

2016-17 FALL PROGRAM BOOK



138TH SEASON // UNIVERSITY OF MICHIGAN | ANN ARBOR

You have a part to play.

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



VICTORS FOR
MICHIGAN

[UMS.ORG/SUPPORT](https://ums.org/support)
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Your gift will help in the following areas:

ACCESS AND INCLUSIVENESS

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

ENGAGED LEARNING THROUGH THE ARTS

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

BOLD ARTISTIC LEADERSHIP

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

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

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

Be Present

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

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



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

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



Welcome to this UMS performance.

We're delighted that you're joining us in our 138th season, one that will be marked by significant change as we celebrate UMS President Ken Fischer's 30 years of transformative leadership and welcome a new president to continue Ken's superlative work. This season has been planned with Ken's retirement in mind and includes several exciting, diverse, and engaging events that are particularly meaningful for him. As expected, in addition to what you'll see on stage, UMS has a robust education program serving people of all ages and also oversees the 175-voice Grammy Award-winning UMS Choral Union. We welcome you to learn more about all of our programs at the new ums.org and to become engaged with UMS, whether it's by making a gift to our campaign, joining us at the Ann Arbor Y for a community dance class with a visiting dance company, or buying a ticket to a performance. We're always eager to hear from you, too! Join the conversation and share your thoughts after a performance at the now-easier and more-connected ums.org. And if you have any comments, questions, or concerns, we know that Ken would be pleased to receive them at 734.647.1174 or at kenfisch@umich.edu. We hope to see you again soon.



MARK SCHLISSSEL
President, University of Michigan



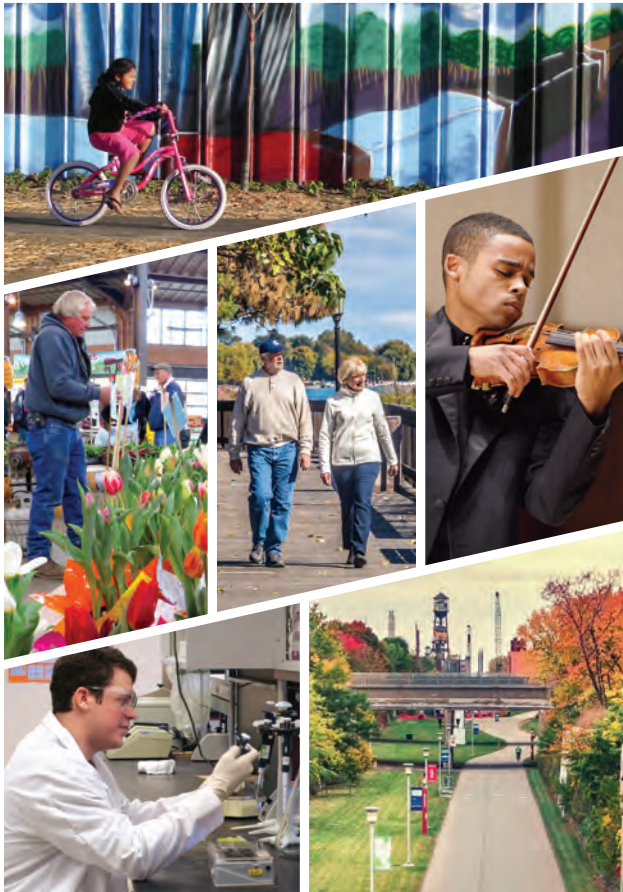
STEPHEN R. FORREST
Chair, UMS Board of Directors

Community Foundation

FOR SOUTHEAST MICHIGAN

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

cfsem.org. 1-888-WeEndow





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



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

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

Join us and see what all the buzz is about!



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2016-17

Season

September

- 9/11** *Falling Up and Getting Down*
Jason Moran &
The Bandwagon with
Skateboard Masters
- 9/18** HD Broadcast
(Almeida Theatre, London)
Shakespeare's *Richard III*
- 9/29-10/1** The TEAM: *Roosevelt*
- 9/30** Kamasi Washington &
The Next Step



Kamasi Washington



Dorrance Dance

November

- 11/12-13** Berlin Philharmonic
- 11/15** Gabrieli:
A Venetian Coronation 1595
- 11/16** Jake Shimabukuro, ukulele
- 11/17-20** Nora Chipaumire
*portrait of myself as
my father*

