ago: Monday, September 10. On Monday, September 10, I was in New York City for a series of meetings with two of my UMS colleagues. We “made the rounds” to the Ford Foundation, Wallace-Reader’s Digest Funds and Doris Duke Charitable Foundation, and also spent time with close friends of UMS to discuss new projects and opportunities. Everywhere we went, we were greeted warmly and with great respect, and I left Manhattan filled with pride in our programs and excitement about our future.

I arrived at LaGuardia Airport Monday evening to find that most flights had been cancelled due to bad weather. But at least one flight was still flying, and it was going to Detroit, and I was able to get a seat on it. It was a wonderful ending to a wonderful day.

Then came September 11th.

As I stood in the lobby of the Michigan League on September 11 watching the horrible events unfold on the large television screen, I was grateful for two things: that I had been able to leave New York the night before, and that I worked in the arts, a form of human expression that would be called upon as never before to sustain us through unsettled times. As the magnitude of the tragedies became apparent, I also began to wonder about the impact the attacks would have on UMS. “How,” I asked myself, “would they affect what we do and how we do it?”

Indeed, the events of September 11 have had an impact on our events. Some artists have cancelled performances, but fortunately others have stepped in and brought their inspiring talents to our stages. Uncertainty has grown, but so has public recognition of the importance of the arts as an expression of the best of humanity. And through it all, audiences have responded to our performances with unrestrained enthusiasm, and we on the UMS staff have approached our work with a heightened dedication to the arts.

But we have not been alone in our dedication. It is the thousands of donors who step forward each year—and those who have responded generously to our requests for support this fall—who make our artistic and educational programs possible. To those of you who are members of UMS, we extend our deepest appreciation. To those who would like to help us bring the arts to our community, we invite you to join UMS. And to all of you, we send a warm welcome to this performance and our best wishes for the holiday season. We hope that you enjoy this concert, that you will find it uplifting, and that we will see you often in 2002.

Sincerely,

A handwritten signature in cursive script that reads "Christina Thoburn". The signature is written in dark ink on a light background.

Christina Thoburn

*Director of Development*



# UMS Educational Literary Chamber Study Clubs

All UMS educational activities are free and open to the public unless otherwise noted (\$). Please visit [www.ums.org](http://www.ums.org) for complete details and updates.

As part of this unique series, UMS Education has planned five new events to complement our Literary Chamber presentations throughout the Winter 2002 Season. Led by local experts, these evenings of lecture and discussion will take participants deeper into the texts and music featured in this series.

## Study Club #1

### **Brentano String Quartet and Mark Strand**

*Tuesday, January 8, 7:00 p.m.*  
Vandenberg Room, Second Floor, Michigan League. Poet Mark Strand was commissioned to write new poetry to be recited between movements of Haydn's *Seven Last Words of Christ*. Richard Tillanghast, U-M Professor of English, and Ralph Williams, U-M Professor of English, will lead a discussion on Strand's new and existing poetry, as well as take closer look at the meaning and symbolism of Christ's last words.

## Study Club #2

### **Da Camera of Houston: Marcel Proust's Paris**

*Tuesday, January 22, 7:00 p.m.*  
Vandenberg Room, Second Floor, Michigan League. Marcel Muller, Professor Emeritus in the U-M Department of Romance Languages and local Proust expert, will lead a discussion on excerpts from *Swann's Way* and *Within a Budding Grove* from Proust's monumental work *Remembrance of Things Past*. Both excerpts are featured in the performance and are contrasted with musical work by Fauré, Debussy, Franck, and Hahn.

## Study Club #3

### **From the Diary of Sally Hemmings**

*Tuesday, February 5, 7:00 p.m.*  
Hussey Room, Second Floor, Michigan League. Composer William Bolcom invited playwright Sandra Seaton to develop the texts featured in the performance of *From the Diary of Sally Hemmings*. Dr. Seaton, Professor of English, Central Michigan University, will lead a discussion of the complete texts developed for this performance as well as an examination of other source material used by her to create this musical portrait of Sally Hemmings.

## Study Club #4

### **Da Camera of Houston: Epigraph for a Condemned Book**

*Tuesday, March 12, 7:00 p.m.*  
Koessler Room, Third Floor, Michigan League. Charles Baudelaire's masterpiece, *Flowers of Evil*, was censored upon publication in mid-nineteenth-century Paris. Ross Chambers, U-M Marvin Felheim Distinguished Professor of French and Comparative Literature and nineteenth-century French literature expert, will lead a discussion on *Flowers of Evil* as well as on other important literary texts of this time.

## Study Club #5

### **Takács Quartet and Robert Pinsky**

#### **All the World for Love**

*Tuesday, April 2, 7:00 p.m.*  
Vandenberg Room, Second Floor, Michigan League. Julie Ellison, U-M Professor of English and Director of Imagining America, will lead a discussion about the love poetry featured in the performance as well as the work of Robert Pinsky. Poems will be drawn from the work of Edward Arlington Robinson, John Donne, Emily Dickinson, William Carlos Williams, Ben Jonson, Robert Frost, Virgil, William Butler Yeats, Louise Glück and Robert Pinsky.

To participate in the UMS Literary Chamber Study Clubs, please register with Dichondra Johnson at 734.615.6739 or [drjohnso@umich.edu](mailto:drjohnso@umich.edu).

Limited enrollment will be available for each study club.





*As we pray for  
God to Bless America,  
let us also, with thankful hearts,  
celebrate the Birth and Life  
of our Lord Jesus Christ  
with this beautiful rendition of  
Handel's Messiah.*

*Carl and Isabelle Brauer*



## **Brahms' German Requiem**

UMS Choral Union

Ann Arbor Symphony Orchestra


Thomas Sheets conductor

Friday, March 29, 8:30 pm

Hill Auditorium

The 2000-2001 UMS season included performances of two great Requiems, those monumental works by Verdi and Berlioz. This season, a third beloved Requiem joins the annals of UMS history, Brahms' German Requiem. This special performance of the composer's greatest vocal work and his first orchestral score to receive wide-spread praise will be held on Good Friday, with the UMS Choral Union and Ann Arbor Symphony Orchestra performing.

*Presented with the generous support of Jim and Millie Irwin.*

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**UMS**  
*and*  
**Carl and**  
**Isabelle Brauer**  
*present*

*George Frideric Handel's*

# Messiah

UMS CHORAL UNION  
ANN ARBOR SYMPHONY ORCHESTRA  
THOMAS SHEETS, *Conductor*

Linda Mabbs, *Soprano*  
Susan Platts, *Mezzo-Soprano*  
Christopher Pfund, *Tenor*  
Eric Owens, *Bass-baritone*  
Edward Parmentier, *Harpichord*  
Janice Beck, *Organ*

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## Program

Saturday Evening, December 1, 2001 at 8:00  
Sunday Afternoon, December 2, 2001 at 2:00  
Hill Auditorium, Ann Arbor, Michigan



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Twenty-third and  
Twenty-fourth  
Performances  
of the 123rd Season

Seventh Annual  
Michigan Favorites  
Series

*The photographing or  
sound recording of this  
concert or possession of  
any device for such pho-  
tographing or sound  
recording is prohibited.*

This performance is presented with the generous support of Carl and Isabelle Brauer.

Tune into Michigan Radio, WUOM 97.1 FM, on Christmas Eve, December 24, 2001 for a special tape-delayed broadcast of this performance.

The floral art for this performance is provided by Cherie Rehkopf and John Ozga of Fine Flowers, Belleville, Michigan.

Ms. Mabbs appears by arrangement with Herbert Barrett Management, Inc.

Ms. Platts appears by arrangement with Matthew Sprizzo.

Mr. Pfund appears by arrangement with Thea Dispeker Inc.

Mr. Owens appears by arrangement with IMG Artists, Ltd.

**Large print programs are available upon request.**



# Messiah

George Frideric Handel

*Born on February 23, 1685 in Halle, Germany  
Died on April 14, 1759 in London*

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

Since the first performances in 1742, generations of musicians have adapted Handel's *Messiah* to suit the changing tastes of fashion and function. The small ensembles Handel conducted himself had around twenty singers and an equal number of instrumental players, but even before the end of the eighteenth century much larger ensembles were performing the work. By the mid-nineteenth century, when the appeal of the spectacle sometimes outweighed the demands of musical integrity, singers and instrumentalists for a single performance would often number in the several thousands. But the size of the ensemble wasn't the only variable. Mozart re-orchestrated Handel's score in 1789, adding extra parts for woodwinds to give the orchestral writing richer harmonies and a more varied timbre. Sir Arthur Sullivan and Eugene Goossens likewise made their own arrangements of the orchestral parts, updating the work for their respective audiences. And in 1993, a popular recording of excerpts from *Messiah* titled *A Soulful Celebration* brought together Stevie Wonder, Quincy Jones, Al Jarreau, the Boys Choir of Harlem, and others in a gospel-

style interpretation of Handel's music. The diversity of performance styles and enthusiastic responses to this oratorio over the centuries testify to its immense popularity.

The oratorio as a musical genre originated during the seventeenth century in the churches and monasteries of Italy. In the Oratory (a side chapel found in many consecrated buildings), the theatrical presentation of vocal music on a sacred topic was an adjunct to the liturgy of the Church. But by 1700, oratorios were being performed in private chapels and palaces as a form of entertainment, and had taken on the now-standard characteristics of a sung drama on sacred texts, without staging or costumes.

Handel composed several oratorios early in his career, including some in Italian—*Il Trionfo del Tempo e del Disinganno* and *La Resurrezione*—and the later English-language works *Esther*, *Deborah*, and *Athalia*. But after the collapse of his operatic ventures in London around 1740, Handel devoted himself to the oratorio as a form in which he could combine his flair for dramatic vocal writing and his experience as a composer of sacred, devotional music. With these later oratorios Handel eventually won back the esteem of the London critics, and secured a phenomenal public following that would ensure his future success and reputation.

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 22 August 1741, and completed it twenty-four 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 nineteenth century perpetuated all sorts of legends regarding the composition of *Messiah*. An often-repeated story relates how Handel’s servant found him sobbing with emotion while writing the famous “Hallelujah Chorus,” and the composer claiming, “I did think I did see all Heaven before me and the great God Himself.” Supposedly Handel often left his meals untouched during this compositional period, in an apparent display of devotional fasting and monastic self-denial. Present-day historians more familiar with Handel’s life and religious views tend to downplay these stories. It’s been suggested that if Handel did indeed have visions of Heaven while he composed *Messiah*, then it was only in the same manner in which he visualized the

Roman pantheon of gods while he composed his opera *Semele*. Handel’s religious faith was sincere, but tended to be practical rather than mystical.

Handel was also not a native English-speaker, and examples of awkward text-setting in *Messiah* demonstrate some idiosyncrasies in his English declamation. He set the word “were” as if it had two syllables, and “surely” with three syllables. In the bass aria, “The trumpet shall sound,” Handel originally declaimed “incorruptible” with emphasis on the second and fourth syllables. While these can be corrected by the editor of the score or the singer in performance, sometimes Handel placed rhythmic accents on the wrong words entirely. Yet they are so familiar to us now that we don’t hear them as unusual: “For unto us a Child is born,” or “Come unto Him, ye that are heavy laden.”

The first public performance of *Messiah* took place in Dublin, Ireland, on 13 April 1742. As this was to be a benefit performance for charity, the ladies were asked not to wear hoop dresses, and the men to leave their swords at home, in order to accommodate more people in the hall. *Messiah* was an unqualified success in Dublin; Handel had worked for months preparing his chorus and orchestra, and brought in some of the finest solo singers from England. The alto soloist in particular sang so affectingly that after one aria an audience member exclaimed from his chair, “Woman, for this, be all thy sins forgiven.” But when Handel took *Messiah* to London the following season, it received a chilly reception. Even though King George II attended the first performance at Covent Garden Theatre (and, it is claimed, initiated the tradition of standing for the “Hallelujah Chorus”), London audiences found its contemplative texts lacking in drama and narrative action, and it closed after only three performances. Some clergy considered the theatre in general a den of iniquity and certainly no place for a work on such a sacred



topic (Handel couldn't win—when it was scheduled to be performed in Westminster Abbey, other members of the clergy declared it sacrilege for a public entertainment to take place in a consecrated church). And Jennens, the librettist, wasn't entirely pleased with what Handel had done to his texts. After initially voicing his thorough disappointment with the work, Jennens later declared Handel's composition "a fine Entertainment, tho' not near so good as he might and ought to have done." It wasn't until 1750, when another performance for charity was staged at the Foundling Hospital in London, that English audiences took *Messiah* to their hearts, and yearly performances at the hospital from that time on established the lasting popularity of both the work and its composer. Upon Handel's death in 1759, he willed his score and parts for *Messiah* to the Foundling Hospital in a charitable gesture of gratitude.

The tradition of performing *Messiah* at Christmas began later in the eighteenth 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 United States on Christmas Day—establishing a tradition that continues to the present. The University Musical Society 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.*



# Part I

- 1 **Sinfonia**
- 2 **Arioso**  
*Isaiah 40: 1*  
*Isaiah 40: 2*  
*Isaiah 40: 3*
- 3 **Air**  
*Isaiah 40: 4*
- 4 **Chorus**  
*Isaiah 40: 5*
- 5 **Accompanied recitative**  
*Haggai 2: 6*  
*Haggai 2: 7*  
*Malachi 3: 1*
- 6 **Air**  
*Malachi 3: 2*
- 7 **Chorus**  
*Malachi 3: 3*
- 8 **Recitative**  
*Isaiah 7: 14*
- 9 **Air and Chorus**  
*Isaiah 40: 9*  
  
*Isaiah 60: 1*
- Mr. Pfund**  
 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.
- Mr. Pfund**  
 Every valley shall be exalted, and every mountain and hill . . . made low: the crooked . . . straight, and the rough places plain:
- 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.
- Mr. Owens**  
 . . . thus saith the Lord of hosts: Yet once, . . . a little while, and I will shake the heavens and the earth, the sea and the dry land; 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.
- Mr. Owens**  
 But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire, . . .
- . . . and he shall purify the sons of Levi, . . . that they may offer unto the Lord an offering in righteousness.
- Ms. Platts**  
 Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel, "God-with-us."
- Ms. Platts**  
 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!  
 Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.



- 10 Arioso**  
*Isaiah 60: 2*
- Mr. Owens**  
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**  
*Isaiah 9: 2*
- Mr. Owens**  
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**  
*Luke 2: 8*
- Ms. Mabbs**  
. . . there were . . . shepherds abiding in the field, keeping watch over their flock by night.
- 15 Arioso**  
*Luke 2: 9*
- Ms. Mabbs**  
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. Mabbs**  
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 saviour, which is Christ the Lord.
- 17 Arioso**  
*Luke 2: 13*
- Ms. Mabbs**  
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. Mabbs**  
Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Saviour, . . .  
. . . and he shall speak peace unto the heathen: . . .



**20 Recitative***Isaiah 35: 5**Isaiah 35: 6***Ms. Platts**

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**Matthew 11: 28**Matthew 11: 29***Ms. Platts and Ms. Mabbs**

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.

Come unto him, all ye that labour 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 burthen is light.

## I N T E R M I S S I O N

*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. Platts**

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. Pfund**  
All they that see him laugh him to scorn: they shoot our  
their lips, and shake their heads, saying:
- 28 **Chorus**  
*Psalm 22: 8* He trusted in God that he would deliver him: let him deliver  
him, if he delight in him.
- 29 **Accompanied recitative** **Mr. Pfund**  
*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. Pfund**  
*Lamentations 1: 12* . . . Behold and see if there be any sorrow like unto his sorrow . . .
- 31 **Accompanied recitative** **Mr. Pfund**  
*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. Pfund**  
*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. Pfund**  
*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. Platts**  
*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.
- 37 **Chorus**  
*Psalm 68: 11* The Lord gave the word: great was the company of the preachers.



- 38 **Air**  
*Isaiah 52: 7*  
**Ms. Mabbs**  
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**  
*Psalm 2: 1*  
**Mr. Owens**  
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**  
*Psalm 2: 4*  
**Mr. Pfund**  
He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.
- 43 **Air**  
*Psalm 2: 9*  
**Mr. Pfund**  
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*  
*Revelation 11: 15*  
*Revelation 19: 16*  
Hallelujah: for the Lord God omnipotent reigneth.  
. . . The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.  
. . . King of Kings, and Lord of Lords.

