



PROGRAM BOOK WINTER 2016

1 3 7 T H S E A S O N

150



UNIVERSITY OF MICHIGAN | ANN ARBOR



U M S . O R G

U M S L O B B Y . O R G

U M S R E W I N D . O R G

# U M S L O B B Y



Did you like it? Did it move you? Did it change you?  
Did it disappoint? Tell us what you think at [umslobby.org](http://umslobby.org)  
or any of our social media spaces.

# Be Present

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Winter 2016 season is full of exceptional, world-class, and truly inspiring performances.

Welcome to the UMS experience. We're glad you're present.  
Enjoy the performance.





When you attend a UMS performance,  
you're part of a larger equation:

nonprofit **ARTS**  
**+** **CULTURE**  
**=** **ECONOMIC**  
**PROSPERITY**  
in the greater Ann Arbor Area  
**\$100 million annually**

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



**Ann Arbor Area**  
Community Foundation

[aaacf.org](http://aaacf.org)



**Welcome** to this UMS performance. We're delighted that you're joining us in our 137th season, one of the most exciting, diverse, and engaging in our history. In addition to what you'll see on stage, UMS has a robust education program serving people of all ages and also oversees the 175-voice Grammy Award-winning UMS Choral Union. We invite you to learn more about all of our programs at [ums.org](http://ums.org) and to become engaged with UMS, whether it's by making a gift to our campaign, joining us at the Ann Arbor Y for a community dance class with a visiting dance company, or buying a ticket to a performance. We're always eager to hear from you, too! Join the conversation and share your thoughts after a performance at [umslobby.org](http://umslobby.org). If you have any comments, questions, or concerns, please be in touch with UMS President Ken Fischer at 734.647.1174 or at [kenfisch@umich.edu](mailto:kenfisch@umich.edu). We hope to see you again soon.



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SCHLISSSEL**

*President,  
University of Michigan*



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*UMS President*



**STEPHEN R.  
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*Chair,  
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For those who leave Michigan, but for whom Michigan never leaves.



This is where you belong. Join today at [umalumni.com](http://umalumni.com)



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

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# Winter 2016 Season Calendar

## JANUARY

1/8

*What's in a Song?*

A song recital evening  
curated by Martin Katz

1/10

Jamie Barton,  
mezzo-soprano

1/11

Royal Philharmonic  
Orchestra  
Pinchas Zukerman,  
conductor and violin

1/17

NT Live: Shakespeare's  
*Hamlet*

1/20

Jazz at Lincoln Center  
Orchestra with  
Wynton Marsalis

1/21-23

Young Jean Lee's  
Theater Company  
*Untitled Feminist Show &  
Straight White Men*

1/22

Chamber Music Society  
of Lincoln Center

1/24

NT Live: Charlotte  
Brontë's *Jane Eyre*

1/27

Ms. Lisa Fischer and  
Grand Baton

## FEBRUARY

2/2

Tanya Tagaq in concert  
with *Nanook of the North*

2/5

Taylor Mac  
*A 24-Decade History  
of Popular Music:  
1960s-1980s*

2/6

Igor Levit, piano

2/13

Camille A. Brown &  
Dancers

2/14

UMS Choral Union and  
Organ  
*Love is Strong as Death*  
Scott Hanoian, conductor

2/16-20

Sir András Schiff, piano  
*The Last Sonatas  
of Haydn, Mozart,  
Beethoven, and Schubert*

2/19

*The Triplets of Belleville*  
Benoit Charest,  
composer-conductor

2/24

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

## MARCH

3/5

The Chieftains

3/11-12

*Nufonia Must Fall*  
Kid Koala, DJ, producer,  
and graphic novelist

3/15

Apollo's Fire & Apollo's  
Singers  
*Bach's St. John Passion*

3/19

Montreal Symphony  
Kent Nagano, conductor  
Daniil Trifonov, piano

3/26

Gil Shaham, violin  
with original films by  
David Michalek  
*Bach Six Solos*

3/31-4/3

American Ballet Theatre  
*The Sleeping Beauty*

## APRIL

4/1

Mariachi Vargas de  
Tecalitlán

4/3

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

4/8

Jerusalem String Quartet

4/14

Mnozil Brass

4/15

*Zafir: Musical Winds  
from North Africa to  
Andalucía*  
Simon Shaheen, music  
director

4/16

Bavarian Radio Orchestra  
Mariss Jansons, conductor  
Leonidas Kavakos, violin

4/23

The Bad Plus  
Joshua Redman

# Education

EDUCATIONAL  
EXPERIENCES  
FOR  
EVERYONE



At UMS, our mission goes beyond performance. We want you to create, to explore, and to experience extraordinary new things. That is why we offer a fascinating lineup of artist Q&As, conversations, workshops, and interactive experiences, each designed to bring you closer to performance and creation, and to expand your comfort zone. If you want to experience something new, different, highly engaging, and eye-opening, we invite you to participate in events inside and outside of the theater.



[UMS.ORG/LEARN](https://ums.org/learn)

# UMS Night School: Constructing Identity

Mondays 1/18–2/15, 7–8:30 pm

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

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



Taylor Mac by Kevin Yatarola

**Monday, 1/18**

“Thinking about Identity and Performance”

(Young Jean Lee's Theater Company)

**Monday, 1/25**

“Acting and Dancing Identity”

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

**Monday, 2/1**

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

(Tanya Tagaq, Taylor Mac)

**Monday, 2/8**

“Constructing Identity Together: Artists and Audiences”

(Camille A. Brown & Dancers)

**Monday, 2/15**

“Reflection & Graduation”



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Daniil Trifonov, 2014, Gilmore Keyboard Festival © Chris McGuire



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# Tradition Builds the Future



In our 137th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

Since that first season, UMS has expanded greatly and now presents the very best from a wide spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and global music performers, and contemporary stagework and classical theater. Through educational programming, the commissioning of new works, youth programs, artist residencies, and collaborative projects, we continue to strengthen our reputation for artistic distinction and innovation.

Photo: Hill Auditorium in 1928.

# Leadership Donors

*We recognize the donors who have made or completed multi-year campaign commitments of \$100,000 or more during the last year. In addition, we recognize the individuals who have committed \$50,000 or more in support of the 2015–16 season.*



**BERTRAM ASKWITH (1911–2015)  
PATTI ASKWITH KENNER**

“The arts have made a significant difference in my life and my daughter’s life. I want every U-M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am offering every first and second year student one free ticket – Bert’s Ticket – to introduce them to a cultural experience at Michigan.”



**EMILY BANDERA**

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



**DALLAS AND SHARON DORT**

“It could almost be said that we chose to move to Ann Arbor post-career because of UMS. Who wouldn’t want to live in a city that can attract such talent, and fill a 3,500-seat hall with so many enthusiastic audiences? Now, we enjoy each season all the more because, as donors, we’re an active part of UMS. What a privilege!”



**STEVE AND ROS FORREST**

“As students, we benefited from low-cost student tickets, fostering a lifelong love of the performing arts. Our donation will help to ensure that affordable tickets will be available to today’s students.”



### ILENE FORSYTH

"I want to help chamber music flourish in Ann Arbor. My support for the series began with its inception in 1963 and I continue to believe that these concerts help nurture our intellectual life as they stimulate and refresh us."



### MAXINE AND STUART FRANKEL

"We are delighted to partner with UMS for the fifth year of the Renegade Series. Supporting Renegade programming allows UMS to provide experiences for the curious, adventurous, and experimental audience member — allowing us to challenge our existing beliefs and push our own boundaries."



### EUGENE AND EMILY GRANT

"We are proud to support UMS and the many programs they offer University students. It is great to know that students will have access to the greatest performing artists from around the world. The arts are an important part of a Michigan education."



### RICHARD AND SUSAN GUTOW

"We enjoy classical and contemporary music, theater, and dance, and feel privileged to add our endowment to that of others to help ensure that UMS continues to present adventuresome performances to the university and Southeast Michigan communities."



### PHIL AND KATHY POWER

"Thousands and thousands of lives have been made richer and more profoundly aware through the music, theater, and dance offerings of UMS. It's hard to imagine another institution that has had such an enormous impact on so many over such a long time. UMS's work is enormously valuable and deserves generous support from anybody who believes in the liberating power of the performing arts."

# Corporate Champions

We thank the following businesses for their commitments of \$5,000 or more for the 2015–16 season.



**ALICIA M. TORRES**

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

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



**DOUGLASS R. FOX**

*President, Ann Arbor Automotive*

“We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by UMS.”