October

- 10/8-9** Takács Quartet
Beethoven String Quartet
Cycle, Concerts 1 & 2
- 10/9** HD Broadcast
(National Theatre, London)
Terence Rattigan's
The Deep Blue Sea
- 10/13-15** *Layla and Majnun*
Mark Morris Dance Group
The Silk Road Ensemble
- 10/16** Denis Matsuev, piano
- 10/20-21** Dorrance Dance

December

- 12/3-4** Handel's *Messiah*
UMS Choral Union
Ann Arbor Symphony
Orchestra
- 12/4** HD Broadcast
(Royal Shakespeare
Company)
Shakespeare's *King Lear*
- 12/10** The King's Singers
Christmas Songbook

January

- 1/7-8** Batsheva Dance Company
- 1/12-14** Igor and Moreno
Idiot-Syncrasy
- 1/19** Prague Philharmonia with Sarah Chang, violin
Andrew Von Oeyen, piano
- 1/20** Meredith Monk & Vocal Ensemble
On Behalf of Nature
- 1/21-22** Takács Quartet
Beethoven String Quartet
Cycle, Concerts 3 & 4
- 1/29** Inon Barnatan, piano
Anthony McGill, clarinet
Alisa Weilerstein, cello

February

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

March

- 3/4** Jazz at Lincoln Center
Orchestra with
Wynton Marsalis
- 3/9-11** Druid
*The Beauty Queen of
Leenane*
- 3/11** Beethoven's
Missa Solemnis
- 3/16** Snarky Puppy
- 3/17-18** Kidd Pivot and
Electric Company Theatre
Betroffenheit
- 3/18** Steve Reich @ 80
Music for 18 Musicians
- 3/24** Mitsuko Uchida, piano
- 3/25-26** Takács Quartet
Beethoven String Quartet
Cycle, Concerts 5 & 6
- 3/29** DakhaBrakha
- 3/30-4/1** Complicite
The Encounter



April

- 4/1** Michael Fabiano, tenor
Martin Katz, piano
- 4/12** A Far Cry with
Roomful of Teeth
- 4/15** Sanam Marvi
- 4/21** King Sunny Adé
- 4/22** Yo-Yo Ma, Edgar Meyer &
Chris Thile
- 4/25** Handel's *Ariodante*:
Opera in Concert



THE
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2016-2017
SEASON

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& RISING STARS

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SUPPORTING THE ARTS

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

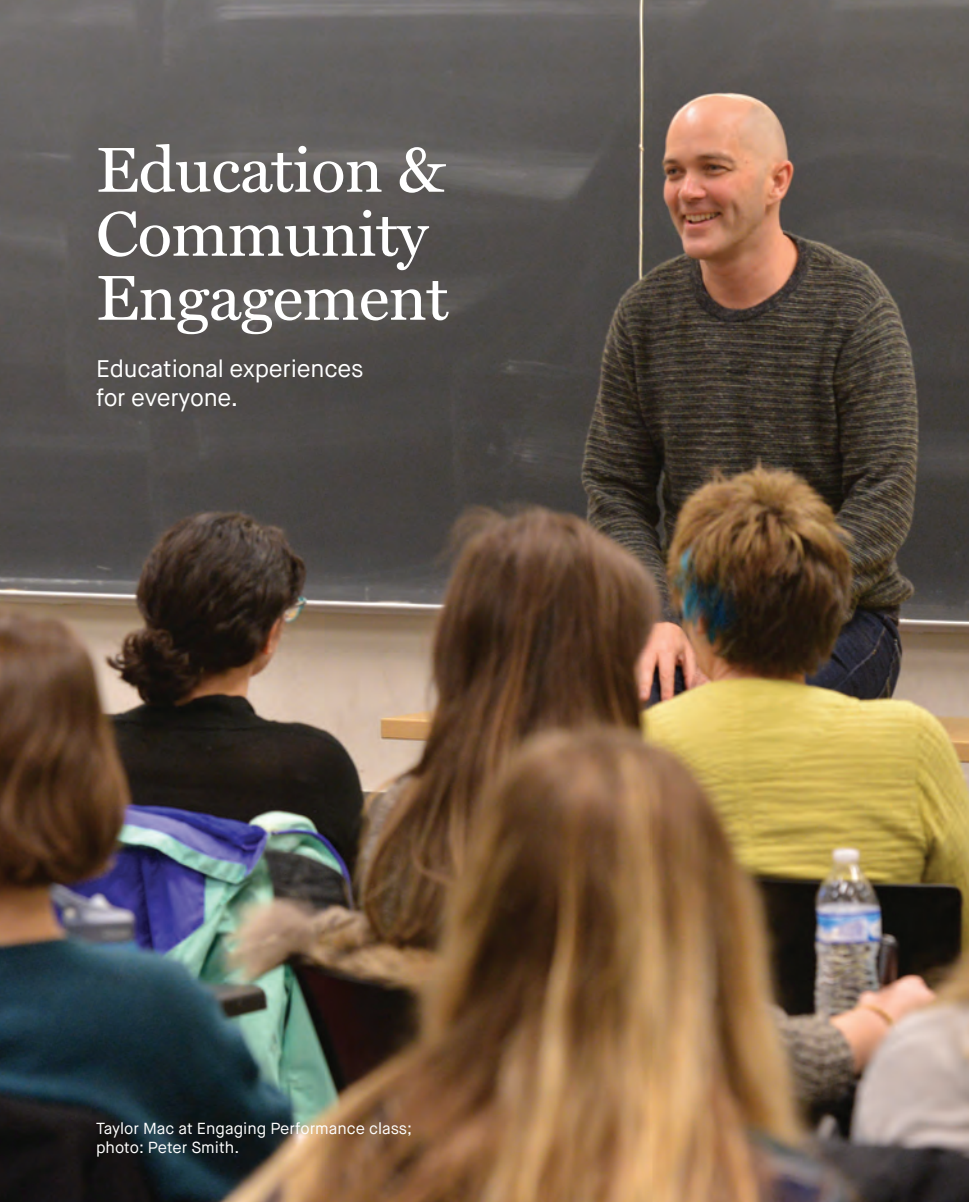
For more information, please contact David Parsigian
at 734.418.4250 or DParsigian@honigman.com.