*You are invited to join the 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*  
**Ms. Mabbs**  
I know that my redeemer liveth, and that he shall stand at the latter day upon the earth.  
*Job 19: 26*  
And though . . . worms destroy this body, yet in my flesh shall I see God.  
*I Corinthians 15: 20*  
For now is Christ risen from the dead, . . . the first fruits of them that sleep.



- 46 Chorus**  
*I Corinthians 15: 21* . . . since by man came death, by man came also the resurrection of the dead.  
*I Corinthians 15: 22* For as in Adam all die, even so in Christ shall all be made alive.
- 47 Accompanied recitative Mr. Owens**  
*I Corinthians 15: 51* Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed,  
*I Corinthians 15: 52* In a moment, in the twinkling of an eye, at the last trumpet:
- 48 Air Mr. Owens**  
*I Corinthians 15: 52* . . . the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.  
*I Corinthians 15: 53* For this corruptible must put on incorruption, and this mortal must put on immortality.
- 49 Recitative Ms. Platts**  
*I Corinthians 15: 54* . . . then shall be brought to pass the saying that is written, Death is swallowed up in victory.
- 50 Duet Ms. Platts and Mr. Pfund**  
*I Corinthians 15: 55* O death, where is thy sting? O grave, where is thy victory?  
*I Corinthians 15: 56* The sting of death is sin; and the strength of sin is the law.
- 51 Chorus**  
*I Corinthians 15: 57* But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
- 52 Air Ms. Mabbs**  
*Romans 8: 31* If God be for us, who can be against us?  
*Romans 8: 33* 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 honour, and glory, and blessing.  
*Revelation 5: 13* . . . Blessing, and honour, . . . glory, and power, be unto him that sitteth upon the throne, and unto the Lamb for ever and ever.  
 Amen.

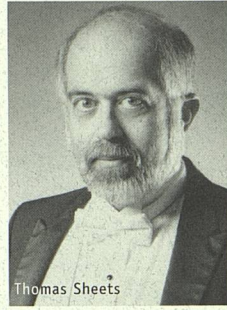


**T**homas Sheets is an accomplished conductor whose work with community choruses, academic institutions and opera companies has received widespread acclaim.

Mr. Sheets is Music Director of the 150-voice Choral Union, based in Ann Arbor under the aegis of the University Musical Society (UMS). Following his appointment to that position in 1993, the Choral Union began performing on a regular basis with the Detroit Symphony Orchestra (DSO). In the past seven seasons, he has prepared the Choral Union for several notable performances given by the DSO under the direction of Neeme Järvi, Jerzy Semkow, Gennady Rozhdestvensky and John Adams. He also prepared the chorus for its first major recording, Tchaikovsky's *The Snow Maiden*, conducted by Maestro Järvi with the DSO and released internationally by Chandos, Ltd.

Before moving to Ann Arbor, Mr. Sheets was Associate Conductor of two prominent Southern California choruses, the William Hall Chorale and the Master Chorale of Orange County, both conducted by his mentor, the distinguished choral conductor William Hall. During that time, he assisted in preparing all the major choral/orchestral works in the current international repertoire, in some instances for performances led by Robert Shaw, Jorge Mester, Joann Faletta and Michael Tilson-Thomas. As chorusmaster in 1988 for Long Beach Opera's highly-acclaimed American première of Szymanowski's *King Roger*, his efforts on behalf of the chorus received accolades from critics on four continents. He was engaged in the same role in 1992 for that company's *avant-garde* staging of *Simon Boccanegra*, where the chorus again received singular plaudits.

During the 2001/2002 season, Mr. Sheets will conduct the Ann Arbor Symphony Orchestra and the UMS Choral Union in performance of Brahms' *Ein deutsches*



*Requiem* in Hill Auditorium and in two performances of Handel's *Messiah*. Additionally, Mr. Sheets will prepare the Choral Union for performance of Ives' *Symphony No. 4* with Michael Tilson-Thomas and the San

Francisco Symphony Orchestra. During the 1996/1997 season, Mr. Sheets made his debut with the Toledo Symphony in two performances of Bach's *Mass in b minor*. During the 1997/1998 season, Mr. Sheets conducted the Choral Union and the Ann Arbor Symphony Orchestra in performances of *Messiah* and Mendelssohn's *Elijah* in Ann Arbor's famed Hill Auditorium. In the 1998/1999 season, he conducted an acclaimed performance of Bach's monumental *St. Matthew Passion* at the historic Fort Street Presbyterian Church of Detroit. During the 1999/2000 season, he conducted Haydn's *The Creation* with the Jackson Chorale and Orchestra, and led another performance of Bach's *St. Matthew Passion* with the UMS Choral Union and the Ann Arbor Symphony Orchestra.

In the 2000/2001 season, Mr. Sheets conducted the Kodály *Missa brevis* and Brahms' *Liebeslieder Walzer* with the Jackson Chorale, and two performances of *Messiah* with the Ann Arbor Symphony Orchestra. Later in the year, he led the Jackson Chorale and Orchestra in the Mozart *Requiem* and the Beethoven *Fantasy for Piano, Chorus and Orchestra*, and concluded the season with the Choral Union and the Greater Lansing Symphony Orchestra in a performance of Berlioz' *Requiem* in Hill Auditorium.

Thomas Sheets is a graduate of Chapman University and CSU Fullerton, and received the degree Doctor of Musical Arts from the University of Southern California. He has held appointments as Director of Choral



Activities at several colleges and universities, serving now in that capacity at Oakland Community College in Farmington, Michigan; he also teaches graduate choral music classes at Wayne State University. A church musician for thirty years, he is employed as Director of Music at First United Methodist Church in Ann Arbor. Dr. Sheets is a frequent conference leader and clinician; his editions of choral music are published by Augsburg-Fortress, and he is a regular contributor of articles on choral music performance.

*These weekend's performances mark the ninth year that Thomas Sheets has conducted Handel's Messiah under UMS auspices. This weekend's performances mark Thomas Sheets' nineteenth and twentieth appearances under UMS auspices.*

The elegant American soprano **Linda Mabbs** has been acclaimed for her excellence in oratorio, opera, and recital. *The Chicago Tribune* has hailed her as displaying "stunning agility and control, purity and richness of tone," while the *Chicago Sun-Times* has praised her "voice of unusual warmth and beauty." *The Washington Post* cited her 1997 world-première recording of Argento's *Miss Havisham's Wedding Night* on Koch International as "the most brilliant opera recording" of the year.

Her engagements in the 2001/2002 season include performances of the Marschallin in *Der Rosenkavalier* with Opera Carolina; an appearance at the Prague Autumn Festival performing works of Barber and Schubert; and her return to the Berkshire Choral Festival as soloist in the Fauré *Requiem* and Haydn's *Kleine Orgelmesse*. In the 2000/2001 season Ms. Mabbs sings Mozart's *Mass in C* with the Dallas Symphony Orchestra; Mahler's *Symphony No. 2* with the Florida West Coast Symphony Orchestra, Mahler's



*Symphony No. 4* with the Arlington Symphony, Strauss' *Four Last Songs* with the Pasadena Symphony, Mahler's *Symphony No. 2* with the Royal Concertgebouw Orchestra, and Verdi's *Sul fil d'un*

*soffio etesio* from *Falstaff* with the National Symphony with Maestro Leonard Slatkin conducting.

In the 1999/2000 season Ms. Mabbs sang Mahler's *Symphony No. 8* with the Royal Concertgebouw Orchestra, the Dallas Symphony, and the Vancouver Symphony; returned to the Bilbao Orkestra Sinfonikoa for Mendelssohn's *Symphony No. 2*; sang Vivaldi's *Gloria* and *Magnificat* with the National Symphony Orchestra; and gave a recital tour of the People's Republic of China. She also sang Bach's *Magnificat* with the Chautauqua Symphony and his *Mass in b minor* with the Billings Symphony. In the 1998/99 season she sang Beethoven's *Missa Solemnis* with the Columbus Symphony Orchestra; Mahler's *Symphony No. 8* with the Bilbao Orkestra Sinfonikoa; the title role in Holst's *Savitri* with the Twentieth Century Consort; Haydn's *The Creation* with the Baltimore Choral Society; and Strauss' *Four Last Songs* with the Fairfax Symphony. She spent the summer of 1998 performing at the Marlboro Festival.

In recent seasons Linda Mabbs has debuted with New York City Opera as the Marschallin in *Der Rosenkavalier* and has sung Madame de Rosemond in Susa's *The Dangerous Liaisons* with the Washington Opera. Recent orchestral engagements include appearances as soloist in Haydn's *Harmoniemesse* with the Saint Louis Symphony; in Brahms' *Ein Deutsches Requiem* with the Columbus Symphony;



and in Handel's *Ode for St. Cecilia's Day* with both Music of the Baroque in Chicago and the Washington Chamber Symphony. She has performed Hindemith's *Die Serenaden* with the Guarneri String Quartet, and Shostakovich's *Seven Romances on Poems of Alexander Blok* with the Twentieth Century Consort; Orff's *Carmina Burana* with Cleveland/San Jose Ballet; and an evening of Viennese arias with the Baltimore Symphony.

Linda Mabbs has sung under esteemed conductors as Sir Georg Solti, Riccardo Chailly, Sir Neville Marriner, Robert Shaw, Leonard Slatkin, and Mstislav Rostropovich. She has sung recitals on four continents, and while at the Britten-Pears School for Advanced Musical Studies in England appeared in recital with Sir Peter Pears, with whom she prepared the American première of Britten's *Cabaret Songs*. Robert Hanson composed his *Songs of America* especially for Ms. Mabbs. Her vast operatic repertoire includes roles ranging from Handel's heroines and Dido in *Dido and Aeneas* to the Countess in both *Le nozze di Figaro* and *Capriccio*.

*This weekend's performances of Handel's Messiah mark Linda Mabbs' debut appearances under UMS auspices.*

The young Canadian **Susan Platts** is renowned for the intense personal involvement, assured musicality and remarkable range of coloration she brings to a seamlessly beautiful mezzo-soprano voice. Though her repertoire embraces nearly all literature composed for alto and mezzo-soprano, she is particularly acclaimed for her Mahler and Bach interpretations.

Ms. Platts' current engagements include Mahler's *Rückertlieder* with the Vancouver Symphony under Music Director Bramwell

Tovey; the Bach *Mass in b minor* with Bernard Labadie and Les Violons du Roy in Québec and Montréal; Prokofiev's *Alexander Nevsky* with the Kansas City Symphony under Music Director Anne Manson; Scriabin's *Symphony No. 1* with the Baltimore Symphony/Dmitri Kitaenko; the Verdi *Requiem* with the San Antonio Symphony/Christopher Wilkins; and Mahler's *Symphony No. 2* with Gilbert Kaplan conducting the Santa Barbara



Symphony. Her festival invitations include the Oregon Bach Festival (performances of the Verdi *Requiem* and *Messa per Rossini*, Bach Cantatas and *Magnificat*, all conducted by Helmuth Rilling), New York's Bard Festival

(Chausson's *Chansons perpétuelle* and Debussy's *La damoiselle élue*) and the Florida Philharmonic's "Beethoven by the Beach Festival" (performances of *Symphony No. 9* and *Mass in C*, Music Director James Judd conducting). In addition she performs Debussy's *Le Martyre de Saint Sébastien* with the Orchestre de Paris under Christoph Eschenbach.

In addition to the conductors cited above, Ms. Platts' collaborators include, Jeffrey Kahane, Jahja Ling, Jukka-Pekka Saraste, Peter Schreier and Hugh Wolff; appearing with the Cleveland Orchestra, Pittsburgh, Ann Arbor and Charlotte Symphonies; Los Angeles Chamber Orchestra and nearly all the major Canadian orchestras and ensembles. Ms. Platts' teachers include Christa Ludwig and Alexandra Browning.

*This weekend's performances of Handel's Messiah mark Susan Platts' second and third appearances under UMS auspices.*



A native of Colorado, **Christopher Pfund** is a versatile tenor in both operatic and oratorio repertoire and has been a frequent guest with orchestras and oratorio societies throughout the US. Recent engagements have included Orff's *Carmina Burana* with the Jacksonville, Virginia, Pacific and Alabama, San Diego and Detroit Symphonies, National Public Radio's Christmas 2000 broadcast of Handel's *Messiah* with the Buffalo Philharmonic, Bach's *Weinachts Oratorium* with the Virginia Symphony, Bach's *Cantata No. 172* with the New Haven Choral, Handel's *Messiah* with the Honolulu Symphony, Haydn's *Creation* with the Handel Choir of Baltimore, and Mozart's *Requiem* with the Charleston Symphony Orchestra. Future performances include

performances of the *Messiah* with the Virginia Symphony, *Carmina Burana* with Lincoln Symphony, and *War Requiem* with Greeley Philharmonic.

Recordings include the title role of Britten's *Albert Herring*, on the Vox



Label, for which Mr. Pfund received critical acclaim, and the recently released recording, *Distant Playing Fields: Vocal Music of Amy Beach and William Mayer*, released on the Newport Classics Label.

Past operatic credits include Goro in Puccini's *Madama Butterfly* at Glimmerglass Opera, Sempronio in Haydn's *Lo Speziale* with the Orchestra of St. Luke's, Pedrolino in Paul Griffith's *The Jewel Box*, and Pong in Puccini's *Turandot* with the Florentine and El Paso Operas. In addition, he essayed the role of Emilio in Handel's *Partenope* with the New York City Opera, and sang the role of the Ballad Singer in Glimmerglass

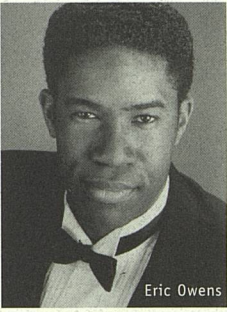
Opera's touring production of Floyd's *Of Mice and Men*. Other operatic credits include Pong in Puccini's *Turandot* with New Jersey State Opera, Don Curzio in Mozart's *Le Nozze di Figaro* with Connecticut Grand Opera, Bardolfo in Verdi's *Falstaff* with Glimmerglass opera, Alfred in Johann Strauss' *Die Fledermaus* with the Greeley Philharmonic Orchestra, Tonik in Smetana's *The Two Widows* with the Chautauqua Opera, and the New York City premiere of Ernst Krenek's *Vertrauenssache* with Elysium Between Two Continents.

Having received his Professional Studies diploma at the Manhattan School of Music, Mr. Pfund made five appearances with the Manhattan School of Music Opera Theater. These include his portrayal and recording of Albert in Britten's *Albert Herring*, the Count in Rossini's *Le Comte Ory*, the Lyric Tenor in Argento's *Postcard From Morocco*, Pipetto in Donizetti's *L'ajo nell'imbarazzo*, and the Unmentionable Sin in Hugo Weisgall's *Six Characters in Search of an Author*. Mr. Pfund has been an opera apprentice with the Santa Fe, Glimmerglass and Chautauqua Operas, as well as a twentieth-century song recitalist at the Banff Center. He holds degrees from both Manhattan School of Music and the University of Northern Colorado, and received the Shoshana Foundation Career Grant from the Manhattan School of Music.

*This weekend's performances of Handel's Messiah mark Christopher Pfund's debut appearances under UMS auspices.*

"In this tremendous ENO cast, the greatest applause would go to the beautifully moulded Seneca [of] **Eric Owens**" raved Tom Sutcliffe of *The Evening Standard* regarding Eric Owens' debut at English National Opera. He returns to the company this season for his first performance of the King of Scotland in





Eric Owens

the celebrated David Alden production of Handel's *Ariodante*, will make his Pittsburgh Opera debut as Raimondo in *Lucia di Lammermoor*, and will take part in an all-Verdi concert with Opera Pacific.

In addition, he sang Collatinus in a highly acclaimed new Christopher Alden production of *The Rape of Lucretia* at Glimmerglass Opera during the summer of 2001.