**TIMOTHY G. MARSHALL**

*President and CEO, Bank of Ann Arbor*

“We take seriously our role as a community bank. While there have been sizable cuts in arts funding over the years by both the private and public sectors, Bank of Ann Arbor is delighted to continue to sponsor UMS year after year. We are firm believers that the arts are vital to the vibrancy of our cities, both culturally and economically.”



**LARRY BRYANT**

*Ann Arbor Region President, Comerica Bank*

“As a company with a long-standing commitment to diversity and our community, Comerica is proud to continue its support of UMS. We salute UMS on its efforts to enrich our community by showcasing the talents of performing artists from around the world. Congratulations to the leader and best in the performing arts.”







### CHRIS CONLIN

*President, Conlin Travel, Inc.*

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



### FAYE ALEXANDER NELSON

*President, DTE Energy Foundation*

“The DTE Energy Foundation is pleased to support exemplary organizations like UMS that inspire the soul, instruct the mind, and enrich the community.”



### NANCY AND RANDALL FABER

*Founders, Faber Piano Institute*

“We are proud to support UMS in its tradition of program excellence and outreach that enriches our thoughts, our families, and our community.”



### JAMES G. VELLA

*President, Ford Motor Company Fund*

“Experiencing the world through music and the arts makes us better as individuals while bringing us together as a community. We are proud to support UMS and the important role it plays in enriching our lives.”



Ford Motor Company Fund



### DAVID N. PARSIGIAN

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

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





**MOHAMAD ISSA**

*Director, Issa Foundation*

“The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diverse and talented performers to Ann Arbor.”

ISSA FOUNDATION



**KIRK ALBERT**

*Michigan Market President, KeyBank*

“KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend UMS for bringing another season of great performances to the community. Thank you, UMS, for continuing the tradition.”

KeyBank



**MICHAEL CONLIN**

*Director of Business Development, Level X Talent*

“Level X Talent enjoys supporting UMS and its ongoing success bringing world-class artistic talent to the community. Please join us in congratulating UMS. As with the arts, consistently finding and attracting exceptional talent in Advanced Technology can be difficult. Level X Talent partners with our clients to meet that challenge.”

LEVELXTALENT



**KEITH ALLMAN**

*President and Chief Executive Officer, Masco*

“Masco is proud to support UMS and salutes its commitment to providing excellent and diverse programs that spark a lifelong passion for creativity. Thank you, UMS, for allowing all of us to experience the transformative power of the performing arts!”

MASCO



**ALBERT M. BERRIZ**

*CEO, McKinley, Inc.*

“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”

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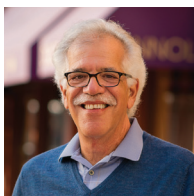
### THOMAS B. MCMULLEN

*President and CEO, McMullen Properties*

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



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### DENNIS SERRAS

*Owner, Mainstreet Ventures, Inc.*

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



DISTINCTIVE CATERING



### STEPHEN G. PALMS

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

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



### TODD CLARK

*Regional President, Old National Bank*

“At Old National Bank, we’re committed to community partnership. That’s why, last year alone, we funded over \$5 million in grants and sponsorships and our associates donated almost 100,000 volunteer hours. It’s also the reason we’re pleased to once again support UMS as a corporate sponsor for the 2015–16 season.”



### RICHARD L. DEVORE

*Detroit and Southeast Michigan Regional President, PNC Bank*

“PNC Bank is proud to support the efforts of UMS and the Ann Arbor community.”





**BROCK HASTIE**

*Managing Partner, Retirement Income Solutions, Inc.*

“With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We recognize and appreciate UMS’s successful history and applaud the organization’s ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community.”



**SAVA LELCAJ**

*Chief Executive Officer, Savco: Hospitality*

“One of Ann Arbor’s greatest assets is UMS, which brings amazing, best-in-class performances to our city season after season. Savco Hospitality is honored to support UMS and its mission of engaging, educating, transforming, and connecting the arts to our community.”



**JOE SESI**

*President, Sesi Lincoln Volvo Mazda*

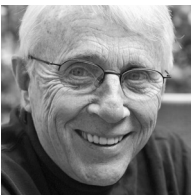
“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



**JOHN W. STOUT**

*President, Stout Systems*

“Supporting UMS is really a labor of love — love of music and the performing arts and love of arts advocacy and education. Everyone at Stout Systems knows we cannot truly be successful without helping to make our community a better place. It is an honor to be part of the UMS family.”



**TOM THOMPSON**

*Owner, Tom Thompson Flowers*

“Judy and I are enthusiastic participants in the UMS family. We appreciate how our lives have been elevated by this relationship.”





### OSAMU "SIMON" NAGATA

*President, Toyota Motor Engineering & Manufacturing North America, Inc.*

"Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming."



### TIFFANY FORD

*President, University of Michigan Credit Union*

"Thank you to UMS for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing arts."



### MARK SCHLISSSEL

*President, University of Michigan*

"The University of Michigan is proud to support UMS as a natural extension of our academic enterprise. UMS's outstanding performances and educational programs add tremendous value for our students, faculty, alumni, and regional community."



### MARSCHALL RUNGE

*Executive Vice President for Medical Affairs, University of Michigan, and CEO, University of Michigan Health System*

We are proud to partner with UMS for its 2015–16 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health."



# Foundation, Government, & University Support

UMS gratefully acknowledges the support of the following private foundations, government agencies, and University of Michigan units:

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## \$500,000 AND ABOVE

The Andrew W. Mellon Foundation



## \$20,000 - \$499,000

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

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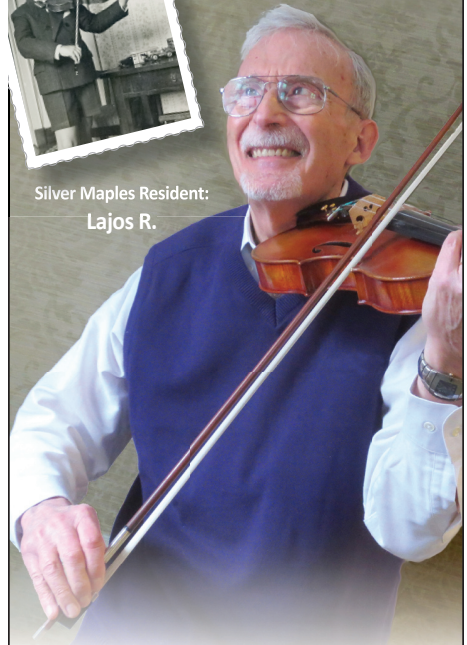


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performances  
each season*



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*The UMS Board of Directors is a group of elected volunteers devoted to the performing arts and to our community. Their hard work ensures that UMS is able to offer outstanding performances year after year.*

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

# UMS Senate

*The UMS Senate is composed of former members of the Board of Directors who dedicate time and energy to UMS and our community. Their ongoing commitment and gracious support of UMS are greatly appreciated.*

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Rossi Ray-Taylor  
John W. Reed  
Todd Roberts  
Richard H. Rogel

Prudence L. Rosenthal  
A. Douglas Rothwell  
Judy Dow Rumelhart  
Maya Savarino  
Ann Schriber  
Edward R. Schulak  
John J.H. Schwarz  
Erik H. Serr  
Ellie Serras  
Joseph A. Sesi  
Harold T. Shapiro  
George I. Shirley  
John O. Simpson  
Timothy P. Slottow  
Anthony L. Smith  
Carol Shalita Smokler  
Jorge A. Solis  
Cheryl Soper  
Peter Sparling  
James C. Stanley  
Lois U. Stegeman  
Edward D. Surovell  
James L. Telfer  
Susan B. Ullrich  
Michael D. VanHermert  
Eileen Lappin Weiser  
B. Joseph White  
Marina v.N. Whitman  
Clayton E. Wilhite  
Iva M. Wilson  
Karen Wolff



# UMS Song Remix

A BIENNIAL SONGFEST

January 8 and 10, 2016  
Lydia Mendelssohn Theatre  
Ann Arbor

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# What's in a Song?

Martin Katz / *Piano and Curator*

Jesse Blumberg / *Baritone*

Janai Brugger / *Soprano*

David Daniels / *Countertenor*

William Ferguson / *Tenor*

Frederica von Stade / *Mezzo-soprano*

Friday Evening, January 8, 2016 at 8:00

Lydia Mendelssohn Theatre

Ann Arbor

52nd Performance of the 137th Annual Season  
Song Remix: A Biennial Songfest

This evening's performance is supported by Maurice and Linda Binkow, whose Charitable Remainder Unitrust will establish the Maurice and Linda Binkow Endowed Vocal and Chamber Arts Endowment Fund to support two performances on the UMS Biennial Songfest in perpetuity.