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Education & Community Engagement

Educational experiences for everyone.



Taylor Mac at Engaging Performance class; photo: Peter Smith.

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



WELCOME TO GRADUATE ANN ARBOR—

*Where your intellectual curiosity meets
your favorite place to stay.*

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



Graduate
ANN ARBOR

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ANN ARBOR | 48104
M I

Tradition Builds the Future



In our 138th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

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

Leadership Donors

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



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

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



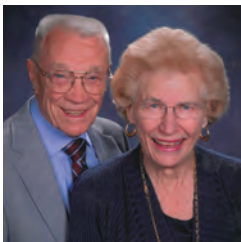
MAURICE AND LINDA BINKOW

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



STEVE AND ROS FORREST

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



ILENE FORSYTH AND KARL HAUSER

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



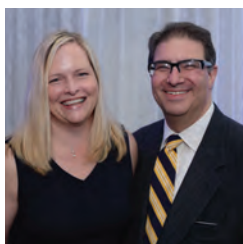
MAXINE AND STUART FRANKEL

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



EUGENE AND EMILY GRANT

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



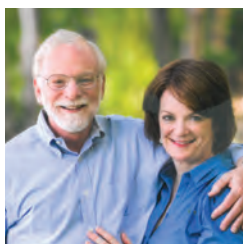
DAVID LEICHTMAN AND LAURA MCGINN

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



STUART AND LINDA NELSON

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



MAX WICHA AND SHEILA CROWLEY

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

Corporate Champions

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



ALICIA M. TORRES

Senior Vice President & Chief Financial Officer, Altarum Institute

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



SCOTT DAWSON

Vice President of Engineering, Arbor Networks

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



TIMOTHY G. MARSHALL

President and CEO, Bank of Ann Arbor

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



ALMAZ LESSANEWORK

Owner, Blue Nile Restaurant

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





LARRY BRYANT

Ann Arbor Region President, Comerica Bank

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



CHRIS CONLIN

President, Conlin Travel, Inc.

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



FAYE ALEXANDER NELSON

President, DTE Energy Foundation

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



NANCY AND RANDALL FABER

Founders, Faber Piano Institute

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



JAMES G. VELLA

President, Ford Motor Company Fund

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



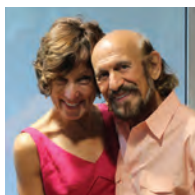
Ford Motor Company Fund



DAVID N. PARSIGIAN

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

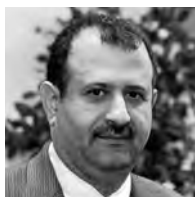
“In our firm’s tradition of supporting major cultural institutions, Honigman has been a long-time supporter of UMS. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural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



JOHN AND JACKIE FARAH

Owners, Imagine Fitness & Yoga

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



MOHAMAD ISSA

Director, Issa Foundation

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

ISSA FOUNDATION



ROBIN WEBER POLLAK

President, Journeys International

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



JAMES HOFFMAN

Michigan Market President, KeyBank

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




MICHAEL CONLIN

Director of Business Development, Level X Talent

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

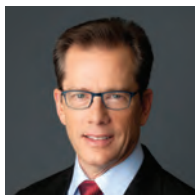
LEVEL X TALENT


DENNIS SERRAS

Owner, Mainstreet Ventures, Inc.