In concert, Owens revisits his extensive collaboration with Helmut Rilling in several venues. He will debut with the Toronto Symphony Orchestra in Haydn's *Creation* under his baton, will also collaborate with him at the Bachakademie Stuttgart (Handel's *Jeptha*) and at the Oregon Bach Festival (Bruckner's *Te Deum*, Beethoven's *Missa Solemnis* and Penderecki's *Credo*). He will return to the Detroit Symphony for Beethoven's *Missa Solemnis* under Neemi Järvi, make his debut with the Indianapolis Symphony in the *Creation* conducted by Harry Bicket and will sing a recital at the Curtiss Institute of Music as part of their Distinguished Alumni Series.

In recent seasons, Eric Owens took part in concerts of the BBC Wales in excerpts from *Porgy and Bess* and Tippett's *A Child of Our Time*. He sang Sparafucile in a new production of *Rigoletto* with the Oper der Stadt Köln as well as his first performances of Colline in *La Bohème* at Los Angeles Opera. He debuted as Banquo in *Macbeth* with Opera Pacific and as Sarastro in *Die Zauberflöte* with the Opera Company of Philadelphia. Recent concert appearances included Honegger's *Jeanne d'arc au bucher* with the Minnesota Orchestra, his debut with the St. Paul Chamber Orchestra in Bach's *St. Matthew Passion* conducted by

Nicholas McGegan and a return to the Baltimore Symphony in Mozart's *Requiem* conducted by Yuri Temirkanov.

His concert appearances have included the San Francisco Symphony, under the baton of Michael Tilson Thomas in Bruckner's *Te Deum*; the Cleveland Orchestra in Prokofiev's *Ivan the Terrible*, conducted by Yuri Temirkanov; Brander in *La Damnation de Faust* under Christoph von Dohnanyi; Schmidt's *Book of the Seven Seals* under Franz Welser-Möst and Bach's *Magnificat* conducted by John Nelson; the Seattle Symphony with Gerard Schwarz in Verdi's *Requiem*; the National Symphony Orchestra in *Messiah*; Mozart concert arias with the Philadelphia Orchestra; the Baltimore Symphony in Beethoven's *Mass in C* and *Choral Fantasy*; the Minnesota Orchestra in Mendelssohn's *Die Erste Walpurgisnacht* under Jeffrey Tate; the Los Angeles Chamber Orchestra in Bach's *Christmas Oratorio* and *Creation* and the Bachakademie Stuttgart in *Messiah*. He made his debut at the Salzburg Festival in the world première of Philip Glass' *Symphony No. 5*, a work he also sang for his debut with the Festival van Vlaanderen in Ghent. He appeared in *Messiah* with the Handel and Haydn Society in Boston and Bach's *Mass in b minor* with the Oregon Bach Festival. He also sang a solo recital at the Châtelet in Paris.

A former member of the Houston Grand Opera Studio, he has sung Sarastro and Mephistopheles in *Faust*, Frère Laurent and Angelotti in *Tosca* and Aristotle Onassis in the world première of *Jackie O* (available on the Argo label) with that company. A favorite with the Opera Orchestra of New York, he has performed Alidoro in Rossini's *La Cenerentola*, Giorgio in *I Puritani*, the High Priest in Massenet's *Herodiade* and Lord Talbot in Verdi's *Giovanna d'Arco*.

Mr. Owens is a winner of a 1999 ARIA award. He also won the Plácido Domingo Operalia Competition, the Metropolitan



Opera National Council Auditions and the Luciano Pavarotti International Voice Competition. Other awards include "First Prize" in the MacAllister Awards Voice Competition, New York's Opera Index Career Grant Auditions, the Palm Beach Opera National Voice Competitions, and in the Mario Lanza Voice Competition.

He has also won grants from the George London Foundation, Sullivan Foundation, Puccini Foundation, a Jacobson Study Grant from the Richard Tucker Music Foundation, Jay Speck Foundation Award, Richard F. Gold Career Grant from the Shoshana Foundation, and is an "ARTS Awardee" in The National Foundation for Advancement in Arts' 1988 Arts Recognition and Talent Search.

A native of Philadelphia, Eric Owens studied voice at Temple University and the Curtis Institute of Music. He currently studies with Armen Boyajian.

*This weekend's performances of Handel's Messiah mark Eric Owens' debut appearances under UMS auspices.*



Music Festival at Bury St. Edmunds, England, and the Kosice International Organ Festival in Slovakia. She has performed in such noted venues as Cathédrale St. Maurice, Angers, France; Coventry

Cathedral, St. David's Hall, Cardiff, Lincoln Cathedral, and Westminster Abbey in Great Britain; the Janáček Conservatory, Ostrava, Czech Republic; Oliwa Cathedral, Gdansk, Poland; and the Matyas Church in Budapest. In North America, Ms. Beck has performed at the Mormon Tabernacle in Salt Lake City, the National Shrine of the Immaculate Conception in Washington, DC, First Congregational Church, Los Angeles, Christ Church Cathedral, Ottawa, and the Duke University Chapel, in addition to performances at national conventions of the American Guild of Organists and the Organ Historical Society. Forthcoming performances include recitals in Chester Cathedral and Sheffield Cathedral in England.

From very early in her career, Ms. Beck has been sought after to première newly composed organ works. She gave the first performance of Jean Langlais' *American Suite* in recital in Paris. Forthcoming engagements include performances in Philadelphia, Winter Park, Florida, Paris, and Melsele, Belgium.

Janice Beck's discography includes recordings for the French label, REM Editions, Arkay Records, and the Musical Heritage Society. Her most recent recording, featuring works of Pamela Decker, was recorded for Albany Records in Hill Auditorium at the University of Michigan. She has been heard on National Public Radio's *Pipedreams* and

**J**anice Beck's recital career has taken her from coast to coast in the US, and to Europe where she is widely known. In critical and popular reviews her performances and recordings have been consistently described as "Olympian," "mesmerizing," "formidable," "consummate," and "impeccable." Whether at home or abroad, her performances are routinely met with great audience enthusiasm and standing ovations.

Janice Beck's extensive European recital tours have taken her to France, the United Kingdom, Germany, Poland, the Czech Republic, Slovakia and Hungary. Many of her recital appearances have been at international music festivals, including the Bury



on the Canadian Broadcasting Corporation (CBC).

A native of Virginia, Janice Beck received her early organ training in Williamsburg. Her major organ study was completed at Rollins College with Catharine Crozier and the University of Michigan with Marilyn Mason. A Fulbright scholarship took her to Paris where she studied with Jean Langlais and Nadia Boulanger. She is the recipient of the Algernon Sydney Sullivan Award, Presented by Rollins College, and in 1999 was honored again by Rollins with an Alumni Distinguished Achievement Award in Musical Arts.

*Janice Beck has performed in the annual UMS productions of Messiah since 1995. This weekend's performances mark her eleventh and twelfth appearances under UMS auspices.*

*Inventions.* He appeared with the Ann Arbor Symphony in a recent concert of Vivaldi and Bach.

*Edward Parmentier has performed in the annual UMS presentation of Messiah since 1995. This weekend's performances mark Mr. Parmentier's fifteenth and sixteenth appearances under UMS auspices.*

Please refer to UMS Annals, page 25, for biographical information on the **UMS Choral Union**.

*The UMS Choral Union began performing in 1879 and has presented Handel's Messiah in annual performances. This weekend's performances mark the UMS Choral Union's 384th and 385th appearances under UMS auspices.*

**E**dward Parmentier, Professor of Music (harpichord, Early Music Ensemble) at the University of Michigan School of Music, recorded "Book II" of Bach's *Well-Tempered Clavier* in June. During the past year, Mr. Parmentier taught, concertized and lectured in Boulder, Colorado, Peak Arts Academy; Hamburg Konservatorium, Germany; University of Cincinnati College/Conservatory of Music; Reed College, Oregon; Origo et Practica and Gregorio Haus in Tokyo, and in Ota, Japan; and at the

St. Petersburg Conservatory, Russia. During this past summer, Mr. Parmentier taught workshops at U-M on the harpsichord music of Froberger and on Bach's *French Suites* and *Two- and Three-Part*

**T**he Ann Arbor Symphony Orchestra (A<sup>2</sup>SO) has been a part of Ann Arbor's cultural life for nearly seventy-five years. It was founded in 1928 by Joseph Maddy (founder of Interlochen Music Camp) as a "mom and pop" orchestra of committed and talented amateur musicians. Since 1986, the A<sup>2</sup>SO has been a fully professional orchestra, first under the baton of Carl St. Clair, followed by Sam Wong from 1992-1999. Over 275 individuals applied to succeed Maestro Wong, and through the diligent work of the A<sup>2</sup>SO Orchestra, Board and feedback from our community, five distinguished finalists were selected to conduct the orchestra during the 1999/2000 season.

Maestro Arie Lipsky, who conducted three sold-out Youth Concerts in March and gave the première of Michigan's Millennium project *Lokananta*, was the unanimous choice of orchestra, board and community alike to lead the A<sup>2</sup>SO into the new century. He inaugurated his "Season of Firsts" in



Edward Parmentier



September 2000. A<sup>2</sup>SO concert attendance grew by fifteen percent during his first season, and at every opportunity Maestro Lipsky demonstrated consummate skill as an artist, performer, and communicator. Maestro Lipsky continues this distinguished and inspired music making by treating audiences to thrilling performances of Mahler, Mozart, Vivaldi, Foss, Tchaikovsky, Brahms and Hindemith. He has added to the new works performed by the Orchestra with the première of Eric Hachikian's *College*.

Audiences enjoy the compelling music created by the A<sup>2</sup>SO and delight in the soloists who grace our stage. Recent soloists include a mix of world-class artists who call Ann Arbor home such as Erling Blöndal Bengtsson, Bella Hristova, Amy Porter and the U-M Gamelan Ensemble, as well as artists such as Angela Cheng, Jacques Israelievitch, Jaime Laredo and Richard Stolzman. We are proud to boast many soloists from within our own orchestra, including concertmaster Stephen Shipp.

A key component of A<sup>2</sup>SO's mission is education and outreach, and we are deeply committed to demonstrating musical excellence both inside the concert hall and well

beyond it. Our in-school educational programs and Youth Concerts reach over 16,500 area students each year. The A<sup>2</sup>SO is an official Partner for Excellence with the Ann Arbor Public Schools, and we continue to create standard-setting youth concert curricula that teach students about music while reinforcing vital skills such as literacy, logic, and pattern recognition. Pre-concert lectures and broadcasts of our concerts on WGTE radio help create an informed, discerning audience of life-long learners. In April 2001, we inaugurated a *Matinée Musicale* Series for senior citizens.

The A<sup>2</sup>SO is supported by volunteers, community members, foundations, local businesses and merchants. We take pride in a dedicated group of Board Members who come from all spheres of experience—doctors, educators, bankers, attorneys, community volunteers, business leaders and creative artists.

*The Ann Arbor Symphony Orchestra has performed in the annual UMS presentation of Messiah since 1988. This weekend's performances mark the Ann Arbor Symphony Orchestra's thirty-eighth and thirty-ninth appearances under UMS auspices.*

## Ann Arbor Symphony Orchestra

MARY STEFFEK BLASKE, *Executive Director*

### Violin I

Adrienne Jacobs, *Concertmaster*  
 Stephen Miahky  
 Julia Gish  
 Linda Etter  
 Judy Blank  
 Susan French

### Violin II

Barbara Sturgis-Everett  
 Elizabeth Bakalyar  
 Bethany Mennemeyer  
 Katie Rowan  
 Anne Ogren  
 Jackie Livesay

### Viola

Kathleen Grimes  
 Barbara Zmich  
 Eva Stern  
 Angelika Fürtwangler  
 Carolyn Tarzia

### Cello

Sarah Cleveland  
 Vladimir Babin  
 Alicia Rowe  
 Margot Amrine

### Bass

Gregg Emerson Powell  
 Erin Zurbuchen  
 Robert Rohwer

### Oboe

Kristen Beene  
 Lorelei Crawford  
 Kristin Reynolds  
 Kristy Meretta

### Bassoon

Eric Varner

### Trumpet

David Kuehn  
 David Ammer

### Timpani

James Lancioni



**UMS Choral Union**THOMAS SHEETS, *Conductor*ANDREW KUSTER, *Associate Conductor*RONALD BEMRICH, *Assistant Conductor*JEAN SCHNEIDER-CLAYTOR, *Accompanist*KATHLEEN OPERHALL, *Chorus Manager***Sopranos**

Susan Bozell  
 Debra Joy Brabenec  
 Ann K. Burke  
 Susan F. Campbell  
 Young Cho  
 Cheryl D. Clarkson  
 Tracey N. Conrad  
 Marie Ankenbruck  
 Davis  
 Kathy Neufeld Dunn  
 Kathryn Elliott-  
 Hudson  
 Laurie Erickson  
 Gena Gable  
 Keiko Goto  
 Darby Grande  
 Christine Kapusky  
 Kyoung Kim  
 Mary Kay Lawless  
 Carolyn Leyh  
 Loretta Lovalvo  
 Melissa Hope Marin  
 Linda Selig Marshall  
 Marilyn Meeker  
 Nancy K. Paul  
 Margaret Dearden  
 Petersen  
 Sara Peth  
 Judith A. Premin  
 Mary A. Schieve  
 Heidi Swann Shriver  
 Marisa Smith  
 Elizabeth Starr  
 Sue Ellen Straub  
 Barbara Hertz  
 Wallgren  
 Rachele Barcus  
 Warren  
 Margaret Warrick  
 Mary Wigton  
 Linda Kaye Woodman  
 Kathleen Young  
 Denise Rae Zellner

**Alto**

Paula Allison-England  
 Mary Jo Baynes  
 Wendy Bethune  
 Emily Chan  
 Laura A. Clausen  
 Joan Cooper  
 Deborah Dowson  
 Judy Fettman  
 Marilyn Finkbeiner  
 Carolyn L. Gillespie  
 Danna Gunderson  
 Hilary Haftel  
 Mary Halbeisen  
 Margo Halsted  
 Sook Han  
 Carol Kraemer  
 Hohnke  
 Nancy Kee  
 Maren E. Keyt  
 Jean Marie Leverich  
 Mary Lou Lindquist  
 Cynthia Lunan  
 Beth McNally  
 Carol Milstein  
 Betty Montgomery  
 Holly Ann Muenchow  
 Nancy L. Murphy  
 Lisa Michiko Murray  
 Kathleen Operhall  
 Connie Pagedas  
 Lynn Powell  
 Cindy Shindledecker  
 Beverly N. Slater  
 Gayle Beck Stevens  
 Ruth A. Theobald  
 Cheryl Utiger  
 Madeleine A. Vala  
 Katherine Verdery  
 Marnie Van Weelden  
 Sandra Wiley

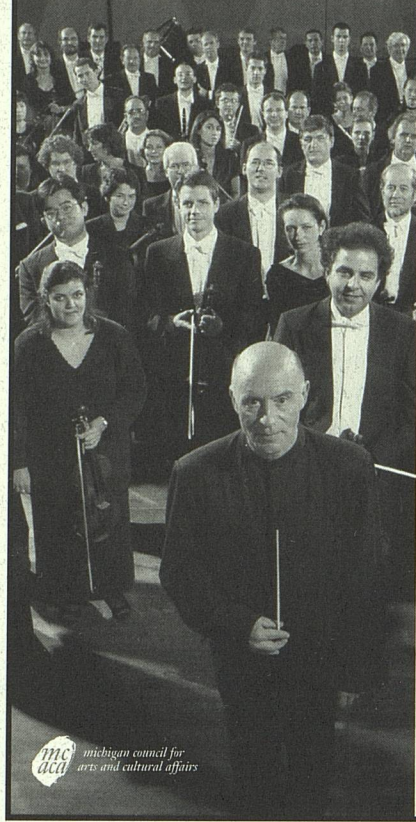
**Tenor**

Ronald Bemrich  
 Adam D. Bonarek  
 Fr. Timothy J.  
 Dombrowski  
 Phil Enns  
 Stephen Erickson  
 John W. Etsweiler III  
 Steven Fudge  
 Roy Glover  
 Matthew P. Gray  
 Arthur Gulick  
 Ryan Gunderson  
 Stephen Heath  
 J. Derek Jackson  
 Bob Klaffke  
 Mark A. Krempski  
 Andrew Kuster  
 A.T. Miller  
 Fred Peterbark  
 G. Thomas Sheffer  
 Scott Silveira  
 Elizabeth Sklar  
 Jim Van Bochove

**Bass**

William Baxter  
 Donald Billings  
 Daniel Burns  
 Kee Man Chang  
 Roger Craig  
 Thomas Dent  
 George Dentel  
 John Dryden  
 Michael Garrahan  
 Jamie Gleason  
 Philip J. Gorman  
 David Hoffman  
 Charles T. Hudson  
 Michael S. Khoury  
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 George Lindquist  
 Rod Little  
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 Michael Pratt  
 William Premin  
 Sheldon Sandweiss  
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 Jeff Spindler  
 Robert Stawski  
 Robert D. Strozier  
 Terri O. Tompkins  
 Ralf Wittenberg





## Orchestre de Paris

Christoph Eschenbach conductor

Pierre-Laurent Aimard piano

Wednesday, January 23, 8 pm

Hill Auditorium

Christoph Eschenbach, music director of Chicago Symphony's summer home at Ravinia, makes his first US tour as music director of Orchestre de Paris, conducting an all-French program. Founded in 1967, the Orchestre de Paris was the successor to the reputed Concert Society of the Paris Conservatory, which was formed in 1828 and transformed French musical life.