Special thanks to Stephen West and the U-M School of Music, Theatre & Dance Department of Voice for their participation in events surrounding this evening's concert.

Special thanks to Trevor Chartrand for providing the translations and surtitles for this evening's performance.

Ms. Brugger appears by arrangement with Rayfield Allied, London, UK.

Ms. von Stade and Mr. Daniels appear by arrangement with IMG Artists, New York, NY.

Mr. Ferguson appears by arrangement with Encompass Arts, New York, NY.

Mr. Blumberg appears by arrangement with ADA Artists Management, New York, NY.

## PROGRAM

### I William Ferguson, tenor

*John Dowland*

**Come again, sweet love doth now invite**

*Text by unidentified author, 17th Century*

*Franz Schubert*

**Ständchen** from *Schwanengesang* (Serenade)

*Text by Ludwig Rellstab*

*Reynaldo Hahn*

**L'heure exquise** from *Chansons grises* (The exquisite hour)

*Text by Paul Verlaine*

*Leonard Bernstein*

**Rabbit at top speed** from *La bonne cuisine*

*Text by Emile Dumont*

*John Musto*

**Litany** from *Shadow of the Blues*

*Text by Langston Hughes*

### II Janai Brugger, soprano

*Fernando Obradors*

**Del cabello mas sutil** (Of the softest hair)

*Popular song text*

*André Previn*

**As imperceptibly as grief**

*Text by Emily Dickinson*

*Hugo Wolf*

**Erstes Liebeslied eines Mädchens** (A Girl's first love song)

*Text by Eduard Mörike*

*Camille Saint-Saëns*

**Le bonheur est chose légère** (Happiness is a light thing)

*Text by (Henri) Auguste Barbier*

Javier Orman, violin

*Richard Strauss*

**Frühlingsfeier, Op. 56** (Spring Festival)

*Text by Heinrich Heine*

### III Jesse Blumberg, baritone

*Samuel Barber*

**A green lowland of pianos, Op. 45, No. 2**

*Text by Czesław Miłosz*

*Piotr Ilyich Tchaikovsky*

**In the midst of the ball, Op. 38**

*Text by Mikhail Lermontov*

*Robert Schumann*

**Schöne Wiege meine Leiden, Op. 24, No. 5** from *Liederkreis, Op. 24*

(Pretty cradle of my sorrows)

*Text by Heinrich Heine*

*Gerald Finzi*

**To Lizbie Browne, Op. 15, No. 7** from *Earth and Air and Rain*

*Text by Thomas Hardy*

*Wolf*

**Abschied (Farewell)**

*Text by Eduard Mörike*

### IV David Daniels, countertenor

*Ralph Vaughan-Williams*

**Orpheus with his lute**

*Text by William Shakespeare*

*Francisco de la Torre, Arr. Arne Dørumsgaard*

**Pampano verde** (Green branch)

*Text by Anonymous*

*Ludwig van Beethoven*

**Adelaïde, Op. 46**

*Text by Friedrich von Matthisson*

*Gabriel Fauré*

**Clair de lune, Op. 46, No. 2** from *Fêtes galantes* (Moonlight)

*Text by Paul Verlaine*

*Francis Poulenc*

**La belle jeunesse** from *Chansons gaillardes* (Wonderful youth)

*Text by unidentified author, 17th Century*



## INTERMISSION

### V Frederica von Stade, mezzo-soprano

*Schubert*

#### **An Sylvia, D. 891**

*Text by Eduard von Bauernfeld after William Shakespeare*

*Strauss*

#### **Die erwachte Rose, WoO. 66** (The Rose's Awakening)

*Text by Friedrich von Sallet*

*Poulenc*

#### **À sa guitare** (To His Guitar)

*Text by Pierre de Ronsard*

*Poulenc*

#### **Les gars qui vont à la fête** from *Chansons villageoises* (The lads who go to the fair)

*Text by Maurice Alphonse Jacques Fombeure*

*Giacomo Puccini*

#### **E l'uccellino** (And the little bird)

*Text by Renato Fucini*

*William Bolcom*

#### **Amor** from *Cabaret Songs*, Vol. 1

*Text by Arnold Weinstein*

### VI Coda: Surprises and favorites

*Additional program selections will be announced by the artists from the stage.*

## **WE NEED SONG!**

I am personally so grateful that UMS has sensed the need to recreate this song series. No town should be without the opportunity to appreciate and re-appreciate this amazing repertoire, particularly not the home of a great university. The song repertoire is beyond immense. There is something for everyone – every performer, every listener. With the typical song recital, there may be two or three dozen soundbites of atmospheres, stories, and feelings. In the program notes that follow, I use the word “missionaries,” referring to those of us who insist on keeping song alive. We dare not allow this repertoire to become a fossil in a musical museum. It needs your help and mine.

Thank you for joining us tonight and throughout this inaugural season of UMS Song Remix: A Biennial Songfest.

– *Martin Katz,*  
What's in a Song?  
*curator and pianist*

## WHY SONG?

Before attempting to answer this somewhat rhetorical question, let's be clear about how a song differs from other genres found in the world of the vocal repertoire. Unlike an aria from an opera or oratorio, or unlike a "number" from a musical:

- A song is usually for a single voice and keyboard.
- The text of most songs is poetry.
- The most traditional look of a song recital stage is simplicity itself: no sets, no varied lighting, no costumes, little if anything in the way of staging.

Sounds fairly plain, doesn't it? Probably tedious, if not downright boring. And yet, composers have not ceased to create songs for more than four centuries. Poets are usually thrilled to have their words chosen as inspirations for those composers. Finally, singers and the pianists who partner them delight in the prospect of preparing and presenting songs; they are proactive in creating opportunities to sing songs, often thinking of this as missionary work these days.

We live in an era of constant overstimulating effects. Visual effects are not colorful; they are blinding, dazzling. The decibel levels in theaters, rock concerts, and even restaurants approach to be deafening. Technology has made nothing impossible, and should our concentration lapse even momentarily, rest assured that some extraordinary effect will get us back on track within nanoseconds. We are never unconnected; devices are on duty at all times, even during what

used to be relaxing activities. All of this has made life difficult for the poor song.

If concentration and appreciation of the unexaggerated were muscles, they would be dangerously close to atrophy today. Staying with this muscle metaphor, these sensitivities need to be exercised, used, even taxed sometimes to maintain their tone and our ability to call on them at will. Song, perhaps more than any other musical genre, can work to restore their health. Song forces us to listen, and listen well.

The size of a song bears some appreciation too. The great *Lieder* composer Hugo Wolf can help us in this regard. His 45 shortest creations constitute his *Italian Songbook*, most only two pages long and many only half of that. As the flagship for this opus, he placed "Auch kleine Dinge können uns entzücken," (Even little things) a lovely reminder that the smallest things can delight us: pearls, olives, roses, and of course, by implication... songs. In the musical zoo, songs are the tiniest creatures, but no less dear than the 17 hours of Wagner's *Ring*. Let us not forget this.

Having listed the potential benefits of song for the listener, what does a song offer its performers? Comparing song to opera makes its advantages very easy to enumerate:

- There is no operatic role where every moment fits the vocal and histrionic talents of any single singer; with songs, the choices of repertoire, key, and even performance order are the singer's property.

- Even operas scored for chamber orchestra still pose the problem of balance and projection of the voice; a pianist can usually solve this dilemma and keep this under control.
- With song, the performers obey their own artistic choices; there is no maestro who may or may not see things similarly; likewise, there is no director influencing or dictating how the singer reads or feels a line of text. Even if the song is composed so that the piano controls tempo and volume, the singer has probably chosen the pianist, so they are bound to operate as a unified team.
- When a singer performs an operatic role, he or she is a character in a play; there is no uncertainty about who one is, where one is, why one knocks on a door, or breaks down into tears. In the world of song – with a few exceptions (when a composer chooses a text from a larger work, for example) all of these are unknowns. The singer and pianist imagine the who, the what, the where, and the why of everything they perform. There can be as many “right answers” as there are singers who choose that particular song. It’s a veritable candy store of choices.

These are serious, significant, and wonderful advantages which the performers of song enjoy. Nothing limits the imagination except the music itself, and even that may invite

different emotions in different performers. Dare I suggest that a less imaginative artist can succeed in an opera; there is so much help available from the plot, the costumes, the mis-en-scène. Put that same performer into an evening of song, and the success may be less certain, far harder to guarantee. Conversely, a performer with fantasy at his or her disposal, someone with an unlimited imagination will adore the song repertoire and shine in it. A song is a canvas waiting for a painter, a kitchen waiting for a chef.