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

MAIN STREET
— DELICIES —
DISTINCTIVE. CATERING.


KEITH ALLMAN

President and Chief Executive Officer, Masco

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

MASCO


THOMAS B. MCMULLEN

President and CEO, McMullen Properties

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

MCMULLEN
PROPERTIES
FOUR GENERATIONS IN ANN ARBOR REAL ESTATE


STEVE ARWOOD

CEO, Michigan Economic Development Corporation

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

M E D C
MICHIGAN ECONOMIC
DEVELOPMENT CORPORATION
PURE MICHIGAN



STEPHEN G. PALMS

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

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



TODD CLARK

Regional President, Old National Bank

“At Old National Bank, we’re committed to community partnership. That’s why, last year alone, we funded over \$5 million in grants and sponsorships and our associates donated almost 100,000 volunteer hours. It’s also the reason we’re pleased to once again support UMS as a corporate sponsor for the 2016–17 season.”



RICHARD L. DEVORE

Detroit and Southeast Michigan Regional President, PNC Bank

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



TODD KEPHART

Managing Partner, Retirement Income Solutions

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



SAVA LELCAJ

Chief Executive Officer, Savco: Hospitality

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





JOE SESI

President, Sesi Lincoln Volvo Mazda

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



JOHN W. STOUT

President, Stout Systems

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



TOM THOMPSON

Owner, Tom Thompson Flowers

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



OSAMU “SIMON” NAGATA

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

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

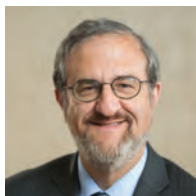


TIFFANY FORD

President and CEO, University of Michigan Credit Union

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





MARK SCHLISSSEL

President, University of Michigan

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



MARSCHALL RUNGE

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

“We are proud to partner with UMS for its 2016–17 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health.”



MILLER CANFIELD APPLAUDS THE
UNIVERSITY MUSICAL SOCIETY
Congratulations on Your 138th Season!

OUR ANN ARBOR LAWYERS

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M. Sheila Jeffrey	David D. O’Brien	Timothy D. Sochocki



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The King's Singers

Patrick Dunachie / *Countertenor*

Timothy Wayne-Wright / *Countertenor*

Julian Gregory / *Tenor*

Christopher Bruerton / *Baritone*

Christopher Gabbittas / *Baritone*

Jonathan Howard / *Bass*

Saturday Evening, December 10, 2016 at 8:00

Hill Auditorium

Ann Arbor

This evening's supporting sponsors are Ken and Penny Fischer, Tom and Debby McMullen, Old National Bank, and the Susan B. Ullrich Endowment Fund.

Media partnership provided by Michigan Radio 91.7 FM.

The King's Singers appear by arrangement with IMG Artists.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