### PROGRAM

Messiaen Les offrandes oubliées  
 Ravel Piano Concerto in G Major  
 Ravel La Valse  
 Ravel Daphnis and Chloe Suite No. 2

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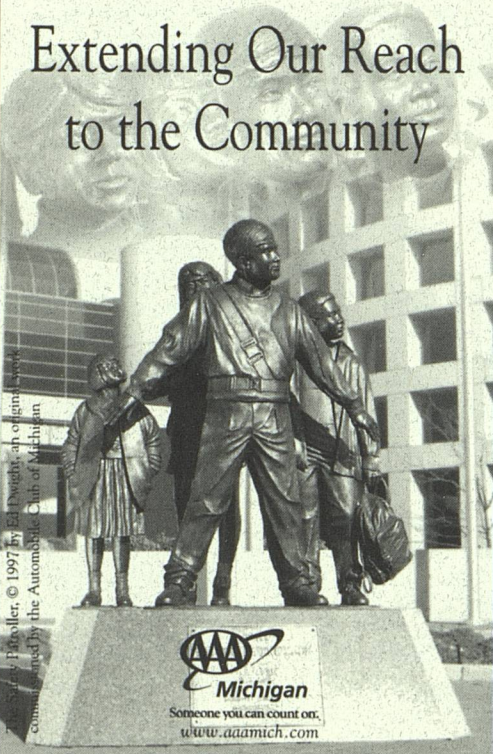
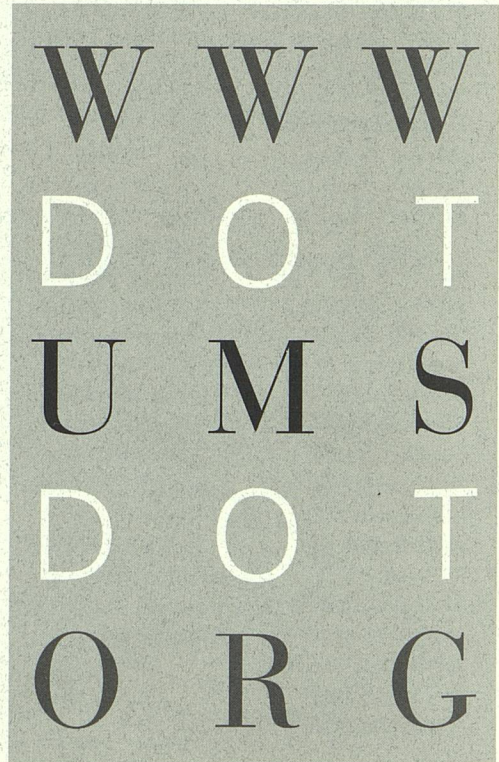


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UMS  
*presents*

# Kirov Orchestra

VALERY GERGIEV, *Music Director and Conductor*

ALEXANDER TORADZE, *Piano*

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## Program

Wednesday Evening, December 5, 2001 at 8:00  
Hill Auditorium, Ann Arbor, Michigan

*Claude Debussy*

### La Mer

De l'aube à midi sur la mer  
Jeux de vagues  
Dialogue du vent et de la mer

*Sergei Prokofiev*

### Piano Concerto No. 2 in g minor, Op. 16

Andantino—Allegretto  
Scherzo: Vivace  
Intermezzo: Allegro moderato  
Finale: Allegro tempestoso

MR. TORADZE

I N T E R M I S S I O N

*Pyotr Ilyich Tchaikovsky*

### Symphony No. 5 in e minor, Op. 64

Andante—Allegro con anima  
Andante cantabile con alcuna licenza  
Valse: Allegro moderato  
Finale: Andante maestoso—Allegro vivace

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Twenty-fifth  
Performance  
of the 123rd Season

123rd Annual  
Choral Union Series

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Tonight's performance is presented with support from the Catherine S. Arcure and Herbert E. Sloan Endowment Fund.

Special thanks to Dr. Herbert Sloan for his generous support of the University Musical Society.

Additional support provided by media sponsor WGTE.

The piano used in this evening's performance is made possible by Mary and William Palmer and Hammell Music, Inc., Livonia, Michigan.

Special thanks to the U-M Center for Russian and Eastern European Studies for their involvement in this residency.

The tour of the Kirov Orchestra has been generously supported by the Richard Colburn Foundation and the White Nights Foundation.

The Kirov Orchestra appears by arrangement with Columbia Artists Management, Inc.

**Large print programs are available upon request.**



## La Mer (The Sea)

Claude Debussy

Born August 22, 1862 in Saint

Germain-en-Laye, France

Died March 25, 1918 in Paris

*Tonight's performance marks the nineteenth UMS performance of Debussy's La Mer. The Chicago Symphony Orchestra under the baton of Frederick Stock gave the UMS première of La Mer on May 9, 1934.*

The great French poet Charles Baudelaire wrote in his *Flowers of Evil* (*Les Fleurs du Mal*): “*Homme libre, toujours tu chériras la mer!*” (Free spirit, you shall always cherish the sea!). The poem compares the unfathomable depths of the human soul to the “*richesses intimes*” (secret riches) of the sea. Another great poet, Paul Verlaine, wrote: “*La mer est plus belle que les cathédrales*” (The sea is more beautiful than the cathedrals); like Baudelaire, Verlaine used the sea as a metaphor for human emotions.

These poems are only two among many artistic representations of the sea, a constant preoccupation of painters from Turner to Hokusai to Monet. Debussy admired the works of all these painters and poets. He set the Verlaine poem to music in 1891, and when the score of *La Mer* was published, he requested that one of Hokusai's prints, “The Hollow of the Wave off Kanagawa,” be reproduced as part of the cover design.

Poetic and pictorial sources provided at least as important impulses for *La Mer* as did actual observation of the sea. (In addition, Debussy's private life at the time of composing this work certainly did not lack a certain turbulence. In 1904 he left Lily, his wife of five years, and moved in with Emma Bardac, the wife of a wealthy financier. Lily attempted suicide; in the ensuing scandal many of Debussy's friends broke off relations with him. Debussy and Mme. Bardac had a daughter, whom they named

Chouchou, on October 30, 1905—two weeks after the première of *La Mer*. The parents got married, after their respective divorces were completed, in January 1908.)

Many of Debussy's orchestral works are cast in three movements: the *Three Nocturnes*, or the three *Images*, the second of which (*Ibéria*) is a triptych in itself. But critics have noted that in *La Mer*, Debussy came closer to writing an actual symphony than ever before. This view arose in part from the strong cohesion between the three movements: despite their differences in character, they are united by a strong drive from the first minute to the last. The calm sea of the first movement is followed by the “play of the waves,” and then by a more agitated “dialogue” between the wind and the sea.<sup>1</sup>

Debussy's compositional technique in *La Mer* also contributes to our “symphonic” impression of the piece. Rarely did he make such ample use of motivic development as here. More than once, the surge of the waves is suggested by the repetition and transformation of motifs which derive from the classical tradition, although the motifs employed are highly individual and the ways in which they are developed are totally independent from classical sonata form.

Like a symphony, *La Mer* starts with a slow introduction, with a gradual *accelerando* leading into the main section. Flutes and clarinets intone the first theme, a pentatonic idea—that is, playable on the black keys of the piano—in parallel fifths. (Parallel fifths had for long time been anathema in music; Puccini had been one of the first to use them in *La Bohème*, premièred in 1896). A second theme, of great warmth, is introduced by the horns; a third one by the cellos, divided into four groups. The lilting rhythm of this last theme builds up to the movement's climax,

<sup>1</sup> The original titles of the three movements expressed these contrasts even more sharply. Debussy had planned to call the first movement “*Mer belle aux Iles Sanguinaires*” (Calm Sea around the Sanguinary Islands [Corsica and Sardinia]), and the last, “*Le vent fait danser la mer*” (The wind makes the sea dance).



after which the tempo becomes slow again, as at the beginning. The horns on one hand, and the flutes and clarinets on the other, repeat their respective themes once more before the movement ends.

The second movement's trajectory is roughly similar to that of the first. A number of brief motifs are introduced by distinct instrumental groups (in this case, the English horn, the oboe, the horns and a solo violin are some of the protagonists). In the first half of the movement, the tempo periodically accelerates and slows down, suggesting the play of the waves. The second half is a single *accelerando* that reaches a climax, only to fade back into a slower tempo and softer dynamics. The woodwinds evoke some fragments from the themes they played earlier, enveloped by the ethereal sounds of the harp and the glockenspiel.

In the last movement, marked *Animé et tumultueux* (Animated and tumultuous), the sea gets rather rough at times. For the first time, the melodies are in real contrast with one another, expressing the idea of "dialogue" contained in the title. The languorous lyrical theme of the high woodwinds is pitted against a more angular melody played first by the trumpet, and later by bassoons, horns, and cellos. (This melody has already been heard in the first movement.) Again, the waves get stronger and stronger until the climactic moment, but this time the music does not fade away; the piece ends with a powerful *fortissimo*.

It is said that Debussy's father wanted the young Achille-Claude to become a sailor. Had this come to pass, *La Mer* probably would never have been written. Debussy's contemporary, Albert Roussel, who had abandoned a career in the French Navy to devote himself to composition, was working on his first symphony at the same time Debussy was composing *La Mer*. But the former seaman had no intentions of celebrating the sea; instead, he called his work *Le poème de la forêt* (The Poem of the Forest).

## Piano Concerto No. 2 in g minor, Op. 16

Sergei Prokofiev

*Born April 23, 1891 in Sontsovka, Ukraine  
Died March 5, 1953 in Moscow*

*Tonight's performance marks the second UMS performance of Prokofiev's Piano Concerto No. 2. Pianist Viktoria Postnikova gave the UMS première of the concerto with the Leningrad Philharmonic on November 3, 1973.*

Around the time Prokofiev began work on his *Piano Concerto No. 2*, in December 1912, a group of iconoclastic poets, including the nineteen-year-old Vladimir Mayakovsky, issued the futurist manifesto "Slap to the Public's Taste" in Moscow. The manifesto, which declared that "Pushkin, Dostoyevsky, Tolstoy, etc. etc. must be thrown overboard from the steamer of the Present Time," expressed an "invincible hate for the language that existed before," demanded the abolition of all traditional art forms, a radical new start in poetry including even the creation of new words, and championed an unbridled individualism. Mayakovsky's first volume of poetry, published in 1913, was titled simply *I*. They did everything to shock their audience, as Mayakovsky did with the title of his long poem *Cloud in Trousers*, written in 1914-15.

According to Prokofiev biographer Israel Nestyev, the composer had "long [been] an admirer of Mayakovsky's poetic innovations"; he actually met the poet, who was two years his junior, at the Poets' Café in Moscow. Mayakovsky sketched a portrait of the composer at the piano and wrote, "Sergei Sergeievich is playing on the most sensitive nerves of Vladimir Vladimirovich..." Mayakovsky also gave Prokofiev a copy of his poem *War and the World* with the inscription: "To the World President of Music from the World President of Poetry." Unlike Mayakovsky, however, who had early espoused the ideals of Bolshevism and become an ardent revolutionary, Prokofiev had no interest in politics. Still, as



Nestyev has pointed out, “the young Prokofiev’s *épatage* [desire to baffle] was...closely related to the ‘ultra-leftist’ revolt that was developing in Russian poetry and painting.”

The young Prokofiev was, by inclination, an iconoclast, not unlike the futurist poets and painters. He, too, had little sympathy for the achievements of his predecessors. He rebelled against the academicism of his teachers at the St. Petersburg Conservatory (Glazunov and Liadov in particular), the Romanticism of Rachmaninoff, and the mysticism of Scriabin all at the same time. He had a natural penchant for humor and satire, manifest since childhood, and soon perfected a musical technique to express it. This technique often involves the replacement of certain pitches in harmonies by others, often only a half-step away, giving the impression of being “out of tune” when it is really, of course, the harmony he intended. This was his way of creating new musical “words.” To increase the effect of this harmonic procedure, Prokofiev contrasted it with a marked traditionalism in other aspects of his style: his rhythms, for instance, often stay within the Classical framework of symmetrical, two-bar-plus-two-bar phrases, and the basic building blocks of his melodies are all inherited from Romantic music. This combination of old and new elements produces the piquancy—and the unmistakably new spirit—that makes Prokofiev’s early style so special.

The beginning of the *Piano Concerto No. 2* is a perfect example of this style. Its beautiful, eight-bar melody, played by the solo piano to an accompaniment of almost “Chopinesque” figurations in the left hand, is “spiced” with many seemingly incongruous notes. The instructions given to the performer (*narrante* [narrating], *caloroso*, *con gran espressione* [with warmth and great expression], and so on) reinforce this Romantic attitude, which coexists with completely un-Romantic sonorities. The second section

adopts a faster tempo and a skipping, staccato melody (marked *con eleganza*). After a virtuosic development of this theme, the initial melody returns, growing into an extended cadenza that is turbulent, highly dramatic, and fiendishly difficult to play (at the triple-*fortissimo* culmination point, the performance instruction is *colossale*). A return of the first theme closes the movement, which dies away *pianissimo*.

Throughout the second-movement scherzo, the piano plays unbroken sixteenth-notes in octave unison, while the melody belongs to the orchestra. It is a movement of perpetual motion with a virtually uninterrupted rhythmic *ostinato* (the “obstinate,” persistent presence of a rhythmic figure), shot through with occasional melodic fragments played by various solo instruments and combinations.

The third-movement “Intermezzo” is also based on a rhythmic *ostinato*, interrupted only once by a short, lyrical piano solo. This caricature of a march includes a middle section (marked *dolce*, *un poco scherzando* [gently, somewhat humorously]) where the piano’s *arpeggio* and *glissando* effects provide the background for a little tongue-in-cheek melody in the woodwinds. The march returns with a section for piano alone. The full orchestra gradually enters and builds up a tremendous climax (the high harmonics, a special technique on the violins, in particularly striking), only to collapse in the lowest register in a sudden *pianissimo* that ends the movement the same way the first movement had closed.

The “Finale” (marked “Allegro tempestoso”) contains a number of contrasting sections. It starts with a wild rush and irregular rhythmic figures with wide leaps in both the piano and the orchestral parts. This material then yields to a slower tempo and a simple tune Nestyev called a Russian lullaby. However, this “lullaby” soon becomes extremely loud and agitated, and as the tempo speeds up



again, the music reaches a *fortissimo* cadence that gives the impression that the piece has ended.<sup>1</sup> It is too early to applaud, however, for it is now that the pianist attacks his second breakneck cadenza. The orchestra enters with the lullaby melody while the piano continues its virtuoso passages. Finally—after a short, meditative *Andante* section set over a mysterious *tremolo*—the first theme returns with its irregular rhythms and brings the work to an animated and boisterous close.