Read more from Martin Katz on why we need song at [UMSLobby.org](http://UMSLobby.org).

## THIS EVENING'S PROGRAM

Because an evening of song requires so little in the way of props and scenery, it can evolve, adapt, and change with very little fuss or expense. The era of people reading poetry aloud at home is clearly far behind us. Likewise the ability of the average American concertgoer to understand foreign languages is not what it was a century ago when European immigration was at its height. These two factors have led us to the decision to adapt and offer surtitles above the stage for these first Song Remix recitals. Opera audiences have become accustomed to this "perk" for decades now, but it remains a rarity with concerts of songs. We hope this adjustment will enhance your enjoyment, increase your involvement, and sharpen your concentration. No need to study texts beforehand, nor have your eyes in constant motion as if you were at a musical tennis match. Let us know your reactions to this change.

If this inaugural concert of the Song Remix series does not show you the depth and variety of song, nothing ever will. I have invited five wonderful colleagues to share the stage with me tonight, and my hunch is that you know their names and their credits from other sorts of musical events, most likely opera or oratorio. But I assure you that each of them is passionate about song-singing, and that is why we are all

here. As you see, each of them will offer you a mixed bouquet of songs; I doubt that any sentiment will escape being sung about tonight.

But as a result of this kaleidoscope of a program, plus the surtitles, traditional printed notes on the program might prove cumbersome, certainly lengthy, and less helpful than some personal remarks from the stage. This is another adjustment to the orthodox song concert to which you will hopefully react positively. Formal is good; perhaps in the quest to win friends for song, less formal is better.

*Program notes by Martin Katz.*

**For biographies of the artists featured in this evening's concert, please refer to page 24.**

## UMS ARCHIVES

The singing of songs has always played an important part in the annals of UMS history. Indeed, songs were sung on many of the earliest concert programs produced by UMS. On December 12, 1879, during the year of UMS's founding, Mrs. Emma Thurston stepped forward to sing a song called "The Message" by one I. Blumenthal. Many of the songs on tonight's program have illustrious performance histories on our Ann Arbor stages. Here are just a few of the notables who have sung tonight's songs on UMS programs over the decades:

Franz Schubert: "Ständchen" – Beniamino Gigli, January 1939

Fernando Obradors: "Del cabello mas sutil" – Martina Arroyo, November 1973

Hugo Wolf: "Erstes Liebeslied eines Mädchens" – Felicity Lott, April 2005

Hugo Wolf: "Abschied" – Hermann Prey, February 1966

Ludwig van Beethoven: "Adelaide" – Jussi Björling, December 1939

Gabriel Fauré: "Clair de lune" – Dame Janet Baker, January 1969

Franz Schubert: "An Sylvia" – Elisabeth Schwarzkopf, July 1977

# Jamie Barton Martin Katz

Jamie Barton / *Mezzo-soprano*  
Martin Katz / *Piano*

Sunday Afternoon, January 10, 2016 at 4:00  
Lydia Mendelssohn Theatre  
Ann Arbor

53rd Performance of the 137th Annual Season  
Song Remix: A Biennial Songfest

This afternoon's recital is hosted by Joel Howell and Linda Samuelson.

Media partnership provided by WRCJ 90.9 FM.

Special thanks to Stephen West and the U-M School of Music, Theatre & Dance Department of Voice for their participation in events surrounding this afternoon's concert.

Special thanks to Trevor Chartrand for providing the translations and surtitles for this afternoon's recital.

Ms. Barton appears by arrangement with Columbia Artists Management, LLC., New York, NY.



## PROGRAM

### I

*Joaquín Turina*

**Homenaje a Lope de Vega** (Homage to Lope Vega)

*Text by Lope Felix de Vega Carpio*

Cuando tan hermosa os miro (If I look upon your beauty)

Si con mis deseos (If my desire)

Al val de Fuente Ovejuna (To the Fuente Ovejuna valley)

### II

*Ernest Chausson*

**Le colibri Op. 2, No. 7** (The hummingbird)

*Text by Charles-Marie-René Leconte de Lisle*

**Hébé, Op. 2, No. 6** (Hebe)

*Text by Louise-Victorine Ackermann*

**Les temps des lilas** (The time of lilacs)

*Text by Maurice Bouchor*

### III

*Franz Schubert*

**Der König in Thule, D.367** (There was a King of Thule)

**Gretchen am Spinnrade, D.118** (Gretchen at the spinning wheel)

**Schäfers Klaglied, D.121b** (The shepherd's lament)

**Rastlose Liebe, D.138** (Restless love)

*Texts by Johann Wolfgang von Goethe*

## INTERMISSION

### IV

*Antonín Dvořák*

**Cigánské melodie, Op. 55** (Gypsy Songs)

*Texts by Adolf Heyduk*

Má píseň zas mi láskou zní (My song resounds with love)

Aj! Kterak trojhranec můj přerozkošně zvoní (Ah! Why is my three-cornered bell ringing?)

A les je tichý kolem kol (The forest is quiet all around)

Když mne stará matka zpívat, zpívat učívala (When my old mother taught me to sing)

Struna naladěna, hochu, toč se v kole (The string is taut)

Široké rukávy a široké gatě (Wide sleeves)

Dejte klec jestřábu ze zlata ryzého (Given a cage of gold)

### V

*Sergei Rachmaninoff*

**Spring waters, Op. 14, No. 11**

*Text by Fyodor Ivanovich Tyutchev*

**I wait for thee, Op. 14, No. 1**

*Text by Maria Avgustovna Davidova*

**Glory to God (All things wish to sing), Op. 38**

*Text by Fyodor Sologub*

*Please withhold applause until the end of each set of songs throughout this afternoon's program.*

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

This afternoon's opulent program features music spanning a century and including texts in no less than five languages. This span of a hundred years may not be the widest we might encounter in a single concert for voice and piano, but in exchange, the repertoire which Ms. Barton has selected offers an extraordinary diversity of styles. And as we continue our journey with Song Remix, we are compelled to notice again, for the second time in as many days, the kaleidoscopic variety that this genre can offer us.

Turina and Rachmaninoff form the "bookends" for the program. The two composers lived during the same years, although as we will see later in these notes that Turina's songs were written considerably later than his Russian counterpart's. It is impossible to think of these two composers without immediately noting the brilliance of the writing for piano – both men had virtuoso techniques – along with the sensuously extrovert writing for the voice. It is rare to find these composers in a modest frame of mind.

The other obvious pairing in this afternoon's offerings, at least chronologically speaking, is that of Dvořák and Chausson. But the calendar is all these two composers have in common. It is next to impossible to find even a small quotient of folk music anywhere in French vocal music; it is equally rare to hear anything by Dvořák without an abundance of it. How different these two groups of songs are from first note to last!

This leaves us with the man who fashioned and developed art song as we know it today, a man whose very name is song: Franz Schubert, whose settings of Goethe texts occupy the center of today's recital. The poet and novelist was already 50 years old and internationally celebrated when Schubert was born, but clearly the composer was not to be intimidated by this titan of German literature; Goethe's texts outnumber all others in the Schubert song catalogue.

– *Martin Katz*

# I HOMENAJE A LOPE DE VEGA (HOMAGE TO LOPE VEGA) (1935)

Joaquín Turina

*Born December 9, 1882 in Seville, Spain*

*Died January 14, 1949 in Madrid*

It is not at all unusual for song composers to reach well back in time for texts to inspire and motivate them. Finzi and Shakespeare, Milhaud and Ronsard, Dallapiccola and Tasso...the list could fill many pages. Joaquín Turina usually selected poems of his contemporaries, but in 1935 he decided to pay homage to his country's prolific poet and playwright, Félix Lope de Vega, on the 300th anniversary of the writer's death. Along with Cervantes and the painter El Greco, Lope de Vega formed the third pillar of Spain's justly celebrated "Golden Century." It would not be out of place to call him the Shakespeare of Spain, for he elevated Spanish poetry – sonnets in particular – to a place still unsurpassed today. In addition, he has left us hundreds of plays, and in his case this amazing quantity is not accompanied by any loss of quality.

Turina and his great friend and colleague Manuel de Falla followed much the same steps in their development and their rise to prominence. Both composers felt obliged to leave Spain to find their voices, and spent most of their formative years in Paris. There was established precedent for this, as Albéniz and Granados had done similarly a decade or two earlier. Turina studied with D'Indy, but stated he was even more influenced by Debussy, although this is not always

evident to the listener.