PROGRAM

The King's Singers Christmas Songbook

Traditional, Arr. Philip Lawson

Veni, veni Emmanuel

INTRODUCTION

Orlandus Lassus

Resonet in laudibus

Anonymous

There is no rose of such virtue

Pyotr Ilyich Tchaikovsky, Arr. Jeremy Lubbock

The Crown of Roses

READING

John Betjeman

Christmas

Traditional, Arr. Lawson

Noël Nouvelet

Gustav Holst, Arr. Alexander L'Estrange

In the bleak midwinter

Traditional, Arr. Robert Rice

The First Nowell

READING

Christina Rossetti

Christmas Eve

Traditional, Arr. Keith Roberts

The Holly and the Ivy

Mykola Leontovych, Arr. Roberts

Carol of the Bells

Traditional, Arr. Rice

Ding Dong Merrily on High

READING

From the diary of an unknown soldier

Christmas 1914

Traditional, Arr. John Rutter

Silent Night

Lawson

Lullay my liking

Arvo Pärt

Bogoroditsye Dyevo

Traditional, Arr. L'Estrange

Still, Still, Still

Intermission

Leroy Anderson, Arr. L'Estrange

Sleigh Ride

Felix Bernard and Richard Smith, Arr. L'Estrange

Winter Wonderland

Irving Berlin, Arr. Rice

White Christmas

READING

Ogden Nash

The boy who laughed at Santa Claus

Michael Carr, Tommie Connor, and Jimmy Leach, Arr. L'Estrange

The little boy that Santa Claus forgot

Meredith Wilson, Arr. L'Estrange

It's beginning to look a lot like Christmas

John Frederick Coats and Haven Gillespie, Arr. L'Estrange

Santa Claus is coming to town

Hugh Martin and Ralph Blane, Arr. Roberts

Have yourself a merry little Christmas

Walter Rollins, Steve Nelson, and Johnny Marks, Arr. Rice

Frosty vs Rudolph: The Re-Boot

THE KING'S SINGERS CHRISTMAS SONGBOOK

All through the centuries, Christmas has been marked as one of the foremost Christian celebrations; no other festival has inspired so much verse and song, so many festivities and traditions. Something of the diversity and fullness of this celebration is reflected in this program of music for Advent and Christmas. At home in Britain the quintessential Christmas musical celebration is the *Festival of Nine Lessons and Carols* from King's College, Cambridge. The first half of our concert is designed to give a flavor of that King's tradition, which will celebrate its centenary in 2018, as we mark our 50th birthday. This evening's program starts with a work that is based on the traditional Advent antiphon, *Veni, veni Emmanuel*, which is thought to date back to the 12th century. This ancient text, originally set to plainchant, was given its metric tune in the 19th century, and this version was created by Philip Lawson, a former member of the King's Singers.

Orlandus Lassus (1532–1594) was generally acknowledged as the leading composer of his day: the “divine Orlande, prince of musicians,” saw more of his output published than did any of his contemporaries; and that output was vast and varied. His *Resonet in Laudibus* is loosely based on the 15th-century German tune, *Joseph lieber, Joseph mein*. It expresses the joy of Christmas in a positive and bright style. This is one of a series of five-voice motets for Christmastide which Lassus published at different times and which were gathered together by his

sons in the great posthumous *Magnum Opus Musicum* of 1604, the first ever attempt at a “Complete Edition.” *Resonet in laudibus* is surely one of the most popular, although at the same time one of the most rhythmically challenging of Lassus' motets.

There is no rose of such virtue dates from the late Middle Ages. Its earliest surviving source, a manuscript in Trinity College, Cambridge, dates from c. 1420, and it gives no clues as to the identity of the composer. In common with many medieval texts, the words compare the Virgin Mary to a beautiful rose.

Pyotr Ilyich Tchaikovsky (1840–93) composed *The Crown of Roses* in 1883, one of his *Sixteen Songs for Children* (Op. 54), in 1883. His original version set a Russian translation of an 1857 poem by the American poet Henry Stoddard, which was entitled *Roses and Thorns*. Our version, which is sung in English, was arranged by the English composer and arranger Jeremy Lubbock.

Sir John Betjeman (1906–84) was a celebrated English poet and writer, who served as Poet Laureate to Queen Elizabeth II. Despite being a firm traditionalist, he embraced the opportunities of television to bring poetry to the people. His poems present a rather delightful rose-tinted view of England, and this is illustrated well in his poem *Christmas*.

The traditional French carol *Noël Nouvelet* dates from the late 15th century, and is here presented in another arrangement by Philip Lawson. The text narrates the story of the birth of Jesus, and calls in Christians to celebrate the good news every year.

The English poet Christina Rossetti (1830–94) was the daughter of the Italian painter Gabriele Rossetti, who was living in political exile in London. She is best known for his devotional poetry. Her best-known poem, *In the bleak midwinter*, was set to music by Gustav Holst (1874–1934), and in turn our version of this beautiful carol was arranged for us recently by Alexander L'Estrange.

The First Nowell is a traditional English Christmas Carol first notated in 1823. It is not considered to be an ancient song, but it is thought to have originated in Cornwall in the 18th century. Its tune is unlike most traditional English tune, as the main theme is repeated in the verse, and is used in a slightly varied form in the refrain. This arrangement was made by Robert Rice for our most recent Christmas CD.