The violence of the young Prokofiev's quasi-futuristic "slap to the public's taste" was not lost on the critics attending the first performance, at which the composer himself played the solo part. Most journalists could not find words strong enough to condemn what one of them called "a Babel of insane sounds heaped one upon another without any rhyme or reason." Another wrote:

[Prokofiev] seats himself at the piano and begins to strike the keyboard with a dry, sharp touch. The audience is bewildered. Some are indignant. One couple stands up and runs toward the exit. "Such music is enough to drive you crazy!" "What is he doing, making fun of us?" More listeners follow the first couple from various parts of the hall. Prokofiev plays the second movement of his concerto...the most daring members of the audience hiss. Here and there seats become empty. Finally the young artist ends his *Concerto* with a mercilessly discordant combination of brasses. The audience is scandalized. The majority hiss. Prokofiev bows defiantly and plays an encore. The audience rushes away. On all sides there are exclamations: "To the devil with all this futurist music! We came here to enjoy ourselves. The cats at home can make music like this!"

Only one critic, Vyacheslav Karatygin, found praise for Prokofiev's courage and artistic imagination. He did not hesitate to predict a brilliant future for the twenty-two-year-old composer: "The public hissed. This

means nothing. Ten years from now it will atone for last night's catcalls by applauding unanimously a new composer with a European reputation."

Karatygin's words proved prophetic: in 1923, the composer, then living in Paris, received his first official invitation to return to Russia, where he was offered a series of concert engagements with the Leningrad Philharmonic Orchestra. By that time he had written the *Classical Symphony*, his *Piano Concerto No. 3*, the ballet *Chout* and the opera *The Love for Three Oranges*. And he had had to reconstruct from memory the score of his *Piano Concerto No. 2*, which had been lost or destroyed during the civil war following the 1917 revolutions. "I have so completely rewritten the Second Concerto," he wrote to friends in Moscow, "that it might almost be considered the Fourth." Although Prokofiev's first visit to his homeland did not take place until 1927 (he was to settle there permanently in 1936), it is clear that, by 1923, musical circles in the Soviet Union had begun to appreciate a composer who had created such a scandal in Russia ten years earlier.

<sup>1</sup> Was this effect a replay (conscious or unconscious) of what happens in the last movement of Tchaikovsky's *Symphony No. 5*, which will follow after intermission in tonight's program?

## Symphony No. 5 in e minor, Op. 64

Piotr Ilyich Tchaikovsky

Born May 7, 1840 in Votkinsk, Russia

Died November 6, 1893 in St. Petersburg

Tonight's performance marks the twenty-ninth UMS performance of Tchaikovsky's *Symphony No. 5*. The Pittsburgh Symphony Orchestra gave the UMS premiere of *Symphony No. 5* on November 18, 1902.



Despite his growing international fame, Tchaikovsky was constantly plagued by self-doubt. Early in 1888, he went on a three-month European tour, conducting his own works with some of the world's finest orchestras, was fêted in Leipzig, Paris, London, and Prague, and made the acquaintance of Dvořák, Grieg, and Mahler. Yet his private life was not free from turmoil. One of his closest friends, Nikolai Kondratyev, died in the summer of 1887 in Aachen, Germany—in the composer's arms. Tanya and Vera Davydova, two of his favorite nieces, also died the same year. It must have been hard to escape the thought that life was a constant struggle against Fate, a hostile force attempting to thwart all human endeavors.

After his return from abroad, Tchaikovsky decided to write a new symphony, his first in ten years. Characteristically, the first sketches of the new work, made on April 15, 1888, include a verbal program portraying the individual's reactions in the face of this immutable destiny, involving stages of resignation, challenge, and triumph:

Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro. (1) Murmurs of doubt, complaints, reproaches against XXX. (2) Shall I throw myself in the embraces of *faith*??? A wonderful program, if only it can be carried out.

Tchaikovsky never made this program public, however, and in one of his letters even went out of his way to stress that the symphony had no program. Clearly, the program was an intensely personal matter to him, in part because he was reluctant openly to acknowledge his homosexuality, which seemed to him one of the hardest manifestations of the Fate he was grappling with. Many people believe this is what the mysterious "XXX" in the sketch stands for. (In his diaries, Tchaikovsky often referred to his homosexuality as *Z* or *That*.)

What, if anything, are we to make of all this? Should we listen to Tchaikovsky's *Symphony No. 5* as a program symphony? And anyway, how concerned should we be about thoughts the composer never wanted to divulge, especially those regarding his sexual orientation?

It is certain that the "program" had a deep influence on Tchaikovsky's thinking during the gestation period of *Symphony No. 5*; without it, the symphony would not be what it is (in particular, the opening theme—the "Fate theme"—wouldn't return so ominously in all four movements). At the same time, the "program" in itself is insufficient to explain the finished work as the "meaning" of many other themes is by no means always clear. Moreover, Tchaikovsky had already written a "Fate" symphony in his *Symphony No. 4*, for which a more detailed program survives. The similarities of the two programs do little to explain the great differences between the two works. (The program of *Symphony No. 4* is problematic in itself: no sooner had Tchaikovsky written it down in a letter to Mme. von Meck than he found it hopelessly "confused and incomplete....") As for the last question: while we obviously shouldn't be too preoccupied with a composer's most private thoughts and feelings, in Tchaikovsky's case we can't completely ignore them either, since there is ample evidence to suggest that he was both unable and unwilling to separate his extra-musical preoccupations from his composing.

The four movements of Tchaikovsky's *Symphony No. 5* are linked by a common theme, usually played by the brass instruments and apparently symbolizing the threatening power of Fate. English musicologist Gerald Abraham noted that this theme was taken almost literally from an aria in Glinka's opera *A Life for the Tsar*, in which it was sung to the words "*Ne svodi na gore*" (Do not turn to sorrow). The theme is



heard in the “Andante” introduction of the first movement, soon to be followed by a more lyrical, lilting idea as we move into the faster “Allegro con anima” tempo. (The accompaniment of the “fate” motif, however, remains present as a stern reminder.) The entire movement swings back and forth between lyrical and dramatic moments. We would expect it to end with the final *fortissimo* climax. Instead, the volume gradually decreases to a whisper. The mysterious last measures are scored for the lowest-pitched instruments in the orchestra: bassoons, cellos, double basses, and timpani.

The second movement is lyrical and dream-like, suggesting a brief respite from the struggle. The first horn plays a beautiful singing melody, eventually joined by the full orchestra. A second idea, in a slightly faster tempo, is introduced by the clarinet. Soon, however, an intense crescendo begins that culminates in the *fortissimo* entrance the Fate theme. The first theme returns, again interrupted by Fate; only after this second dramatic outburst does the music finally find its long-desired rest.

The third movement is a graceful waltz with a slightly more agitated middle section. Again we expect a respite from the fate theme and the emotional drama it represents. Yet before the movement is over, there is a short reminder, subdued yet impossible to ignore, scored for the clarinets and bassoons.

In the “Finale,” Tchaikovsky seems to have taken the bull by the horns: the fate theme dominates the entire movement, despite the presence of a number of contrasting themes. At the end of a grandiose development, the music comes to a halt on the dominant (the fifth degree of the scale that serves as the opposite pole to the tonic, i.e. the keynote). There have been performances where some people mistakenly thought that the piece was over and started applauding. The final resolution, however, is yet to come, in the form of a majestic reappearance of the Fate theme and a short

*presto* where all “doubts, complaints and reproaches” are cast aside and, against all odds, the symphony receives the triumphant ending it needs.

*Program notes by Peter Laki.*

**V**alery Gergiev is Artistic and General Director of the Mariinsky Theatre in St. Petersburg, Russia, home to the Kirov Opera and Ballet. He is Principal Conductor of the Rotterdam Philharmonic Orchestra and Principal Guest Conductor of the Metropolitan Opera.

Mr. Gergiev is Artistic Director of St. Petersburg’s annual Stars of the White Nights Festival, which presents principal soloists of the Mariinsky Theatre and international guest artists in concerts, recitals, ballet and opera. The Rotterdam Philharmonic/Gergiev/Philips Festival, for which he is also Artistic Director, features performances by the Rotterdam Philharmonic as well as the Kirov Opera and Orchestra. He is Director and founder of the Mikkeli International Festival in Finland, featuring the Kirov Opera and Orchestra and major soloists.

During the 2001/02 season, Mr. Gergiev and the Kirov make their Australian debut with a week-long residency at the Melbourne Festival. They tour Germany, Spain and the US, including a series of concerts at Carnegie Hall, and appear at the Washington Opera for a week-long residency and at the Lucerne Festival. Mr. Gergiev conducts *Don Carlos* and *War and Peace* at the Metropolitan



Valery Gergiev



Opera, *Boris Godunov* at La Scala, *Pique Dame* with Placido Domingo at the Los Angeles Opera and the Royal Opera House, *Otello* with Placido Domingo and the Washington Opera in Tokyo, and *Turandot* with the Vienna Philharmonic at the Salzburg Festival. He also tours in Europe with the Rotterdam Philharmonic.

Last season Mr. Gergiev and the Kirov made their debut at the Los Angeles Opera for three concert performances featuring Placido Domingo in an all-Wagner program with excerpts from *Parsifal* and *Die Walkuere*. The Kirov Orchestra also had concerts in California and Arizona between the Los Angeles Opera performances. They presented their production of *War and Peace* at La Scala, *Un Ballo Maschera* and the Verdi *Requiem* at the Verdi Festival in Parma, *War and Peace* at the Teatro Real in Madrid, and appeared in Brussels, Rotterdam, Amsterdam and Paris. Mr. Gergiev conducted *Flying Dutchman* and a new production of *The Gambler* at the Metropolitan Opera. He also conducted the Met Orchestra on their series at Carnegie Hall, the first conductor other than the Metropolitan Opera's Music Director, James Levine, to conduct the orchestra on this series. He appeared with the Munich Philharmonic, Berlin Philharmonic, Vienna Philharmonic for *Lady Macbeth of Mtsensk* at the Salzburg Festival and Zurich Opera for *Salome*.

Born in Moscow to Ossetian parents, Mr. Gergiev studied conducting with Ilya Musin at the Leningrad Conservatory. At the age twenty-four he was a winner of the Herbert von Karajan Conductors Competition in Berlin. He made his Kirov Opera debut in 1978 with *War and Peace*, later became Assistant Conductor to Yuri Temirkanov and was designated Artistic Director and Principal Conductor in 1988. In 1996, the Russian government appointed Valery Gergiev Director of the Mariinsky Theatre. He has appeared with the leading orchestras of the former Soviet Union and

for four years was Chief Conductor of the Armenian State Orchestra.

His international honors include the Dmitri Shostakovich Award and The Golden Mask Award, the most prestigious theatre prize in Russia. He was accorded the *Evening Standard* "Special Prize" at their classical music and opera awards ceremony in London. *Musical America* honored him as "Conductor of the Year" and in Russia he was awarded "People's Artist of Russia," the country's highest cultural award. He was selected "Musician of the Year" by the *Independent* and "Conductor of the Year" at the Classical Music Awards in London. In 1998 Philips Electronics presented him with the "Award of Excellence."

Valery Gergiev has recorded exclusively for Universal Philips Classics since 1989. His recordings include the complete operas *Betrothal in a Monastery*, the 1886 and the 1872 versions of *Boris Godunov*, *Fiery Angel* (*Gramophone* magazine's 1996 selection for "Opera Recording of the Year"), *La Forza del Destino*, *The Gambler*, *Iolanta*, *Ivan the Terrible*, *Kashchey the Immortal*, *Khovanshchina*, *Legend of the Invisible City of Kitezh*, *Maid of Pskov*, *Mazeppa*, *Pique Dame*, *Prince Igor*, *Ruslan and Lyudmila*, *Sadko*, *The Tsar's Bride*, *War and Peace* and the complete ballets *Romeo and Juliet*, *Sleeping Beauty*, *The Nutcracker* and *The Firebird*. His orchestral recordings include Tchaikovsky's *Symphony No. 6* with the Kirov, the complete cycle of Prokofiev piano concertos with Alexander Toradze and the Kirov, and his debut recording with the Vienna Philharmonic, Tchaikovsky's *Symphony No. 5*, recorded live at the Salzburg Festival.

His recent releases with the Kirov include a critically acclaimed recording of *The Rite of Spring*, and the Verdi *Requiem* with Renée Fleming, Olga Borodina, Andrea Bocelli and Ildebrando D'Arcangelo.

*Tonight's performance marks Maestro Gergiev's third appearance under UMS auspices.*



**A**lexander Toradze is universally recognized as a masterful virtuoso in the grand Romantic tradition. He has enriched the great Russian pianistic heritage with his own unorthodox interpretative conceptions, deeply poetic lyricism, and intensely emotional excitement.

Mr. Toradze's recent recording of all five Prokofiev concertos with Valery Gergiev and

the Kirov Orchestra for the Philips label, is acclaimed by critics as definitive.

His recording of Prokofiev's *Piano Concerto No. 3* was named by *International Piano Quarterly* as "historically the best on record" (from among

over seventy recordings). Other highly successful recordings have included recital albums of the works of Mussorgsky, Stravinsky, Ravel and Prokofiev for the Angel/EMI label.

Mr. Toradze continuously appears with every major North American orchestra, including those of New York, The Metropolitan Opera Orchestra, Boston, Chicago, Cleveland, Philadelphia, Los Angeles, San Francisco, Minnesota, Houston, Montreal, Toronto, Detroit, Pittsburgh, Baltimore, Cincinnati and Washington DC. Overseas, he appears regularly with the Kirov Orchestra, La Scala Philharmonic, Bayerische Rundfunk Orchester, Orchestre National de France, City of Birmingham Symphony, London's Symphony, Philharmonic and Philharmonia Orchestras, Israel Philharmonic, and the radio orchestras of the Netherlands, Sweden, Finland and Italy.

Mr. Toradze has collaborated with such leading conductors as Valery Gergiev, Christoph Eschenbach, Esa-Pekka Salonen,

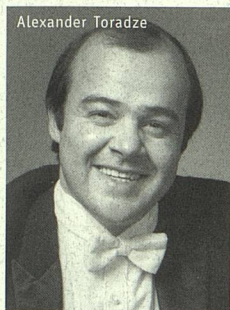
Neeme and Paavo Järvi, Zdenek Macal, Zubin Mehta, Seiji Ozawa, Simon Rattle, Mstislav Rostropovich, Jukka-Pekka Saraste, Gerard Schwarz, Yuri Temirkanov, Klaus Tennstedt and Edo de Waart.

In the summers, Mr. Toradze frequently appears in various music festivals including the White Nights in St. Petersburg, Hollywood Bowl, Saratoga, Blossom, Mann's Music Center, Concertgebouw, Mikkeli (Finland) and the Salzburg Festival.

Born in Tbilisi, Georgia, Alexander Toradze graduated in 1978 from the Tchaikovsky Conservatory in Moscow and soon became a professor there. In 1983, he moved permanently to the US and in 1991, was appointed as the Martin Endowed Professor at Indiana University. Mr. Toradze has created a teaching environment that is unparalleled in its unique concept. The members of the multi-national Toradze Piano Studio have developed into a worldwide touring ensemble that has gathered great critical acclaim on an international level.

*Tonight's performance marks Alexander Toradze's UMS debut.*

**T**he **Kirov Orchestra of the Mariinsky Theatre** has a long and distinguished history as one of the oldest musical institutions in Russia. Founded in the eighteenth century during the reign of Peter the Great, it was known before the revolution as the Russian Imperial Opera Orchestra. Housed in St. Petersburg's famed Mariinsky Theatre (named for the favorite daughter of Czar Nicholas I) since 1860, the Orchestra entered its true "golden age" during the second half of the nineteenth century under the music direction of Eduard Napravnik (1839-1916). Napravnik single-handedly ruled the Imperial Theatre for more than half a century (from 1863-1916) and under



Alexander Toradze



his leadership, the Mariinsky Orchestra was recognized as one of the finest in Europe. He also trained a generation of outstanding conductors, developing what came to be known as “the Russian school of conducting.”

The Mariinsky Theatre has also been the birthplace of numerous operas and ballets, which have come to be regarded as masterpieces of the nineteenth and twentieth centuries. World-première performances include Glinka’s *Life of a Tsar* and *Ruslan and Ludmilla*; Borodin’s *Prince Igor*; Mussorgsky’s *Boris Godunov* and *Khovanshchina*; Rimsky-Korsakov’s *Maid of Pskov*, *The Snow Maiden* and *Legend of the Invisible City of Kitezh*; Tchaikovsky’s *Queen of Spades*, *Iolanta*, *Swan Lake*, *Nutcracker* and *Sleeping Beauty*; Prokofiev’s *The Duenna*; as well as operas by Shostakovich and ballets by Khachaturian.