Both Falla and Turina were advised time and time again by their French teachers to use Spanish folk song as their touchstone of inspiration, and clearly this counsel bore fruit, for this influence is immediately audible in all their works. But when it comes to importing their native tunes and dances into the concert hall, the two composers part company. Whereas Falla insisted on preserving the pure, unelaborated, and specific qualities of his culture's folk elements, Turina had wider goals.

Turina began with local flavors, but his desire to put his country's musical idiom on the world's stages led him to create a more generalized, homogenized sound, something certainly recognizable as Spanish, but not necessarily completely true to its unsophisticated and humble origins. One might call Turina's music Euro-Spanish or even world-Spanish. The Moorish tunes are present as are the Flamenco rhythms, but Turina has inflated and expanded these elements and created sets, costumes, and lighting for them befitting a symphonic or even cinematic world. The writing for the piano throughout this three-song cycle offers an effusive rhapsody, and the treatment of the voice is almost operatic. We are very far from simple tunes with guitar accompaniment here.

## II

**LE COLIBRI, OP. 2, NO. 7 (THE HUMMINGBIRD) (1882)**

**HÉBÉ, OP. 2, NO. 6 (HEBE) (1882)**

**LES TEMPS DES LILAS (THE TIME OF LILACS) (1882)**

Ernest Chausson

*Born January 20, 1885 in Paris, France*

*Died June 10, 1899 in Limay*

Chausson's name may not be familiar to all concertgoers. His brief life – only 44 years – allowed him to create only a modest amount of music, and most of it is for the salon rather than a grand concert venue. True, the masterpiece *Poème* for violin and orchestra and his opera *King Arthur* do appear now and then, but the real Chausson is to be found in chamber music and song, his preferred genres.

Chausson's songs number just slightly more than 50, and this afternoon's program features three from the same year, 1882, when the composer was only 27. Rather than create an exclusively French atmosphere, Chausson helped himself to the sounds of the Belgian César Franck and even more so those of Wagner. Other composers denied any Wagnerian influence, but clearly fell under its spell. Chausson openly embraced the Teutonic giant's harmonic world, thus setting him apart from his contemporaries Fauré and Debussy, and giving him much in common with Duparc, another luminary of French song. He even took his new bride to a performance of *Parsifal* on their honeymoon!

The trio of songs we hear today could not be more different from one another. The green hummingbird of Lecomte de Lisle's lovely poem is an excellent example of the French

predilection of giving an example first and then appropriating it for a personal situation. Dying of too much nectar or too many kisses – not a bad way to depart this world – this song is a perfect valentine in music. The cupbearer to the Olympian gods is the subject of the second song. Here, Chausson eschews his traditional western sounds and instead uses the Dorian mode, plus a very amorphous rhythmic treatment in order to suggest the world of ancient Greece; we are very close to unmeasured chant in this *mélodie*.

The final song is actually the finale of a large vocal tone poem, first composed in 1882, but finished and orchestrated four years later. Here Chausson is at his most Wagnerian, for throughout the large work, he uses a unifying *leitmotif* for the couple's infatuation and eventual deep love. Then somewhat later, as affection cools and finally vanishes, the *leitmotif* is changed from major to minor, from flowing to much slower. We only experience the death of love this afternoon, but try to imagine 15 minutes of joy preceding this tragic ending. Another Wagnerian trait quite apparent here is the autonomy of the accompaniment – not really an accompaniment at all. The pianist plays long melodic phrases, while the voice often participates in only a portion of them.

### III

**DER KÖNIG IN THULE, D.367 (THERE WAS A KING OF THULE) (1816)**

**GRETCHEN AM SPINNRAD, D.118 (GRETCHEN AT THE SPINNING WHEEL) (1814)**

**SCHÄFERS KLAGLIED, D.121B (THE SHEPHERD'S LAMENT) (1814)**

**RASTLOSE LIEBE, D.138 (RESTLESS LOVE) (1821)**

Franz Schubert

*Born January 31, 1797 in Alsergrund, Vienna, Austria*

*Died November 19, 1828 in Vienna*

If numerous sources can be believed, Goethe had no use for Schubert's musical settings of his poems. So great was his disdain for the young songwriter's work that he had an entire folio of 34 *Lieder* returned to the composer... unopened. In that volume were three of the four songs we hear this afternoon. There can be no accounting for one creative genius scorning the work of another: Berlioz detested Mozart, and Verdi refused to even utter the name Puccini. Perhaps the immense ego Goethe is said to have possessed made any "co-star" unthinkable. The literary master preferred settings of his words by composers who have become little more than footnotes or at best, lesser lights in the world of German song today. Goethe could not have known that Schubert was hard at work composing nearly 700 songs in his brief life of only 31 years. Just the act of writing the music down would constitute a formidable feat, not to mention finding the inspiration to blaze a trail and create a whole new art form.

Schubert's treasure trove of accompaniment figurations is truly inexhaustible. Before him, one learned of horseback riding, of ripples in a brook, of Death's stealthy

entrance into a sickroom, but with Schubert's creations one actually *heard* these things for the first time in the keyboard's contributions. We take this very much for granted nowadays, with two centuries of facile hindsight, but imagine sitting in the audience and hearing a spinning wheel for the very first time as the singer bewailed her fate.

The first two songs are from Goethe's *Faust*, but Schubert composed them in the opposite order of how they appear in the novel. At the tender age of 17, "Gretchen am Spinnrade" (Gretchen at the spinning wheel) was composed and became Schubert's first published song. Its perfection may have been equaled as the composer's career continued, but it was certainly never surpassed. Schubert has gotten under the emotional skin of the hapless heroine, and his gift to pianists is beyond praise. We hear the wheel and the treadle; we hear the spinning go awry and finally stop; we participate in Gretchen's three attempts to restart her wheel. Is it any wonder that all *Lieder* composers after Schubert avoided setting this poem to music? Who would be so foolish as to try?

The first song in Ms. Barton's Schubert quartet is actually how

Gretchen is introduced to the reader of the novel. Written two years after the spinning masterpiece, Schubert confines himself here to the simplest form possible: the purely strophic song. While the story of the King and his golden goblet is a theatrical one, its function in *Faust* is not, and Schubert respects its seemingly colorless position in the novel.

A different sort of simplicity is needed for Goethe's lovelorn shepherd in the third song. Bereft and abandoned, he gives up gathering flowers when no beloved is present, and wonders if even doing his job is to be continued. Schubert employs an interesting form with different piano textures here, but at no time does our blue-collar worker become sophisticated.

For a finale, we hear one of Schubert's most joyfully agitated songs. Goethe is said to have written the brief poem during a raging

snowstorm, and the text could have been the model for our own postal service's motto: "neither snow, nor rain, nor gloom of night" can deter (in this case) Love.

## UMS ARCHIVES

Some songs just stand out as true mini-masterpieces of the art song form – Schubert's "Gretchen am Spinnrade" is such a song. In a mere three-and-a-half-minutes, it distills the entire psychological world of Faust's maiden – her seduction (rape?), her fantasy, and ultimately, her devastation. Performances of this song over the past UMS century are noteworthy:

Marcella Sembrich, October 1908  
Ernestine Schumann-Heink, October 1909  
Irmgard Seefried, October 1959  
Birgit Nilsson, November 1968  
Dame Janet Baker, January 1969  
Elisabeth Schwarzkopf, July 1977  
Arleen Auger, October 1991  
Renée Fleming, January 1999

## IV

### CIGÁNSKÉ MELODIE, OP. 55 (GYPSY SONGS) (1880)

Antonín Dvořák

*Born September 8, 1841 in Nelahozeves, Czech Republic*

*Died May 1, 1904 in Prague*

With the second half of the program we turn to the world of Slavic song, Czech and Russian, respectively. Dvořák and Rachmaninoff, however, have almost nothing in common except Eastern European origins.

Dvořák's name is almost synonymous with all things Czech and indeed with nationalism itself. Even his untexted scores are redolent of folk song influence and rhythmic figures which are unique to the inflection of the Czech language.

Dvořák did not methodically collect folk tunes as Bartók and Kodály did, but rather borrowed folksy texts haphazardly from diverse sources, and composed his own melodies, eschewing altogether the tunes known to be gypsy in origin. During two centuries of political upheaval and royal ambition, these "people without a country" had wandered throughout Eastern Europe, celebrating their independence and the freedom to be themselves, beholden to no one. For this immensely popular cycle of seven songs, Dvořák crafted melodies that could have been sung by the gypsies, but were, in fact, artificially created folk songs. He was not alone in doing so; Brahms and Mahler were creating "authentic" German and Austrian folk songs too, but many would say Dvořák did it better.

