



138TH SEASON // UNIVERSITY OF MICHIGAN | ANN ARBOR

# You have a part to play.

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

# Be Present

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Winter 2017 season is full of exceptional, world-class, and truly inspiring performances.

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





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



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



## Thank You, Ken...

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

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

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

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

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

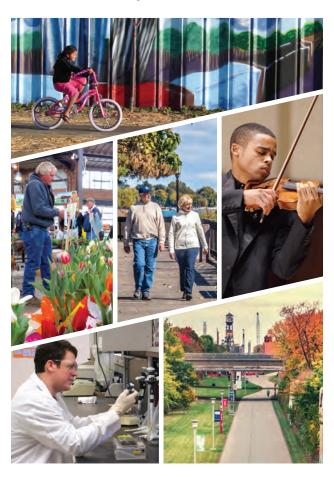
#### The UMS Family

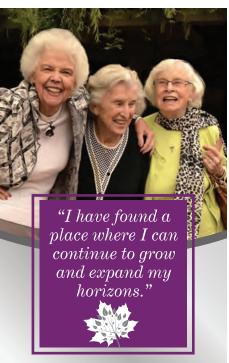
### **Community Foundation**

#### FOR SOUTHEAST MICHIGAN

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

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## Winter 2017 Season

|         | January  |              | March   |
|---------|--|--------------|---|
| 1/7-8   | Batsheva Dance Company   | 3/4          | Jazz at Lincoln Center  |
| 1/12-14 | Igor and Moreno Idiot-Syncrasy   |              | Orchestra with<br>Wynton Marsalis                                   |
| 1/15    | NT Live: Harold Pinter's<br>No Man's Land                                    | 3/9-11       | Druid The Beauty Queen of Leenane                                   |
| 1/19    | Prague Philharmonia with<br>Sarah Chang, violin<br>Andrew Von Oeyen, piano   | 3/11         |   |
| 1/20    | Meredith Monk &  | 3/16         | Snarky Puppy  |
|         | Vocal Ensemble   | 3/17-18      | Kidd Pivot and  |
| 1/21-22 | On Behalf of Nature Takács Quartet   |              | Electric Company Theatre<br>Betroffenheit                           |
| 1/21-22 | Beethoven String Quartet Cycle, Concerts 3 & 4                               | 3/18         | Steve Reich @ 80<br>Music for 18 Musicians                          |
| 1/22    | NT Live: The Audience  | 3/24         | Mitsuko Uchida, piano   |
| 1/29    | Inon Barnatan, piano<br>Anthony McGill, clarinet<br>Alisa Weilerstein, cello | 3/25-26      | Takács Quartet<br>Beethoven String Quartet<br>Cycle, Concerts 5 & 6 |
|         |  | 3/29         | DakhaBrakha   |
|         | February   | 3/30-4/1     |   |
| 2/2     | Bruckner Orchester Linz<br>with Angélique Kidjo                              |              | The Encounter   |
| 2/3     | Estonian Philharmonic  |              | April   |
| 2/5     | Chamber Choir M-Prize Winner:  | 4/1          | Michael Fabiano, tenor<br>Martin Katz, piano                        |
|         | Calidore String Quartet  | 4/12         | A Far Cry with  |
| 2/10    | Budapest Festival Orchestra with Richard Goode, piano                        | a /a =       | Roomful of Teeth  |
| 2/18    | Ping Chong + Company   | 4/15<br>4/21 | Sanam Marvi   |
| Ξ, .σ   | Beyond Sacred: Voices of   | 4/21         | King Sunny Adé<br>Yo-Yo Ma, Edgar Meyer &                           |
|         | Muslim Identity  | 7, 22        | Chris Thile   |
| 2/19    | Jelly and George<br>Aaron Diehl and<br>Cécile McLorin Salvant                | 4/25         | Handel's <i>Ariodante</i> :<br>Opera in Concert                     |

#### May

5/21 NT Live: Ibsen's Hedda Gabler



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

## Varnum is proud to support the **University Musical Society**



## **Legal Experience In Your Corner.**

www.varnumlaw.com



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



## 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.



#### **EDUCATION**

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

Saturday, January 21 // 7 pm Rackham Amphitheatre 915 E. Washington St. Fourth Floor

Saturday, March 25 // 7 pm Michigan League Koessler Room 911 N. University Ave. Third Floor Join Beethoven scholar and U-M professor of musicology Steven Whiting for a series of lectures in conjunction with the Takács String Quartet's complete Beethoven cycle.