Peter Ilyich Tchaikovsky was closely associated with the Mariinsky Theatre, not only conducting the orchestra but also premiering his *Symphony No. 5*, *Hamlet* and *Symphony No. 6*. Serge Rachmaninoff conducted the Orchestra on numerous occasions, including premières of his cantata *Spring* and symphonic poem, *The Bells*. In addition, he was highly regarded as an interpreter of Russian composers and led notable performances of Tchaikovsky’s *Queen of Spades* and Prokofiev’s *Sinfonietta*. The Orchestra also premiered the music of the young Igor Stravinsky, including his *Scherzo Fantastique* and suite from *The Firebird* ballet.

Throughout its history, the Mariinsky Theatre has presented works by Europe’s leading opera composers—Handel, Rossini, Gounod and Wagner. In 1862, Verdi’s *La Forza del Destino* was given its world première at the theatre in the presence of the composer. Wagner was a favorite at the Mariinsky Theatre, where his operas were frequently performed from the end of the nineteenth through the beginning of the twentieth centuries, including the first Russian performances of the complete *Ring cycle*: *Tristan und*

*Isolde*, *Die Meistersinger* and *Parsifal*. The *Ring cycle* was conducted by Hans Richter, who was the first to conduct the complete *Ring* in Bayreuth and at Covent Garden.

The Mariinsky Orchestra also gave the first Russian performances of Richard Strauss’ *Elektra*, *Salome* and *Der Rosenkavalier*, and Berg’s *Wozzeck* in a production that took place two years after its world première in Berlin and twenty years before its première in Vienna.

By 1917, the Orchestra was regarded as St. Petersburg’s most renowned symphony orchestra. Its repertoire—operatic and orchestral—has traditionally encompassed not only music of Russian composers but also that of European composers, both classical and contemporary. Numerous internationally famous musicians conducted the Orchestra, among them Hans von Bulow, Felix Mottl, Felix Weingartner, Alexander von Zemlinsky, Otto Nikisch, Willem Mengelberg, Otto Klemperer, Bruno Walter and Erich Kleiber.

On two occasions, 1847 and 1867, Hector Berlioz led performances of his own works, including *Damnation of Faust*, *Romeo and Juliet*, *Symphony Fantastique* and *Harold in Italy*. Berlioz wrote in his memoirs, “Such an orchestra! Such precision! Such an ensemble!” In March and April 1863, Richard Wagner visited St. Petersburg and led the Royal Imperial Theatre Orchestra in six programs of Beethoven Symphonies and his own compositions, plus the world’s first concert performance of *Prelude und Liebestod*. Gustav Mahler appeared with the Orchestra in both 1902 and 1907, conducting five concerts, including a performance of his *Symphony No. 5*. In 1912, Arnold Schoenberg conducted the première of his symphonic poem, *Pelléas and Mélisande*.

Renamed the Kirov during the Soviet era, the Orchestra continued to maintain its high artistic standards under the leadership of Evgeni Mravinsky and Yuri Temirkanov.



Since Valery Gergiev became artistic director in 1988, the Kirov has forged important relationships with the world's great opera houses, among them London's Royal Opera House, the San Francisco Opera, Paris Opéra de la Bastille, and the Metropolitan Opera. Soon after the city of Leningrad was renamed St. Petersburg, the Kirov Theatre reverted to its original title of the Mariinsky Theatre, home to the Kirov Opera, the Kirov Ballet, and the Kirov Orchestra.

The Kirov Orchestra today is one of the world's most traveled orchestras, touring to Japan and China, and regularly in Europe, often with its own series or festival of concerts such as in London and Rotterdam. Frequent visitor to London, Paris, Vienna and Milan, the Orchestra visits the US every two years.

*Tonight's performance marks the Kirov Orchestra's third appearance under UMS auspices. The Orchestra last appeared in Hill Auditorium in November 1998.*

## Kirov Orchestra of the Mariinsky Theatre

VALERY GERGIEV, *Artistic Director and Conductor*

### First Violins

Sergey Levitin, *Principal*  
Pavel Fainberg, *Principal*  
Leonid Veksler  
Lev Klychkov  
Lyudmila Chaykovskaya  
Elena Berdnikova  
Alexander Shirokov  
Vsevolod Vasilyev  
Boris Vasilyev  
Tatyana Frenkel  
Nina Pirogova  
Lolita Silvan  
Ildar Gatov  
Mikhail Rikhter  
Artur Dzhavadian  
Anna Glukhova

### Second Violins

Zumrad Ilieva, *Principal*  
Georgy Shirokov, *Principal*  
Zhanna Abdulaeva  
Viktoria Schukina  
Tatyana Moroz  
Elena Khaitova  
Svetlana Zhuravkova  
Marchel Bejenaru  
Ivan Krasilnikov  
Alexander Vasilyev  
Elena Shirokova  
Mark Kogan  
Viktor Zaytsev

### Violas

Yury Afonkin, *Principal*  
Vladimir Litvinov, *Principal*  
Viktor Zakharov  
Karine Barsegian  
Sergey Evtikhov  
Robert Pakkanen  
Leonid Lobach  
Khamid Aliev  
Elena Solovyeva  
Dmitry Veselov  
Alexey Klyuev  
Olga Neverova

### Cellos

Zenon Zalitsailo, *Principal*  
Mikhail Slavin, *Principal*  
Oleg Sendetsky  
Alexander Ponomarenko  
Nikolay Vasilyev  
Vitaly Naydich  
Dmitry Kirillov  
Natalia Baykova  
Sarkis Ginosian  
Inna Zalitsailo  
Georgy Tleubaev  
Nikolay Oginets

### Basses

Kirill Karikov, *Principal*  
Vladimir Shostak, *Principal*  
Alexander Alexeev  
Denis Kashin  
Sergey Trafimovich  
Evgeny Mamontov  
Alexey Lavrov  
Vladimir Nefedov

### Flutes

Valentin Cherenkov  
Diana Cherezova  
Denis Lupachev  
Ekaterina Rostovskaya  
Margarita Maystrova

### Oboes

Alexander Trushkov  
Sergey Bliznetsov  
Pavel Terentiev  
Ilya Ilyin

### Clarinets

Ivan Tersky  
Viktor Kulyk  
Dmitry Kharitonov  
Anatoly Shoka  
Yury Zyuriaev

### Bassoons

Igor Gorbunov  
Alexey Dmitriev  
Valentin Kapustin  
Alexander Sharykin

### Horns

Dmitry Vorontsov  
Igor Prokofiev  
Stanislov Tses  
Stanislov Avik  
Vladislav Kuznetsov  
Yury Akimkin  
Valery Papyrin  
Andrey Antonov

### Trumpets

Yury Fokin  
Konstantin Baryshev  
Sergey Kryuchkov  
Gennady Nikonov  
Alexander Smirnov  
Vitaly Zaytsev

### Trombones

Igor Ikovlev  
Fedor Arkipov  
Alexey Repnikov  
Alexander Gorbunov  
Mikhail Seliverstov  
Nikolai Timofeev

### Tuba

Nikolay Slepnev  
Nikolay Novikov

### Percussion

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Andrey Khotin  
Yury Alexeev  
Alery Kniga  
Mikhail Peskov  
Yury Mischenko

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Roger Vignoles piano

Thursday, January 10, 8 pm

Lydia Mendelssohn Theatre

In an astonishingly short time, German lyric baritone Stephan Genz has become one of Europe's most sought-after and acclaimed lieder interpreters. *Gramophone* said, "He has one of the most beautiful voices around today."

PROGRAM

Beethoven	An die Ferne Geliebte, Op. 98, Nos. 1-6
Schubert	Lieder to Texts by Johann Wolfgang Goethe
Schumann	Lieder to Texts by Heinrich Heine
Wolf	Lieder to Texts by Joseph Freiherr von Eichendorff

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# Les Arts Florissants

WILLIAM CHRISTIE, *Artistic Director*

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*A Concert of  
Christmas Music  
by Marc-Antoine  
Charpentier* 



## Antiennes «O» de l'Avent, H. 36 to H. 43

### Salutation on the Eve of the «O» Antiphons

O Salutaris hostia,  
quæ cæli pandis ostium,  
bella premunt hostilia, da robur,  
fer auxilium.

Noël: O créateur, H. 531, No. 1

### First «O»: O Sapientia

O Sapientia,  
quæ ex ore  
altissimi prodisti,  
attingens a fine usque ad finem,  
fortiter suaviter  
disponensque omnia:  
veni ad docendum nos viam prudentiæ.

### Second «O»: O Adonai

O Adonai,  
et Dux domus Israel,  
qui Moysi in igne flammæ rubi apparuisti,  
et ei in Sina legem dedisti:  
veni ad redimendum nos in  
brachio extento.

Noël: Vous qui désirez sans fin, H. 531, No. 3

### Third «O»: O radix Jesse

O radix Jesse,  
qui stas in signum populorum,  
super quem continebunt reges  
os suum quem gentes deprecabuntur:  
veni ad liberandum nos, jam noli tardare.

Noël: Les Bourgeois de Châtre, H. 534, No. 1

### Fourth «O»: O clavis David

O clavis David,  
et sceptrum domum Israel,  
qui aperis et nemo claudit,  
claudis et nemo aperit:  
veni, et educ vincitum de domo carceris,  
sedentem in tenebris et  
umbra mortis.

## The "O" Antiphons of Advent from the Dominican Antiphonarium

O salutary host,  
which opens the gates of heaven,  
our enemies oppress us: give us strength,  
help us.

O Wisdom,  
which proceeded from the mouth of the  
Most High,  
reaching out mightily from end to end,  
and disposing all things in strength  
and sweetness:  
come and teach us the way of knowledge.

O Adonai,  
and leader of the house of Israël,  
who appeared to Moses in the burning bush,  
and gave him the Law on Sinai:  
come and redeem us with your  
outstretched arm.

O Root of Jesse,  
who stand as an ensign for the people,  
kings stand silent in your presence,  
and to which the nations shall cry out:  
come and deliver us, tarry no longer.

O Key of David,  
and scepter of the house of Israel,  
which opens and may not be closed,  
which closes and may not be opened:  
come, and lead the captive from his prison  
where he sits in darkness and the  
shadow of death.



Noël: OÙ s'en vont ces gais bergers, H. 534, No. 2

**Fifth «O»: O Oriens**

O Oriens,  
splendor lucis aeternae,  
et sol justitiae:  
veni, et illumina sedentes in tenebris  
et umbra mortis.

O Morningstar,  
splendor of eternal light,  
and sun of righteousness,  
come, and shine on those sit in darkness  
and in the shadow of death.

**Sixth «O»: O Rex gentium**

O Rex gentium,  
et desideratus earum, lapisque angularis,  
qui facis utraque unum:  
veni, et salva hominem,  
quem de limo formasti.

O King of Nations,  
their desire, the cornerstone,  
who makes all things one:  
come, and save mankind,  
whom you fashioned out of clay.

Noël: Or, nous dites Marie, H. 534, No. 4

**Seventh «O»: O Emmanuel Rex**

O Emmanuel Rex,  
Rex et legifer noster, expectatio gentium,  
et Salvator earum:  
veni, ad salvandum nos Domine Deus noster.

O Emmanuel,  
our King and legislator, the hope of nations,  
and their Savior:  
come, and save us, Lord our God.

**In nativitate Domine canticum,  
H. 416**

**Christmas Oratorio**

**Prélude** (instrumental)

**Tenor:**

Usque quo avertis faciem tuam Domine,  
et oblivisceris tribulationis nostrae.

How long wilt thou hide thy face, O Lord,  
how long will thou forget our troubles?

**Chorus Justorum**

Memorare testamenti quod  
locutus es:  
veni de excelso et libera nos.  
Consolare, filia Sion, quæ  
moerore consumeris.  
Veniet ecce Rex tibi mansuetus,  
plorans nequaquam plorabis,  
et tacebit pupilla oculi tui.  
In illa die stillabunt montes dulcedinem,  
et colles fluent lac et mel.  
Consolare, confortare, filia Sion,  
et sustine Deum salvatorem tuum.

**Chorus of the Righteous**

Remember thy testament, which thou  
hast spoken:  
come down from on high and deliver us.  
Comfort ye, daughters of Zion,  
consumed in mourning.  
For, behold, a merciful King shall come;  
henceforth thy weeping shall cease,  
and the pupil of thine eyes shall be stilled.  
On that day the mountains shall drop sweetness,  
and the hills shall flow with milk and honey.  
Comfort ye, take heart, daughter of Zion,  
and have faith in God thy Saviour.



Utinam dirumperes cælos,  
 Redemptor noster, et descenderes.  
 Prope est ut veniat Dominus,  
 veniet et non mentietur,  
 juxta est salus Domini.  
 Qui venturus est modo veniet,  
 qui mittendus est veniet modo,  
 veniet et non tardabit.  
 Rorate cæli de super,  
 et nubes pluant justum.  
 Aperiat terra et germinet  
 Salvatorem.

**Nuit** (instrumental)

**Réveil des Bergers**

**Chorus Pastorum**

Cæli aperti sunt, lux magna orta est,  
 lux magna, lux terribilis.

**L'Ange:**

Nolite timere pastores.  
 Ecce enim annuntio vobis  
 Gaudium magnum quod erit omni populo,  
 quia natus est vobis hodie  
 Salvator Christus Dominus,  
 in civitate David;  
 et hoc erit vobis signum:  
 Invenietis infantem  
 pannis involutum,  
 et positum in proesepio.  
 Surgite, ergo ite, ite, proparate,  
 et adorete Dominum.  
 Vos autem Angeli,  
 cantate mecum Domino  
 Canticum novum, quia mirabilia  
 fecit super terram.

**Chorus of Angels:**

Gloria in altissimis Deo.  
 Et in terra pax hominibus bonae voluntatis.

**A Shepherd:**

Transeamus usque Bethleem,  
 et videamus hoc verbum quod factum est,  
 quod Dominus ostendit nobis.

That thou wouldst tear the heaven asunder,  
 O our Redeemer, and descend!  
 The time is at hand that the Lord shall come,  
 He comes, and deceives us not,  
 the Lord's salvation is nigh.  
 He who is to come, comes soon;  
 he who is to be sent, comes soon;  
 he comes and carries not.  
 Heavens, drop moisture from above;  
 may the clouds rain on the righteous;  
 may the earth open and the Saviour  
 spring forth.

**Night** (instrumental)

**Shepherds' Awakening**

**Chorus of the Shepherds**

The heavens open, a great light appears,  
 a great light, a terrible light.

**Angel:**

Fear not, shepherds,  
 for, behold, I bring you tidings of great joy  
 which shall be to all people,  
 for unto you is born this day in the city of David,  
 a Saviour,  
 which is Christ the Lord.  
 And this shall be a sign unto you:  
 you shall find the babe wrapped in  
 swaddling clothes,  
 lying in a manger.  
 Arise, therefore, and go, go make haste,  
 and worship the Lord.  
 And you, angels,  
 sing unto the Lord with me a new song,  
 for he hath done marvelous things  
 upon the earth.

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

Let us go even unto Bethleem,  
 and see this thing which is come to pass,  
 which the Lord hath made known to us.



**Marche des Bergers** (instrumental)**All:**

O infans, o Deus, o Salvator  
 noster,  
 sic egēs, sic clamas, sic friges,  
 sic amas.

Pastores undique certent concentibus,  
 pastorum hodie natus est Dominus.

Certent muneribus,  
 certent amoribus,  
 palmas victori legere.

Agni cum matribus caulis prorumpite,  
 aquae de fontibus agros perfundite,  
 aves in vallibus concordent cantibus,  
 silvæ, lac et mel facite.

**Chorus Ultimus**

Exultemus, jubilemus  
 Deo salutari nostro.

Justitia regnabit in terra nostra  
 et pacis non erit finis.

**Shepherds' March** (instrumental)

O infant, O God, O our Saviour,  
 how poor thou art,  
 how thou criest, how cold thou art,  
 how thou lovest.

Let shepherds in all places compete in song,  
 this day is born the Lord of shepherds.

Let them compete in their gifts,  
 let them compete,  
 in their love, gathering palms for the vanquisher.  
 Lambs, with your mothers, break out of your folds;  
 waters of the springs, drench the fields.  
 Let the birds in the valleys join in song.  
 Woods, send forth the milk and honey.