These seven portraits of gypsy culture, composed and premiered in

1880, have had a prominent place in the actively performed vocal repertoire ever since. They have been performed in three different English translations, in Russian, but today they are most often heard in Czech, despite the fact that a singer's illness necessitated their world premiere in German. Instruments central to the gypsy's life are suggested by Dvořák in the keyboard part: the triangle, the tambourine, the drum, and of course, the ever-present *cimbalom*, a rudimentary sort of zither or dulcimer.



## V

**SPRING WATERS, OP. 14, NO. 11 (1896)**

**I WAIT FOR THEE, OP. 14, NO. 1 (1894)**

**GLORY TO GOD (ALL THINGS WISH TO SING), OP. 38 (1915)**

Sergei Rachmaninoff

*Born April 1, 1873 in Starorussky Uyezd, Russia*

*Died March 28, 1942 in Beverly Hills, California*

This recital closes with a trio of Rachmaninoff songs, which tests the technical mettle of any singer or pianist, and at the same time showers any audience with a musical flood of sounds and unreserved emotions. Whereas Dvořák worked diligently to paint his country's eastern sounds with western instruments, Rachmaninoff rarely looks to the east when he is writing secular music, particularly not in his 75 songs.

The first song of this group is a popular favorite, using a rather high range for the voice, soaring over a hyper-brilliant accompaniment, a true second protagonist. Tyutchev's poem rejoices over the beginning of spring, much as Mörike's "Er ist's!" does so for Austria and Browning's "The year's at the spring" for England; but as Russia is more to the north, winter is longer, colder, and spring's arrival must be trumpeted loudly throughout the land. Earlier in the same opus we find "I wait for thee." Unusual for its brevity and for its poet being female, here we encounter a more modest Rachmaninoff. Two stanzas of semi-patient waiting are followed by an explosive third stanza of torment and despair.

Rachmaninoff left Russia in 1916, never to return. His outpouring of six songs, Op. 38, written 20 years after the first two heard today, were

thought to be his last compositions in the genre. Although he lived almost 30 more years, he said he left the soul of song behind in his homeland and could not find it elsewhere. We are definitely the poorer for his having abandoned songwriting. But discoveries occur every day, and this song of jubilant praise, a definite rarity on concert programs, is one of a spiritual pair of songs originally intended to be included in his last opus but curiously absent. The reasons for their not being published with the others are obscure and sources do not agree as to their history. No matter. For all we know, we might be hearing the composer's very last song.

## ARTISTS

"**Martin Katz** (*pianist*) must surely be considered the dean of collaborative pianists," said the *Los Angeles Times*, and *Musical America* magazine created an award expressly for him: "Accompanist of the Year." One of the world's busiest collaborators, he has been in constant demand by the world's most celebrated vocal soloists for more than four decades. He has appeared and recorded regularly with Marilyn Horne, Frederica von Stade, Karita Mattila, David Daniels, Jose Carreras, Cecilia Bartoli, Kiri Te Kanawa, Kathleen Battle, Piotr Beczala, Joseph Calleja, and Sylvia McNair, to name just a few. Season after season, the world's musical capitals figure prominently in his schedule. Throughout his long career he has been fortunate to partner some of the world's most beloved voices: Renata Tebaldi, Cesare Siepi, Katia Ricciarelli, Tatiana Troyanos, Victoria de los Angeles, Teresa Berganza, Nicolai Gedda, Regine Crespin, Grace Bumbry, and Monserrat Caballe have all asked for him at the piano.

Mr. Katz is a native of Los Angeles, where he began piano studies at the age of five. He attended the University of Southern California and studied the specialized field of accompanying with its pioneer teacher, Gwendolyn Koldofsky. While yet a student, he was given the unique opportunity of accompanying the classes and lessons of such luminaries as Lotte Lehmann, Jascha Heifetz, Pierre Bernac, and Gregor Piatigorsky. Following his formal education, he held the position of pianist for the US Army Chorus in Washington, DC for three years, before moving to New York where his international career began in earnest in 1969.

Conducting is a more recent addition to Mr. Katz's activities. He has conducted

many of his singing partners in orchestral evenings from Tokyo's NHK to Padova's Solisti Veneti. Staged operatic productions for San Francisco's Merola Program as well as here at home for U-M's Opera Theatre are inevitably a highlight of any season.

Finally, the professional profile of Martin Katz is completed with his commitment to teaching. For three decades, the University of Michigan has been his home, where he has been happy to chair the School of Music, Theatre & Dance's program in collaborative piano, and play an active part in operatic productions. He has been a pivotal figure in the training of countless young artists, both singers and pianists, who are now working all over the world. U-M has recognized this important work, making him the first Arthur Schnabel Professor of Music. In addition to his work at his home school, he is a regular guest teacher at Helsinki's Sibelius Academy, Songfest, Chicago College of Performing Arts, Canadian Operatic Arts Academy, and the New National Theatre of Tokyo. Mr. Katz's comprehensive guide for accompanists, *The Complete Collaborator*, published by Oxford Press, is widely seen as the standard for textbooks on this subject.

The winner of the 2015 Richard Tucker Award, the winner of both the Main and the Song Prizes at the 2013 BBC Cardiff Singer of the World Competition, a winner of the 2007 Metropolitan Opera National Council Auditions and a Grammy Award nominee, **Jamie Barton** (*mezzo-soprano*) has been described by *The Guardian* as "a great artist, no question, with an imperturbable steadiness of tone, and a nobility of utterance that invites comparison not so much with her contemporaries as with mid-20th-century greats such as Kirsten Flagstad."

This season, Ms. Barton brings her celebrated Giovanna Seymour (*Anna Bolena*) to The Metropolitan Opera alongside an impressive set of company debuts: Adalgisa (*Norma*) at Los Angeles Opera, Cornelia (*Giulio Cesare*) at Oper Frankfurt, Waltraute and 2nd Norn (*Götterdämmerung*) at Washington National Opera, Elizabeth Proctor (*The Crucible*) at Glimmerglass Opera, and Fenena (*Nabucco*) at both Seattle Opera and the Royal Opera House Covent Garden.

Ms. Barton's concert season includes her BBC Proms debut in the Brahms *Alto Rhapsody* with Marin Alsop and the Orchestra of the Age of Enlightenment, a work she will also perform in her return to the Iceland Symphony Orchestra. Other highlights include her Russian debut with the Moscow Philharmonic Orchestra and recitals with San Francisco Performances, Ann Arbor's University Musical Society, Vocal Arts DC, and the Tucson Desert Song Festival.

Recent triumphs include a critically acclaimed debut as Adalgisa (*Norma*) at The Metropolitan Opera and San Francisco Opera, followed by her noted debut as Fricka (*Das Rheingold*, *Die Walküre*) for Houston Grand Opera, which marked her homecoming as an alumna of HGO's Opera Studio. Other recent highlights have included Giovanna Seymour (*Anna Bolena*) and Magdalene (*Die Meistersinger von Nürnberg*) at the Lyric Opera of Chicago and Azucena (*Il trovatore*) with Cincinnati Opera.

Concert highlights have included the world premiere of Jake Heggie's *The Work at Hand* with the Pittsburgh Symphony, Britten's *Spring Symphony* with the Cleveland Orchestra and Franz Welser-Möst, and the Verdi *Requiem* with the Toronto Symphony and Melbourne Symphony, both under Sir Andrew Davis. An outstanding recitalist, Ms. Barton has

appeared as part of the 80th birthday celebrations for both Marilyn Horne and Sherrill Milnes, and has given solo recitals at Carnegie Hall and the Kennedy Center, the latter as the 2014 recipient of the Marian Anderson Award.

Future projects include a debut at the Deutsche Oper Berlin, as well as returns to Houston Grand Opera, San Francisco Opera, and the Lyric Opera of Chicago. In a recent feature on Ms. Barton in the *New York Times*, Metropolitan Opera General Manager Peter Gelb confirmed that she will appear at the Met as Jezibaba in a new production of Dvořák's *Rusalka*, Fenena (*Nabucco*), and Adalgisa (*Norma*), and as Fricka when Wagner's Ring Cycle returns to the Met in 2018–19.