Christina Rossetti's poem *Christmas Eve* was published posthumously in 1904 in the same volume as *In the bleak midwinter*. It presents a call to rejoice at Christmas despite the dark and cold of winter. She writes:

*Christmas hath darkness
Brighter than the blazing noon,
Christmas hath a chillness
Warmer than the heat of June.*

The origins of the two traditional Christmas songs, *The Holly and the Ivy* and *Ding Dong merrily on high*, are both rather sketchy. The first is English in origin, and was notated, as were many traditional songs, in the early years of the 20th century. *Ding Dong merrily on high* is probably older, and is thought to have originated in 16th century France, where it

was sung to a Latin text. They both appear on our new Christmas CD, in arrangements by Keith Roberts and Robert Rice, respectively. In between these two songs sits a popular carol composed in 1904 by the Ukrainian composer Mykola Leontovych. The tune is based on a traditional Ukrainian song called *Shchedryk* (which means "bountiful evening"), and the words were penned by Peter Wilhousky.

Christmas 1915 chronicles the unofficial Christmas truces that took place along parts of the frontline trenches during World War I through the eyes of a British Army officer. These had been more widespread in 1914, and by 1916 the senior commanders on both sides had made it clear that such truces were not to be tolerated. For a short time in the life of this British soldier however, the guns went silent, and the soldiers on the other side of "no-man's land" ceased to be enemies.

There is little doubt that Franz Gruber's *Silent Night* is one of the most famous of all Christmas tunes. Gruber (1787–1863) was organist of St. Nicholas' Church in the Austrian town of Oberndorf, and he set words by the church's assistant pastor, Joseph Mohr. There are many myths that have arisen around this song. There is, sadly, no proof that the work was composed at haste on Christmas Eve after the church's organ had broken down. Some even blame mice for the organ's failure. What is known is that on December 24, 1818, this much-loved Christmas song was given its first performance.

Philip Lawson (born 1957) composed his settings of the 15th-century Middle English lyric poem for

the King's Singers. The text imagines a lullaby sung by Mary to the infant Jesus, which forms the refrain of the song. The verses tell of the joy of the birth of Jesus.

For much of his early life the Estonian composer Arvo Pärt (born 1935) lived under the tyranny of dictatorship, mostly under Soviet domination, with a three-year occupation by Germany during the Second World War. After a prolonged struggle with the authorities, Pärt took his chance to emigrate to Vienna in 1980, where his minimalist music came to the attention of a wider public. Over the years Pärt's compositional style has shifted from the rather severe neo-classicism of his early works, through serialism, to the mystic minimalism of his later music. He draws on influences from religion, Gregorian chant, and early European polyphony to create highly atmospheric pieces, employing a self-made compositional technique called *tintinnabuli* — literally the ringing of bells. His work *Bogoroditsye Dyevo* was written for the choir of King's College, Cambridge, and first performed at the *Festival of Nine Lessons and Carols* in 1990.

The first half ends with a traditional Austrian Christmas song *Still, Still, Still*. Thought to originate in Salzburgland, this lullaby sung by Mary to Jesus was first published in Salzburg in 1865 in a collection of songs collated by Maria Vinzenz Süß. Our version was written by Alexander L'Estrange, one of a number of talented arrangers that work with the King's Singers.

Changing the mood, our second half features some of the most popular American Christmas songs of the 20th century. Our recent exploration of the Great American Songbook has given us an appetite to perform some of the great Christmas standards. Following on from the poetry in the first half will be a poem by the American poet Ogden Nash. *The boy who laughed at Santa Claus* is a wonderful example of Nash's light verse. Please sit back and enjoy *The King's Singers Christmas Songbook*.





TEXTS AND TRANSLATIONS

Veni, veni Emmanuel

Veni, veni Emmanuel
Captivum solve Israel
Qui gemit in exilio
Privatus Dei filio
Gaude! Gaude!
Emmanuel Nascetur pro te Israel

O come, O come, Emmanuel,
and ransom captive Israel,
that mourns in lonely exile here
until the Son of God appear.
Rejoice! Rejoice!
Emmanuel shall come to thee, O Israel!

Veni o Jesse virgula
Ex hostis tuos ungula
Despectum tuos tartari
Deduc et antro barathri
Gaude...

O come, Thou Rod of Jesse's stem,
from ev'ry foe deliver them that trust
Thy mighty power to save,
and give them vict'ry o'er the grave.
Rejoice...

Veni, veni o Oriens
Solare nos adveniens;
Noctis depelle nebulas
Dirasque noctis tenebras
Gaude...

O come, Thou Dayspring from on high,
and cheer us by thy drawing nigh;
disperse the gloomy clouds of night
and death's dark shadow put to flight.
Rejoice...