**Final Chorus**

Let us celebrate, let us rejoice in  
 God our salvation.

Justice shall reign upon the earth  
 and peace shall have no end.

**Messe de minuit pour Noël, H. 9****Kyrie****Chorus:**

Kyrie eleison.

Lord have mercy.

**Noël:** Joseph est bien marié, H. 534, No. 3

**High Tenor I, Tenor I, Bass I:**

Christe eleison.

Christ have mercy.

**Chorus:**

Kyrie eleison.

Lord have mercy.

**Noël:** Une jeune pucelle, H. 534, No. 6

**Gloria****Plainchant incantation:**

Gloria in excelsis Deo,

Glory to God in the highest,



**Chorus:**

et in terra pax hominibus bonae voluntatis.  
 Laudamus te. Benedicimus te.  
 Adoramus te. Glorificamus te.  
 Gratias agimus tibi  
 propter magnam gloriam tuam.

and on earth peace to men of good will.  
 We praise thee. We bless thee.  
 We worship thee. We glorify thee.  
 We give thanks to thee  
 for your great glory.

**High Tenor I:**

Domine Deus, Rex coelestis,  
 Deus Pater omnipotens.

O Lord God, Heavenly King,  
 God the Father Almighty.

**Tenor II:**

Domine Fili unigenite, Jesu Christe.

O Lord, the only-begotten Son Jesus Christ.

**Bass II:**

Domine Deus, Agnus Dei, Filius Patris.

O Lord God, Lamb of God, Son of the Father.

**High Tenor II, Tenor II, Bass II:**

Qui tollis peccata mundi,  
 miserere nobis.

Thou who take away the sins of the world,  
 have mercy upon us.

**Chorus:**

Qui tollis peccata mundi,  
 suscipe deprecationem nostram.  
 Qui sedes ad dexteram Patris,  
 miserere nobis.

Thou who take away the sins of the world,  
 receive our prayer.  
 Thou who sit at the right hand of the Father,  
 have mercy on us.

**Soprano I and II:**

Quoniam tu solus sanctus, tu solus Dominus,  
 tu solus Altissimus, Jesu Christe.  
 Cum Sancto Spiritu  
 in gloria Dei Patris.

For thou alone are holy, thou alone are Lord,  
 thou alone are the Most High, Jesus Christ,  
 with the Holy Spirit  
 in the glory of God the Father.

**Chorus:**

Amen.

Amen.

**Credo****Plainchant incantation:**

Credo in unum Deum,

I believe in one God,

**Chorus:**

Patrem omnipotentem,  
 factorem coeli et terrae,  
 visibilibus omnium et invisibilibus.  
 Et in unum Dominum Jesum Christum,  
 Filium Dei unigenitum,  
 et ex Patre natum ante omnia saecula.

the Father Almighty,  
 maker of heaven and earth,  
 of all things visible and invisible,  
 and in one Lord, Jesus Christ,  
 the only-begotten Son of God,  
 born of the Father before all worlds.



Deum de Deo, lumen de lumine,  
 Deum verum de Deo vero,  
 Genitum, non factum,  
 consubstantialem Patri:  
 per quem omnia facta sunt.  
 Qui propter nos homines,  
 et propter nostram salutem  
 descendit de caelis.  
 Et incarnatus est de Spiritu Sancto,  
 ex Maria virgine, et homo factus est.

God from God, light from light,  
 true God from true God,  
 begotten, not made,  
 of one substance with the Father,  
 by whom all things were made;  
 who for us men  
 and for our salvation  
 descended from heaven.  
 And became flesh of the Holy Spirit,  
 born of the Virgin Mary, and was made man.

**High Tenor I, Tenor I, Bass I:**

Crucifixus etiam pro nobis sub Pontio Pilato;  
 passus, et sepultus est.  
 Et resurrexit tertia die,  
 secundum Scripturas,

He was crucified for us under Pontius Pilate,  
 suffered, and was buried.  
 And he rose again on the third day,  
 in accordance with the Scriptures,

**Chorus:**

et ascendit in caelum,  
 sedet ad dexteram Patris.  
 Et iterum venturus est cum gloria  
 iudicare vivos et mortuos,  
 cuius regni non erit finis.

and ascended to heaven,  
 sits at the right hand of the Father.  
 And he will return again in glory  
 to judge the living and the dead,  
 and his kingdom will know no end.

**Soprano I and II:**

Et in Spiritum Sanctum,  
 Dominum et vivificantem,  
 qui ex Patre Filioque procedit,

And I believe in the Holy Spirit,  
 Lord and Giver of Life,  
 who proceeds from the Father and the Son,

**High Tenor II:**

qui cum patre et filio

who with the Father and Son

**Soprano I and II, High Tenor II:**

simul adoratur et conglorificatur,  
 qui locutus est per Prophetas.

together is worshipped and glorified,  
 and who spoke through the Prophets.

**Chorus:**

Et unam, sanctam catholicam  
 et apostolicam Ecclesiam.  
 Confiteor unum baptismum  
 in remissionem peccatorum.

And I believe in one holy catholic  
 and apostolic Church.  
 I acknowledge one baptism  
 for the remission of sins.

**High Tenor II, Tenor II, Bass II:**

Et expecto resurrectionem mortuorum,

And I await the resurrection of the dead,

**Chorus**

et vitam venturi saeculi.

and the life of the world to come.

Amen.

Amen.



## Offertory

Noël: Laissez paître ros bêtes, H. 531, No. 2

## Sanctus

### Chorus:

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.

Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.

## Benedictus

### High Tenor I, Tenor I, Bass I:

Benedictus qui venit  
in nomine Domini.

Blessed is he who comes  
in the name of the Lord.

### Chorus:

Hosanna in excelsis.

Hosanna in the highest.

## Agnus Dei

### Chorus:

Agnus Dei,

Lamb of God,

### High Tenor II, Tenor II, Bass II:

qui tollis peccata mundi:

who takes away the sins of the world:

### Chorus:

miserere nobis.

have mercy on us.

### Chorus:

Agnus Dei,

Lamb of God,

### High Tenor II, Tenor II, Bass II:

qui tollis peccata mundi:

who takes away the sins of the world:

### Chorus:

miserere nobis.

have mercy on us.

### Chorus:

Agnus Dei,

Lamb of God,

### High Tenor II, Tenor II, Bass II:

qui tollis peccata mundi:

who takes away the sins of the world:

### Chorus:

dona nobis pacem.

grant us peace.



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# Les Arts Florissants

WILLIAM CHRISTIE, *Artistic Director*

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## Program

Thursday Evening, December 13, 2001 at 8:00  
St. Francis of Assisi Catholic Church, Ann Arbor, Michigan

### *A Concert of Christmas Music by Marc-Antoine Charpentier*

#### **Antiennes «O» de l'Avent, H. 36 to H. 43**

(The "O" Antiphons of Advent from the Dominican Antiphonarium, performed with five of Charpentier's *Noëls pour les instruments*, H. 531 and H. 534)

Salutation on the Eve of the «O» Antiphons:

O salutaris hostia

Noël: O créateur, H. 531, No. 1

First «O»: O Sapientia

Second «O»: O Adonai

Noël: Vous qui désirez sans fin, H. 531, No. 3

Third «O»: O radix Jesse

Noël: Les Bourgeois de Châtre, H. 534, No. 1

Fourth «O»: O clavis David

Noël: Où s'en vont ces gais bergers, H. 534, No. 2

Fifth «O»: O Oriens

Sixth «O»: O Rex gentium

Noël: Or, nous dites Marie, H. 534, No. 4

Seventh «O»: O Emmanuel Rex



### **In nativitatem Domini canticum, H. 416**

Prélude  
 Usque quo avertis faciem tuam Domine  
 Chorus Justorum: Memorare  
 Consolare filia Sion  
 Utinam dirumperes cælos  
 Prope est ut veniat Dominus  
 Rorate cæli de super  
 Nuit  
 Réveil des Bergers  
 Chorus Pastorum: Cæli aperti sunt  
 L'Ange: Nolite timere  
 Gloria in altissimis Deo  
 Transeamus usque Bethleem  
 Marche des Bergers  
 O infans  
 Chorus Ultimus: Exultemus

### INTERMISSION

### **Messe de minuit pour Noël, H. 9**

(Midnight Mass for Christmas, performed with three of Charpentier's *Noëls pour les instruments*, H. 531 and H. 534)

First Kyrie  
 Second Kyrie: Kyrie Eleison  
     Noël: Joseph est bien marié, H. 534, No. 3  
 Christe Eleison  
 Second Kyrie:  
     Noël: Une jeune pucelle, H. 534, No. 6  
 Gloria:  
     Gloria in excelsis Deo  
     Domine Deus  
     Qui tollis peccata mundi  
     Quoniam tu solas sanctus  
     Amen



## Credo:

Credo in unum Deum  
 Deum de Deo  
 Et incarnatus est  
 Crucifixus  
 Et ascendit in cælum  
 Et in Spiritum Sanctum  
 Qui locutus est per prophetas  
 Et unam sanctum catholicam  
 Et expecto resurrectionem mortuorum  
 Et vitam venturi sæculi

## Offertoire:

Noël: Laissez paître ros bêtes, H. 531, No. 2

First Sanctus

Second Santus

Third Sanctus

Benedictus qui vent

First Agnus Dei

Second Agnus Dei

Third Agnus Dei

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Seventh Annual  
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Tonight's performance is presented with the generous support of Robert and Pearson Macek.

The positif organ used in this evening's performance is made possible by The Ann Arbor Academy of Early Music.

Les Arts Florissants is funded by the Ministry of Culture, the Town of Caen, the Conseil Régional de Basse-Normandie, and sponsored by Morgan Stanley.

Tonight's performance is part of a major US tour supported by the American Friends of Les Arts Florissants.

Les Arts Florissants appears by arrangement with ICM Artists, Ltd.

Les Arts Florissants gratefully acknowledges the generous help of the Anne Bass Foundation for this tour, and the support of the French Embassy Cultural Service in the U.S.

**Large print programs are available upon request.**



## Marc-Antoine Charpentier: A Profile

by Andrew Stewart

Before charting the outline of Charpentier's career, it is worth noting the central role played by American scholars and performers in the modern revival of interest in the composer's work, which lay virtually ignored for more than two centuries. Claude Crussard's pioneering biography, published in Paris in 1945, kindled interest in the composer here in the US and attracted the particular devotion of Hugh Wiley Hitchcock. The completion in 1954 of Hitchcock's doctoral thesis on Charpentier's Latin oratorios was followed by over a dozen related articles and monographs and an invaluable complete catalogue, the latter lending its compiler's initials to the "H" numbers used to classify the composer's works. Meanwhile, James R. Anthony provided considerable contextual background on French music during Charpentier's lifetime, and William Christie translated scholarly editions of his works into the practical experience of performances and recordings, setting everything from sacred works and small-scale cantatas to the grandiose opera *Médée* before a public eager to discover to a hitherto neglected masterpiece.

Recent biographical and archival researches by Catherine Cessac and Patricia Ranum have added details to the picture of Charpentier's life and works, including a plausible birth year of 1643 and information on his family and early years. Young Marc-Antoine's father, Louis Charpentier, was a skilled copyist and calligraphist who almost certainly enjoyed the patronage of the influential Guise family, ducal heirs of Lorraine. His son's musical talents were sufficiently developed at the time of Louis' death in 1662 to merit the decision that he should leave Paris to study in Rome for a number of years, apparently with Giacomo

Carissimi, among the most gifted Italian composer of his generation and an unquestionably influential teacher. It has been suggested that Marie de Lorraine, Mademoiselle Guise, financed Charpentier's extended Roman sojourn; certainly, he entered her household services as *maître de musique*, or master of music, on returning to Paris towards the end of the 1660s.

In 1672 Charpentier began a collaboration with the playwright Molière, who had recently broken his musical partnership with Louis XIV's favored composer, Jean-Baptiste Lully. Much to Lully's chagrin, Charpentier wrote incidental music for several works by Molière, including *Le Mariage Forcé* and *Le Malade Imaginaire*, and continued to compose for the Comédie-Français after Molière's death in 1673. Although Lully effectively remained the dominant musical force on the French stage until his death in 1687, Charpentier's increasingly ambitious pastorals, divertissements, and operas—*La Descente d'Orphée aux Enfers*, *David et Jonathas*, and *Médée* among them—secured his reputation as an expressive and dramatic setter of words to music.

Charpentier's Italian experience, although of clear benefit to his musical development, proved of little immediate use in his native land. After Lully's appointment in 1661 to the post of Surintendant of the King's Chamber, French musical styles had been officially upheld as the exclusive and only appropriate means of composition; nevertheless, Lully and his royal master were unable to proscribe Italianate forms of music absolutely, especially so among the significant groups of Parisian church men who favored intellectual and cultural exchanges with Italy.

The art-loving Marie de Lorraine's support for the Italian aesthetic, coupled with the Guise family's habitual contrariness, ensured that Charpentier enjoyed a privileged career outside the royal favor. The



composer responded by producing a series of liturgical and sacred works for Mademoiselle de Guise; he also added to the stock of pieces for the various churches, convents, and other religious institutions under the patronage of Louis XIV's first cousin and confidante, Elisabeth d'Orléans. She also endowed two educational Parisian establishments, the Institut du Père Nicolas Barréouéà l'Enfant, for the relief of girls from poor families, and the superior Hôtel de l'Enfant Jésus, for the sons of the nobility. It appears that several of Charpentier's many works for the Christmas season were conceived for these two academies, appropriately so given the dedication of each to the infant Jesus.

As one of the two most important feasts of the church year, Christmas inspired Charpentier to produce a fine and large body of liturgical pieces and works commenting on the nativity story. In addition to the seasonal compositions he supplied to Marie de Lorraine and Elisabeth d'Orléans, he also created a variety of Christmas works for the Jesuit church of Saint-Louis on the Rue Saint-Antoine—where he served as master of the chapel from 1684 to 1698—and in the last five years of his life for the renowned boys choir of the Sainte-Chapel in Paris. The works in this evening's program most probably date from the early 1690s, and reflect the composer's clear affection for the Christmas period and its traditional musical blend of popular and high devotion.

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## Antiennes «O» de l'Avent, H. 36 to H. 43 (O Antiphons of Advent)

(Performed with five *Noëls pour les instruments*, from H. 531 and H. 534)  
Marc-Antoine Charpentier

*Born c.1645-50 in Paris*

*Died February 24, 1704 in Paris*

The *O Antiphons* form a group of seven ancient texts associated with the *Vespers Magnificat*, each of which begins with an exclamatory “O” and proceeds to unfold a short prayer. They had become part of the Roman liturgy by the ninth century, one sung in company with the *Magnificat* on each of the seven days before Christmas Eve. In reverse order the initial letters of the antiphons provide the acrostic EROCRAS, the Latin translation of Christ's promise to his followers: “I will be tomorrow.”

Charpentier's manuscript informs that his *O Antiphon* settings were made according to the use of the Roman rather than the recently reformed Parisian breviary, suggesting that these works were composed for his Jesuit masters. Further source studies confirm that these Advent antiphons, with a prefatory “salutation” (*O salutaris hostia*), were completed by Charpentier in the early 1690s. It is significant that the manuscript is preserved alongside two groups of instrumental carols, or *Noëls pour les instruments*, by Charpentier. In fact, in his manuscript of the Antiphons Charpentier specifically indicates that certain of these *noëls* should be performed between the Antiphons, in accordance with custom—a practice that is observed in tonight's performance.

Tradition and simplicity are upheld in each of Charpentier's *O Antiphons*, lending an atmosphere of contemplation and mystery. The opening “O” and first line of each text is usually presented in long notes, thereafter austere revealing the substance of the antiphon prayer in simple counterpoint.



Jesus is summoned in more robust fashion in the second part of each antiphon with the joyful request “veni,” often presented in triple time and in contrasting mood to what has gone before. The final phrases invariably invoke the quiet certainty of belief in Christ’s ministry.