**Jesse Blumberg** (*baritone*) is equally at home on opera, concert, and recital stages, performing repertoire from the Renaissance and Baroque to the 20th and 21st centuries. His performances have included the world premiere of *The Grapes of Wrath* at Minnesota Opera, *Niobe*, *Regina di Tebe* with Boston Early Music Festival, Bernstein's *Mass* at London's Royal Festival Hall, and appearances with Atlanta Opera, Pittsburgh Opera, Utah Opera, and Boston Lyric Opera. Recital highlights include appearances with the Marilyn Horne Foundation and New York Festival of Song, and performances of *Die schöne Müllerin* and *Winterreise* with pianist Martin Katz. He has performed major works with American Bach Soloists, Los Angeles Master Chorale, Boston Baroque, Oratorio Society of New York, Apollo's Fire, Charlotte Symphony, TENET/Green Mountain Project, and on Lincoln Center's *American Songbook* series.

His 2014–15 season included a European concert tour with Boston Early Music Festival, a US concert tour with

Apollo's Fire, and debuts with Atlanta Opera and Hawaii Opera Theatre. In 2013–14 he debuted with Kentucky Opera and Opera Omnia, and returned to Minnesota Opera as Papageno in *The Magic Flute*. Mr. Blumberg has given the world premieres of Ricky Ian Gordon's *Green Sneakers*, Lisa Bielawa's *The Lay of the Love and Death*, Conrad Cummings' *Positions 1956*, and Tom Cipullo's *Excelsior*. He also works closely with several other renowned composers as a member of the Mirror Visions Ensemble.

Mr. Blumberg has been featured on a dozen commercial recordings, including the 2014 Grammy Award-winning Charpentier Chamber Operas with Boston Early Music Festival. He has been recognized in several competitions, and was awarded third prize at the 2008 International Robert Schumann Competition in Zwickau, becoming its first American prizewinner in over 30 years. He received a master's degree in music from the University of Cincinnati College-Conservatory of Music, and received undergraduate degrees in history and music from the University of Michigan. Mr. Blumberg is also the founder and artistic director of Five Boroughs Music Festival, which brings chamber music of many genres to every corner of New York City.

A former winner in 2012 of Plácido Domingo's prestigious Operalia competition and of the Metropolitan Opera National Council Auditions, **Janai Brugger** (*soprano*) begins the 2015–16 season as Michaela in *Carmen* at Washington National Opera, and sings the role again later in the season at Lyric Opera of Kansas.

Identified by *Opera News* as one of their top 25 "brilliant young artists" in October 2015, Ms. Brugger joins the Metropolitan

Opera for their Rising Stars concert series and makes several US concert appearances during the season, along with various recital performances. She makes her debut as Norina in *Don Pasquale* at Palm Beach Opera, and returns to Los Angeles Opera to revive the role of Musetta in *La Bohème* which she sings under the baton of Gustavo Dudamel. Recent highlights include the role of Pamina in *Die Zauberflöte* in which she made her UK debut at the Royal Opera House Covent Garden to great acclaim, and Liu in *Turandot* at the Metropolitan Opera of New York where she also sang the role of Helena in *The Enchanted Island*.

In previous seasons, Ms. Brugger made her debut as Michaela in *Carmen* with Opera Colorado; she sang High Priestess in *Aida* at the Hollywood Bowl with Los Angeles Philharmonic; Juliette in *Roméo et Juliette* at Palm Beach Opera; and, as a member of the Domingo-Thornton Young Artist Program, her Los Angeles Opera appearances include Barbarina in *Le Nozze di Figaro* under the baton of Plácido Domingo, Page in *Rigoletto* with James Conlon, and Musetta in *La Bohème* with Patrick Summers.

Ms. Brugger appears frequently in concert and in recital, including appearances at the Peter Dvorsky Festival in the Czech Republic; with the Cincinnati Symphony Orchestra during the May Festival with James Conlon; at the Ravinia Festival with the Chicago Symphony Orchestra as First Lady in *Die Zauberflöte* with James Conlon; at Grant Park Festival's Fourth of July open-air concert before 10,000 people; and with the Philadelphia Orchestra in their 2013 gala concert performance. Additionally, she appeared in New York's Festival of Song, and with David Daniels for performances of Handel's *Messiah* at UMS in Ann Arbor.

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

**David Daniels** (*countertenor*) is known for his superlative artistry, magnetic stage presence, and a voice of singular warmth and surpassing beauty, which have helped him redefine his voice category for the modern public. The American countertenor has appeared with the world's major opera companies and on its main concert and recital stages. He made history as the first countertenor to give a solo recital in the main auditorium of Carnegie Hall. The *Chicago Tribune* has called Mr. Daniels "today's gold standard among countertenors." *Gramophone* magazine acknowledged his contribution to recorded excellence as well as his expansion of the repertoire for his voice type by naming him one of the "Top 10 Trailblazers" in classical music today.

During the 2015–16 season, Mr. Daniels has made his debut at the Bolshoi Theatre in Moscow as Bertarido in *Rodelinda*, conducted by Christopher Moulds; and returned to the Wiener Staatsoper in the Robert Lepage production of *The Tempest* as Trinculo, conducted by the composer, Thomas Adès. Recital work includes appearances with the University of Texas Austin, Vocals Arts DC, as well as with the University Musical Society and Martin Katz. Concert work includes Bach's *Saint Matthew's Passion* with the Royal Concertgebouw Orchestra in Amsterdam, conducted by Ivor Bolton. Mr. Daniels also

joins the voice faculty at the University of Michigan as a professor of music.

The 2014–15 season saw Mr. Daniels in the title role of Theodore Morrison's *Oscar*, based on the life of Oscar Wilde, in a company debut and East coast premiere with Opera Philadelphia. He also returned to San Francisco Opera to sing the role of Arsace in *Paretenope*, directed by Christopher Alden. Concert performances included the Bach *Mass in b minor* with the American Classical Orchestra at Alice Tully Hall, Handel's *Messiah* with the University Musical Society in Ann Arbor, and a gala performance with soprano Laura Claycomb and Mercury Houston. Additional appearances included a recital with Martin Katz at the Converse College with the Friends of Petrie School of Music in his home town of Spartanburg, South Carolina.

Mr. Daniels was born in Spartanburg, South Carolina, the son of two singing teachers. He began to sing as a boy soprano, moving to tenor as his voice matured, and earned an undergraduate degree from the Cincinnati College-Conservatory of Music. Mr. Daniels made the daring switch to the countertenor range during graduate studies at the University of Michigan with tenor George Shirley.

A native of Richmond, Virginia, **William Ferguson** (*tenor*) appeared with the Santa Fe Opera as Caliban in the North American premiere of Thomas Adès' *The Tempest*, and bowed in Sydney with Opera Australia singing Truffaldino in a new production of *The Love for Three Oranges* – a performance which has since been released on compact disc on the Chandos label. In New York, Mr. Ferguson has performed Beppe in *I Pagliacci* at The Metropolitan Opera as well as the title role in *Candide*, Nanki-Poo in *The Mikado*,

the Funeral Director in *A Quiet Place*, Hérissou de Porc-Épic in *L'Étoile*, and The Electrician in *Powder Her Face* at New York City Opera. Additional credits include appearances at Central City Opera, The Dallas Opera, Opera Theatre of St. Louis, Opéra Festival de Quebec, Opera Festival of New Jersey, Opera Memphis, Opera Omaha, Virginia Opera, Gotham Chamber Opera, and Opera Philadelphia. He holds both bachelor's and master's degrees in music from The Juilliard School.

A passionate concert and recital performer, Mr. Ferguson has appeared with The American Symphony Orchestra, BBC Orchestra (London), Boston Symphony Orchestra, City of Birmingham Symphony Orchestra (England), Handel and Haydn Society, Houston Symphony, Los Angeles Philharmonic, Mostly Mozart Festival Orchestra, Musica Sacra New York, National Symphony Orchestra, New Jersey Symphony Orchestra, New York Philharmonic, Oratorio Society of New York, Orchestra of St. Luke's, Pittsburgh Symphony Orchestra (in a fully staged production of Handel's *Messiah*), and Radio Filharmonisch Orkest (Netherlands); as well as the local symphony orchestras of Bellingham, New Haven, Norwalk, Omaha, Quad Cities, Richmond, Santa Barbara, Waterbury, Wheeling, and Winston-Salem. Furthermore, he has performed for the 92nd Street Y, Bard Music Festival, Marlboro Music Festival, Young Concert Artists, The Marilyn Horne Foundation, New York Festival of Song, and Five Borough Music Festival, and appears as Brian on the recording and DVD of *Not The Messiah*, an oratorio based on Monty Python's *Life of Brian* recorded live at the Royal Albert Hall.