Veni clavis Davidica
Regna reclude caelica;
Faciter tutum superum
Et claude vias inferum
Gaude...

O come, Thou Key of David, come,
and open wide our heav'nly home,
make safe the way that leads on high,
that we no more have cause to sigh.
Rejoice...

Resonet in laudibus

Resonet in laudibus
Cum jocundis plausibus
Syon cum fidelibus:
Apparuit, quem genuit Maria.
Sunt impleta, quae predixit
Gabriel. Eia!
Virgo Deum genuit
Quod divina voluit clementia.

Let praise resound
With joyful applause
In Sion with the faithful:
He has appeared whom Mary bore.
What Gabriel has foretold has been
fulfilled, Yay!
A virgin has born God
As the divine mercy wished.

Hodie apparuit, in Israel:
Ex Maria Virgine est natus Rex.

Today he has appeared in Israel:
From the Virgin Mary a King is born.

Magnum nomen Domini Emmanuel
Quod annuntiatum est per Gabriel, Eia!
Virgo Deum genuit
quod divina voluit clementia.

Great is the name of the Lord, Emmanuel
As was announced by Gabriel, Yay!
A virgin has borne God
As the divine mercy wished.

There is no rose of such virtue

The Crown of Roses

Noël nouvelet

Noël nouvelet, Noël chantons ici;
Dévotes gens, criens à Dieu merci!
Chantons Noël pour le roi nouvelet,
Noël nouvelet, Noël chantons ici!

D'un oiselet après le chant ouï
Qui aux pasteurs disait:
"Partez ici;
En Bethléem trouverez l'agnelet."
Noël nouvelet, Noël chantons ici!

En Bethléem Marie et Joseph vis
L'âne et le boeuf, l'enfant couché parmi;
La crèche était au lieu d'un bercelet.
Noël nouvelet, Noël chantons ici!

L'étoile y vis qui la nuit
éclaircit.
Qui d'Orient dont elle était sortie.
En Bethléem les trois rois conduissant,
Noël nouvelet, Noël chantons ici!

L'un porte l'or, l'autre le myrrhe aussi,
L'autre l'encens qui faisait bon sentir.
Du Paradis semblait le jardinet
Noël nouvelet, Noël chantons ici!

In the bleak midwinter

The First Nowell

The Holly and the Ivy

Carol of the Bells

Ding Dong Merrily on High

Christmas comes anew, O let us sing Noel!
Glory to God! Now let your praises swell!
Sing we Noel for Christ, the newborn King,
Christmas comes anew, O let us sing Noel!

Then a tiny bird ceased joyous song to say
Unto certain shepherds: "Haste you now
away!
In Bethlehem the newborn Lamb you'll see."
Christmas comes anew, O let us sing Noel!

Angels did say, "O shepherds come and see,
Born in Bethlehem, a blessed Lamb for thee."
Sing we Noel for Christ, the newborn King,
Christmas comes anew, O let us sing Noel!

In the manger bed, the shepherds found
the child;
Joseph was there, and the Mother Mary mild.
Sing we Noel for Christ, the newborn King,
Christmas comes anew, O let us sing Noel!

Soon came the kings from following the star,
Bearing costly gifts from Eastern lands afar.
Sing we Noel for Christ, the newborn King,
Christmas comes anew, O let us sing Noel!

Silent Night

Stille Nacht, heilige Nacht,
Alles schläft, einsam wacht.
Nur das traute hochheilige Paar.
Holder Knab' im lockigen Haar,
Schlafe in himmlischer Ruh',
Schlafe in himmlischer Ruh'.

Stille Nacht, heilige Nacht,
Hirten erst kundgemacht.
Durch der Engel Hallelujah,
Tönt es laut von Fern und Nah:
Christ, der Retter ist da,
Christ, der Retter ist da.

Stille Nacht, heilige Nacht,
Gottes Sohn, o wie lacht.
Lieb' aus deinem göttlichen Mund,
Da uns schlägt die rettende Stund',
Christ, in deiner Geburt,
Christ, in deiner Geburt.

Lullay my liking

Bogoroditsye dyevo

Bogoroditsye Dyevo raduissya
Blagodatnaya
Maria, Gospod Toboyu; Blagoslovyena Tyi
vzhenakh,
i blagoslovyen Plod chryeva Tvoyego,
yako Spassa rodila yessidush
nashikh.