Charpentier’s subtle scoring adds to the eloquence of these settings, with the first three antiphons delivered by a trio of male voices with *basso continuo* accompaniment, the fourth and fifth employing three solo voices, chorus, and an instrumental ensemble, the sixth introducing a hint of secular style with high male voice, violin duet, and *basso continuo*, and the seventh antiphon set for three male voices and *basso continuo*. The composer introduces light and shade to each setting by shrewd expression of individual words (such as the second antiphon’s description of the burning bush), by his use of textural contrast and harmonic daring (as is the fourth), not to mention his careful handling of the brief silences.

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### **In nativitatem Domini canticum,**

#### **H. 416**

Charpentier

During the late seventeenth century, visitors were attracted to the church of Saint-Louis in Paris not just because of its splendid Baroque architecture but also because of the dramatic preaching style of Brother Louis Bourdaloue (1632-1704). The church, known today as Saint-Paul-Saint-Louis, had been modeled on the Gesù in Rome, and its many ornate details and lavish statuary contributed to its theatrical visual impact. Here the Jesuit order celebrated festal masses and other services with every conceivable adornment, as reported by one particularly captivated eyewitness:

After the midday meal, we were at the Jesuits’ church. All around were seen more than 4000 lighted candles, not counting the candelabra that illuminated the altar, depicting heaven and filled with figures of angels.... Through the use of machinery and mechanical devised, the Host was lowered into the hands of the Bishop.... There was also a magnificent concert of music made up of the best of the kings’ singers and reinforced by those of that very church, who are excellent.... The king, the queen, the cardinal, and most of the courtiers attended.

Bourdaloue’s grand rhetorical sermon added to the crowd appeal of Saint-Louis, especially during Advent and at Easter, when every one from the members of the royal family to the lesser nobility and religious snobs would add to the traffic chaos of the Rue Saint-Antoine. It appears likely that Charpentier wrote his Latin nativity oratorio, *In nativitatem Dominum canticum*, H. 416, for the performance at Saint-Louis during Christmas in the early 1690s. The text (adapted from Psalm 12:1, supplemented by passages from Luke 2:10-12) tells the well-loved nativity story of the Judean shepherd and the angel announcing Christ’s coming. Charpentier animates his score with choruses of shepherds, angels, and the righteous, and there are solo parts for the announcing Angel and for a single shepherd.

*In nativitatem Domine canticum* opens with a short instrumental prelude, through which the composer establishes an atmosphere of reverence and mystery. The portentous tenor recitative, “Usquequo,” gives way to the prolonged “Memorare testamenti,” in which the Chorus of the Righteous plea for salvation. This is followed by an exquisite bass solo, “Consulare, filia Sion,” complete with accompanying parts for two flutes and two violins. Two further chorus frame another bass solo, “Prope est ut veniat Dominus,” before Charpentier requests a “*petit silence*” in his manuscript score. This moment of tranquility sets the scene for



“Night,” a lullaby-like instrumental interlude that beautifully depicts the nocturnal scene of the shepherds at rest. The theatrical tastes of the Saint-Louis congregation would have been fully satisfied by the variety of moods and narrative effects presented in Charpentier’s score, not least the sudden contrast of “Night” with the bold rhythms and melodic shapes of the ensuing “Shepherds’ Awakening”—a stirring wake-up call to the shepherds—and the apparition of the announcing Angel that follows. Now the full company of angels sing praises to God, “Gloria in altissimis Deo,” and call for peace on earth, their sentiments reflected in the confident “Shepherds’ March” which stirringly depicts their journey to Bethlehem. The combined choruses pay homage to the infant Jesus in music of sublime stillness—“O infans”—after which Charpentier crafts and elegant chanson, “Pastores undique.” The work concludes with a chorus of exultation and joy at the glad tidings of Jesus’ nativity.

### Messe de minuit pour Noël, H. 9

(Performed with three *Noëls pour les instruments*, from H. 531 and H. 534)  
Charpentier

Popular tunes were frequently adapted, recycled, and parodied by composers of church music in the fifteenth and sixteenth centuries, providing fresh material on which to base new liturgical works and introducing widely known musical themes, often secular in origin, to the act of worship. The practice had for long been in decline by the time Charpentier became music master in 1684 to the church of Saint-Louis, the main Parisian of the Jesuit order. It had survived, however, in the form of the instrumental *noël*, in which traditional Christmas songs were set as variations for keyboard or occasionally for instrumental ensemble. The

composers Lebègue, Gigault, and Geoffroy, close contemporaries of Charpentier, created several fine *noël* transcriptions for keyboard, while Charpentier himself added to the repertoire of *noëls* for ensembles.

Although liturgical custom has accepted the singing of *noëls* at the Midnight Mass for Christmas since the twelfth century, established *noël* melodies appear not to have been used as the actual music material for mass settings. But this is precisely what Charpentier does in his *Messe de minuit pour Noël*, H. 9, choosing eleven Christmas songs and weaving them into the fabric of the composition, their melodies subsequently imitated and developed in the vocal writing. In addition, tonight’s performance, following the composer’s own indications, two of Charpentier’s instrumental *noëls* are inserted at different points in the *Kyrie*. (As with the *O Antiphons* heard earlier, the insertion of such instrumental *noëls* into the nativity-related choral works was current in Charpentier’s time.) The first of these *noëls*, “Joseph est bien marié” (H. 534, No. 3), is played between the *Kyrie* and *Christe*, while “Une jeune pucelle” (H. 534, No. 6) rounds off the whole *Kyrie* section. A third *noël*, “Laissez paître vos bêtes” (H. 531, No. 2) was designated by the composer to be performed during the *Offertory*, between the *Credo* and the *Sanctus*.

Hitchcock’s catalogue tentatively dates the *Midnight Mass* to the early 1690s; Catherine Cessac has since suggested that the work was written for Christmas 1694. Whenever the precise first performance, Charpentier’s Jesuit employers must surely have approved of the composer’s bold use of carols blessed with a particularly childlike innocence and directness of expression, and also of his practice of preserving the spirit of the original tunes. “In this mass,” writes Cessac, “Charpentier achieved a perfect synthesis between the secular and the liturgical, between popular art and learned writing.” Her observation is immediately reflected in



the opening pages of the *Kyrie*, which offer the anonymous *noël* “Joseph est bien marié” in an instrumental transcription that every member of the congregation at the church of Saint-Louis would have recognized, just as readily as Anglican worshippers today would recognize “O Come, All Ye faithful” or “While Shepherds Watched.” Likewise, the carol “Or nous dites Marie” translates seamlessly to serve as Charpentier’s *Christe*, just as an unadorned instrumental version of “Une jenuë pucelle” provides thematic material for the choir’s final *Kyrie* statement.

Charpentier explicitly labels the titles of each of his chosen *noëls* in the manuscript score of the *Midnight Mass*. Besides the aforementioned examples in the *Kyrie*, the *Gloria* makes use of “Les Bourgeois Châtre” and “Où s’en vont ces gais bergers” (heard earlier during the *O Antiphons*); the *Credo* employs “Vous qui désirez sans fin,” “Voici le jour solonnel de Noël,” and “A la venue de Noël”; the *Sanctus* opens with “O Dieu que n’étais je en vie,” while the *Agnus Dei* quotes the gentle, dance-like “A minuit ut fait un réveil.” For the central statement of church dogma, concerning Christ’s incarnation, earthly ministry, and crucifixion, Charpentier composed entirely original and appropriately austere, contemplative music. The blend of musical symbols, effectively placing popular tunes alongside passages deliberately fashioned to honor the Holy Trinity, projects a powerful metaphor for the earthly and heavenly Christ, balancing the celebratory mood of Advent with a more profound meditation upon the text of the *Midnight Mass*.

**W**illiam Christie, harpsichordist, conductor, musicologist and teacher, is the inspiration behind one of the most exciting musical ventures of the last twenty years. His pioneering work has led to

a renewed appreciation of Baroque music in France, notably of seventeenth- and eighteenth-century French repertoire, which he has introduced to an ever-growing audience.

Born in Buffalo, New York, William Christie studied at Harvard and Yale Universities, and has lived in France since 1971. The major turning point in his career came in 1979 when he founded Les Arts



Florissants. As director of this vocal and instrumental ensemble, Mr. Christie soon made his mark as a musician and a man of the theatre, in both the concert hall and the opera house, with new interpretations of largely neglected or

forgotten repertoire. Major public recognition came in 1987 with the production of *Atys* by Lully at the Opéra Comique in Paris, a production that then went on to tour internationally with much success.

William Christie’s affinity for French Baroque is indisputable, whether it be the music of Charpentier or Rameau, Couperin, Mondonville, Campra or Montéclair. He is equally at home with *tragédies-lyriques* as with *opéra-ballets*, with French motets as with music of the court. His enthusiasm for French music has not precluded the exploration of other European repertoire, however, and he has given many acclaimed performances of works by Italian composers such as Monteverdi, Rossi and Scarlatti. Purcell, Handel and Mozart have an equal place in his affections, as his extensive discography demonstrates. He has made over seventy recordings (many of which have won awards in France and elsewhere), initially with Harmonia Mundi, and since 1994 with Erato-Warner, with whom he has an exclusive contract.

William Christie has a busy operatic



career and his collaborations with renowned stage directors such as Jean-Marie Villégier, Robert Carsen, Alfredo Arias, Jorge Lavelli, Graham Vick, Adrian Noble and Andrei Serban are always significant events in the musical calendar. Amongst his most outstanding operatic achievements are *Hippolyte et Aricie* (1996), *Les Indes galantes* and *Alcina* (1999) at the Opéra de Paris, *Médée* (1993) at the Théâtre de Caen, *Die Entführung aus dem Serail* (1993) at the Opéra du Rhin and *King Arthur* (1995) at the Théâtre du Châtelet in Paris. His many engagements with Les Arts Florissants at the Aix-en-Provence Festival include *Castor et Pollux* (1991), *Fairy Queen* (1992), *The Magic Flute* (1994), *Orlando* (1997), and, most recently, the highly successful *Il ritorno d'Ulisse in patria* by Monteverdi, which will tour to Lausanne, Paris, Caen, Bordeaux, New York and Vienna in 2002.

Much in demand as a guest conductor, Mr. Christie receives regular invitations from prestigious opera festivals such as Glyndebourne, where he has conducted the Orchestra of the Age of Enlightenment in productions of *Theodora* and *Rodelinda* by Handel. He will conduct the revival of *Rodelinda* at the Théâtre du Châtelet in Paris in January 2002. Other guest appearances include Zurich Opernhaus, where he recently conducted *Iphigénie en Tauride* by Gluck. In October 2002 he will be the first guest conductor of the Berlin Philharmonic under Simon Rattle's directorship.

William Christie is equally committed to the training and professional development of young artists, and has nurtured several generations of singers and instrumentalists over the last twenty-five years. Indeed, many of today's leading Baroque conductors began their careers with Les Arts Florissants. Between 1982 and 1995 he was a professor at the Paris Conservatoire, with responsibility for the early music class. He is often invited to give masterclasses, or to lead summer

schools such as Aix-en-Provence or Ambronay. His latest venture in the field of training and development, *Le Jardin des Voix*, is a European workshop for young singers, which will take place in the autumn of 2002.

William Christie was awarded the *Légion d'Honneur* in 1993 and is an officer in the *Ordre des Arts et des Lettres*. He was granted French citizenship in 1995.

*Tonight's performance marks William Christie's third appearance under UMS auspices.*

**T**he vocal and instrumental ensemble **Les Arts Florissants** is one of the most well-known and respected early music groups in the world. Performing in a historically informed manner, the ensemble was founded in 1979 by the Franco-American harpsichordist and conductor William Christie and takes its name from a short opera by Marc-Antoine Charpentier.

Les Arts Florissants were largely responsible for the resurgence of interest in France in seventeenth- and eighteenth-century French repertoire, and in European music of this period more generally. This was repertoire which had, for the most part, been neglected (much of it unearthed from collections in the Bibliothèque Nationale de France), but which is now widely performed and admired.

Since the acclaimed production of *Atys* by Lully at the Opéra Comique in Paris, it is in the field of opera where Les Arts Florissants have found most success. Notable productions include works by Rameau (*Les Indes galantes* in 1990 and 1999, *Hippolyte et Aricie* in 1996), Charpentier (*Médée* in 1993 and 1994), Handel (*Orlando* in 1993, *Acis and Galatea* in 1996, *Semele* in 1996, *Alcina* in 1999), Purcell (*King Arthur* in 1995), Mozart (*The Magic Flute* in 1994, *Die Entführung aus dem Serail* at the Opéra du Rhin in 1995) and



Monteverdi (the much praised *Il ritorno d'Ulisse in patria* at Aix-en Provence in July 2000 which will tour to Lausanne, Paris, Caen, Bordeaux, New York and Vienna in 2002).

The ensemble has collaborated on projects with renowned stage directors such as Jean-Marie Villégier, Robert Carsen, Alfredo Arias, Pier Luigi Pizzi, Jorge Lavelli, Adrian Noble, Andrei Serban and Graham Vick, as well as with choreographers Francine Lancelot, Béatrice Massin, Ana Yepes, Shirley Wynne, Maguy Marin, François Raffinot and Jiri Kylan.

Les Arts Florissants have an equally high profile in the concert hall and on disc, as their many acclaimed performances illustrate. Their repertoire includes concert performances of operas (*Zoroastre, les fêtes d'Hébé* by Rameau, *Idomenée* by Campra, *Jephthé* by Montéclair, *Il Sant'Alessio* by Landi, *Orfeo* by Rossi), secular chamber works (*Actéon, Les plaisirs de Versailles, Orphée aux Enfers* by Charpentier and *Dido and Aeneas* by Purcell), and sacred music (the *Grands Motets* by Rameau, Mondonville and Desmarest, Handel oratorios such as *The Messiah, Israel in Egypt* and *Theodora*), not to mention a large number of choral works. Les Arts Florissants have also touched on the contemporary repertoire with the creation of *Motets III—Hunc igitur terrorem* by Betsy Jolas on the occasion of their twentieth anniversary.

The ensemble has an impressive discography. After making more than forty recordings for Harmonia Mundi, Les Arts Florissants signed an exclusive contract with Warner (Erato) in 1994 and have since recorded over twenty discs, many of which have won awards, including the Gramophone Award, which they have received four times. Their two most recent recordings are *La guirlande* and *Zéphyre* by Rameau and *Noëls* by Charpentier.

For more than ten years, Les Arts Florissants have had a residency at the

Théâtre de Caen, and each season they present a concert series in the Basse-Normandie region. The ensemble also tours widely, both within France and internationally, and is a frequent ambassador for French culture (it is regularly invited to the Brooklyn Academy and the Lincoln Center in New York, and to the Barbican Centre in London). Forthcoming international projects include a collaboration with the Philharmonie in Berlin in 2002 and a tour of Japan and South-East Asia in 2003.

Les Arts Florissants is funded by the French Ministry of Culture, the town of Caen, the Conseil Régional de Basse-Normandie and its principal sponsor is the global financial services company Morgan Stanley.

*Tonight's performance marks Les Arts Florissants' third appearance under UMS auspices. The ensemble last appeared under UMS auspices in November 1999 in Hill Auditorium.*

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 Nicola Wemyss<sup>2</sup>  
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Thibaut Lenaerts<sup>2</sup>  
 Vincent Lièvre-Picard  
 Jean-François Lombard<sup>2</sup>  
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**Tenor**

Cyril Auvity<sup>2</sup>  
 Alain Brumeau  
 Jean-Yves Ravoux<sup>2</sup>  
 Laurent Slaars<sup>2</sup>

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 Bertrand Chuberre<sup>2</sup>  
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**Oboe**

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 Andrea Mion

**Bassoon**

Philippe Miqueu<sup>1</sup>

**Organ**

Bertrand Cuiller<sup>1</sup>

<sup>1</sup> Basso continuo

<sup>2</sup> Soloist

**Les Arts Florissants****Administration**

Luc Bouniol-Laffont, *General Manager*  
 Jacqueline Howard, *Production Manager*  
 Delphine de Labarrière, *Tour Manager*  
 Geoffroy Guirao, *Orchestra Manager*

**ICM Artists Touring Division**

Byron Gustafson, *Director and Executive Vice President*  
 Leonard Stein, *General Manager and Vice President*  
 William Bowler, *Associate Manager*  
 Siobhan O'Connor, *Associate*  
 John Pendleton, *Company Manager*  
 Geoffrey Holland, *Tour Program Coordinator*

**Public Relations**

Shuman Associates