Mr. Ferguson has been the recipient of several awards and honors including first place in the Oratorio Society of New York

Solo Competition, The Elihu Hyndman Career Grant from Opera Theatre of St. Louis, The Judges' Award in the Opera Index Competition, a Bagby Foundation Career Grant, and The Alan Weiler Award for Excellence presented by Opera Orchestra of New York. In 2003 he was awarded the Alice Tully Vocal Arts Debut Recital Award granting him a New York recital debut in Alice Tully Hall.

Described by the *New York Times* as "one of America's finest artists and singers," **Frederica von Stade** (*mezzo-soprano*) continues to be extolled as one of the music world's most beloved figures. Known to family, friends, and fans by her nickname "Flicka," the mezzo-soprano has enriched the world of classical music for four and a half decades.

Ms. von Stade's career has taken her to the stages of the world's great opera houses and concert halls. She began at the top, when she received a contract from Sir Rudolf Bing during the Metropolitan Opera auditions, and since her debut in 1970 she has sung nearly all of her great roles with that company. In addition, Ms. von Stade has appeared with every leading American opera company, including San Francisco Opera, Lyric Opera of Chicago, and Los Angeles Opera. Her career in Europe has been no less spectacular, with new productions mounted for her at Teatro alla Scala, Royal Opera Covent Garden, the Vienna State Opera, and the Paris Opera. She is invited regularly by the finest conductors, among them Claudio Abbado, Charles Dutoit, James Levine, Kurt Masur, Riccardo Muti, Seiji Ozawa, André Previn, Leonard Slatkin, and Michael Tilson Thomas, to appear in concert with the world's leading orchestras, including the Boston Symphony Orchestra, Chicago Symphony, Cleveland Orchestra, New York

Philharmonic, Philadelphia Orchestra, San Francisco Symphony, London Symphony Orchestra, Washington's National Symphony, and the Orchestra of La Scala.

Though she retired from full-time performances in 2010, Ms. von Stade still enjoys close collaborations with several contemporary composers, including Jake Heggie, Ricky Ian Gordon, and Dominick Argento, among others. She created the roles of Tina in The Dallas Opera's world premiere production of Dominick Argento's *The Aspern Papers* (a work written for her); Madame de Merteuil in Conrad Susa's *Dangerous Liaisons* and Mrs. Patrick De Rocher in Jake Heggie's *Dead Man Walking*, both for San Francisco Opera; Myrtle Bledsoe in the world premiere of Ricky Ian Gordon's *A Coffin in Egypt* at Houston Grand Opera, a role she later reprised at Opera Philadelphia, The Wallis Annenberg Center for the Performing Arts in Beverly Hills, and with the Chicago Opera Theater; and Mrs. Edward "Winnie" Flato in the world premiere of Jake Heggie and Terrence McNally's *Great Scott*, with performances at The Dallas Opera and San Diego Opera.

## UMS ARCHIVES

This weekend's performances mark **Martin Katz's** 38th and 39th appearances under UMS auspices, following his UMS debut in November 1976 in recital with bass-baritone Justino Diaz in Hill Auditorium. He has appeared on UMS stages over the past four decades with singers including Cecilia Bartoli, Kathleen Battle, Dame Kiri Te Kanawa, Marilyn Horne, Karita Mattila, Lawrence Brownlee, David Daniels, and Frederica von Stade. He most recently appeared under UMS auspices with the Berlin Philharmonic Woodwind Quintet in February 2013 at Rackham Auditorium in a performance of Poulenc's *Sextet for Piano and Woodwind Quintet*.

UMS is pleased to welcome U-M alumni **Janai Brugger**, **David Daniels**, and **Jesse Blumberg** to the Lydia Mendelssohn Theatre for Friday evening's performances. Each artist made their UMS debuts as soloists in productions of Handel's *Messiah* at Hill Auditorium in 2014, 1994, and 2010, respectively. Friday evening marks Mr. Daniels' 15th UMS performance, following his most recent UMS appearance in December 2014 at Hill Auditorium in performances of *Messiah*. Mr. Blumberg makes his fourth UMS appearance on Friday following his most recent UMS appearance in November 2014 with Apollo's Fire & Apollo's Singers at St. Francis of Assisi Catholic Church in a performance of Monteverdi's *Vespers*. (He returns in March 2016 for a performance of Bach's *St. John Passion* with Apollo's Fire.) **Frederica von Stade** makes her third UMS appearance Friday evening, following her UMS debut in recital with Martin Katz in November 1994 at Hill Auditorium. She most recently appeared in recital with Mr. Katz in April 2000 at the Lydia Mendelssohn Theatre. UMS welcomes **William Ferguson** and **Jamie Barton** as they make their UMS debuts this weekend.



## THIS WEEK IN ANN ARBOR...

During their time in Ann Arbor this week, each artist engaged with students from the U-M School of Music, Theatre & Dance (SMTD) in many activities that were also open to the public. On Wednesday afternoon, all of the artists participated in a Q&A and panel discussion with students from the voice and collaborative piano departments. On Thursday, Will Ferguson, Jamie Barton, Jesse Blumberg, and Frederica von Stade taught public master classes on American/crossover, international, German, and French song repertoire. On Friday, Janai Brugger worked with students in two different choral classes at Ann Arbor's Pioneer High School. On Saturday morning, David Daniels and Frederica von Stade joined Martin Katz's collaborative piano studio class to teach together.

UMS Song Remix: A Biennial Songfest continues in February with Taylor Mac's *24-Decade History of American Popular Music: 1960s-1980s* at the Lydia Mendelssohn Theatre.

## MAY WE ALSO RECOMMEND...

- |      |  |
|------|--|
| 2/6  | Taylor Mac: <i>A 24-Decade History of American Popular Music (1960s-1980s)</i> |
| 2/14 | UMS Choral Union: <i>Love is Strong as Death</i>                               |
| 3/15 | Apollo's Fire & Apollo's Singers: <i>Bach's St. John Passion</i>               |

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

## ON THE EDUCATION HORIZON...

- 1/18-2/15 UMS Night School: *Constructing Identity*  
(U-M Alumni Center, 200 Fletcher St., Mondays, 7-8:30 pm)

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

**FRIDAY EVENING'S VICTORS FOR UMS**



## Maurice and Linda Binkow

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**SUNDAY AFTERNOON'S VICTORS FOR UMS**



## Joel Howell and Linda Samuelson

*Supporters of Sunday afternoon's recital by Jamie Barton and Martin Katz.*

## UMS National Council

*The UMS National Council is comprised of U-M alumni and performing arts enthusiasts across the country committed to supporting, promoting, and advocating for UMS with a focus on ensuring that the performing arts are an integral part of the student experience.*

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*As part of the UMS Mellon Initiative on Arts/Academic Integration, this group advises UMS staff on opportunities to integrate our programming more deeply and systematically into the academic life of the University of Michigan.*

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Gillian Eaton	Martha S. Jones	Stokes	Emily Wilcox

## UMS K-12 Think Tank

*Through an annual think tank, UMS brings together K-12 educators and administrators to help us stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom. The following individuals participated in May 2015:*

Robin Bailey	Janet Callaway	Katie Mann	Terra Webster
Ann Marie Borders	Kathy Churchill	Naomi Norman	Amy Willacker
Deb Brzoska	Colleen Conway	Michelle Peet	
Jennifer Burton	Amy Deller	Yael Rothfeld	
Rose Marie	Tia Farrell	Sarena Shivers	
Callahan	Dayna Lang	Laura Wayne	

## UMS Ambassadors

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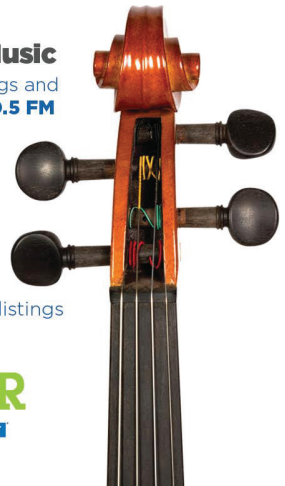
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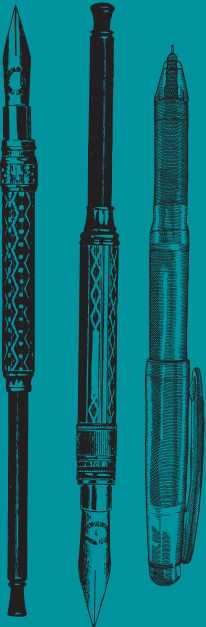
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