Silent night, holy night,
All is calm, all is bright.
'Round you virgin mother and child,
Holy infant so tender and mild;
Sleep in heavenly peace,
Sleep in heavenly peace.

Silent night, holy night,
Shepherds quake at the sight.
Glories stream from heaven afar,
Heav'nly hosts sing Alleluia;
Christ the Savior is born,
Christ the Savior is born.

Silent night, holy night,
Son of God, love's pure light.
Radiant beams from thy holy face,
With the dawn of redeeming grace;
Jesus, Lord, at thy birth.
Jesus, Lord, at thy birth.

Virgin Mother of God Hail, Mary, full of
grace,
The Lord is with you; Blessed are you
among women,
And blessed is the fruit of your womb,
For you gave birth to the savior of our
souls.

Still, Still, Still

Still, still, still,

Mein liebes kindlein still

Die Englein leise für dich singen,

Und ferne glocken sanft erklingen,

Still, still, still,

Mein liebes kindlein still

Sleep, sleep, sleep,

The infant King is asleep

His peace and stillness all around you

Heavenly rest and calm surround you

Sleep, sleep, sleep,

The infant King is asleep

Still, still, still

The Babe is sleeping still

While angels all above are singing

Peace to all the world He is bringing

Still, still, still

The babe is sleeping still

Schlaf in himmlischer ruh...

Sleigh Ride

Winter Wonderland

White Christmas

The little boy that Santa Claus forgot

It's beginning to look a lot like Christmas

Santa Claus is coming to town

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UMS ARCHIVES

This evening's performance marks **The King's Singers'** ninth appearance under UMS auspices. The ensemble made its UMS debut in November 1986 at Hill Auditorium and most recently performed under UMS auspices in February 2013 at St. Francis of Assisi Catholic Church. Mr. Gabbitas makes his third appearance under UMS auspices this evening, following his UMS debut with the King's Singers in October 2005. Mr. Wayne-Wright, Mr. Bruerton, and Mr. Howard make their second UMS appearances this evening following their UMS debuts with the King's Singers in February 2013. UMS welcomes Mr. Dunachie and Mr. Gregory, who make their UMS debuts this evening.

ARTISTS

Acclaimed worldwide for their virtuosity, life-affirming energy, and charm, **The King's Singers** are in global demand. Their work, synonymous with the very best in vocal ensemble performance, appeals to a vast international audience. Performing to hundreds of thousands of people each season, the group tours regularly to Europe, North and South America, Asia, and Australasia. Instantly recognizable for their immaculate intonation, vocal blend, diction, and incisive timing, The King's Singers are consummate entertainers.

The group's repertoire has evolved to become one of the most diverse and compelling imaginable. The King's Singers have commissioned over 200 works, including landmark pieces from leading contemporary composers including Luciano Berio, György Ligeti, Sir James MacMillan, Krzysztof Penderecki, Toru Takemitsu, Sir John Tavener, Gabriela Lena Frank, and Eric Whitacre. They have also commissioned arrangements of everything from jazz standards to pop chart hits, explored medieval motets and Renaissance madrigals, and encouraged young composers to write new scores.

In addition to performing to capacity audiences and creating highly regarded and much-loved recordings, The King's Singers share their artistry through numerous workshops and master classes around the world. In June 2017, the group will host their inaugural US Summer School at DePauw University in Indiana and in July 2017 will return for their third UK Summer School at Royal Holloway (part of the University of London) where they are also Ensemble-in-Residence. Among the work supported by The King's Singers Foundation, A Carol for Christmas is a composition competition that seeks

to encourage young and upcoming composers, giving the winners the chance for their piece to be performed in King's College Chapel (Cambridge, UK).

Double Grammy Award-winning artists, the group was honored in 2009 for its Signum Classics release, *Simple Gifts*, and again in 2012 for their contribution to Eric Whitacre's *Light and Gold* album on Universal/Decca. Recently voted into the *Gramophone* Hall of Fame, rave reviews and repeated sell-out concerts confirm that The King's Singers remain one of the world's finest vocal ensembles.

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

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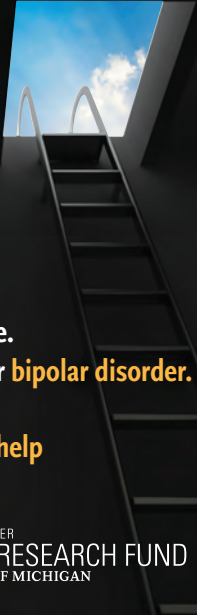


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