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



#### **EDUCATION**

#### You Can Dance

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

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

#### **Batsheva Dance Company**

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

#### **Igor and Moreno**

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

Meredith Monk & Vocal Ensemble Saturday, January 21 // 2-3:30 pm Ann Arbor Y 400 W. Washington St.

#### Kidd Pivot

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



#### **WELCOME TO GRADUATE ANN ARBOR-**

Where your intellectual curiosity meets your favorite place to stay.

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













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

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

## Leadership Donors

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



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

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



#### MAURICE AND LINDA BINKOW

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



#### STEVE AND ROS FORREST

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



#### ILENE FORSYTH AND KARL HAUSER

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



#### MAXINE AND STUART FRANKEL

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



#### **EUGENE AND EMILY GRANT**

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



#### DAVID LEICHTMAN AND LAURA MCGINN

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



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#### TIMOTHY G. MARSHALL

President and CEO, Bank of Ann Arbor

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





#### **ALMAZ LESSANEWORK**

Owner, Blue Nile Restaurant

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







ComericA Bank

#### LARRY BRYANT

Ann Arbor Region President, Comerica Bank

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





**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."





HONIGMAN.

#### DAVID N. PARSIGIAN

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

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





#### 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 lifechanging international travel adventures for nearly four decades. We are thrilled to support UMS and its programs that change people through the performing arts."







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."

MAINSTREET
--- ventures ---



KEITH ALLMAN

President and Chief Executive Officer, Masco

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

**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."





M E D C

MICHIGAN ECONOMIC
DEVELOPMENT CORPORATION

PURE / ICHIGAN

#### STEVE ARWOOD

CEO, Michigan Economic Development Corporation

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



STEPHEN G. PALMS
Principal, Miller, Canfield, Paddock and Stone, P.L.C.

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





**TODD CLARK**Regional President, Old National Bank

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





RICHARD L. DEVORE

Detroit and Southeast Michigan Regional President,
PNC Bank

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





TODD KEPHART
Managing Partner, Retirement Income Solutions

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





**SAVA LELCAJ**Chief Executive Officer, Savco: Hospitality

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





JOE SESI
President, Sesi Lincoln Volvo Mazda

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





JOHN FITZPATRICK President, StoryPoint

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

STORYPOINT Shine. Everyday.



JOHN W. STOUT President, Stout Systems

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





TOM THOMPSON

Owner, Tom Thompson Flowers

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





OSAMU "SIMON" NAGATA

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

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



Let's Go Places



UNIVERSITY OF MICHIGAN CREDIT \* UNION

### 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 SCHLISSEL
President, University of Michigan

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



#### MARSCHALL RUNGE

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

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





## Beethoven's Missa Solemnis

Ludwig van Beethoven / Composer

Ann Arbor Symphony Orchestra UMS Choral Union Scott Hanoian / Conductor

Erin Wall / Soprano Kelley O'Connor / Mezzo-soprano Matthew Plenk / Tenor Nathan Stark / Bass

Saturday Evening, March 11, 2017 at 8:00 Hill Auditorium Ann Arbor



#### **PROGRAM**

#### Ludwig van Beethoven Missa Solemnis in D Major, Op. 123

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

This evening's program will be performed without intermission.

#### MISSA SOLEMNIS IN D MAJOR, OP. 123 (1822-23)

Ludwig van Beethoven Born December 16, 1770 in Bonn, Germany Died March 26, 1827 in Vienna

UMS premiere: Chicago Symphony Orchestra and the UMS Choral Union conducted by Frederick Stock with soprano Elsie Baker, mezzo-soprano Betsy Lane Shepard, tenor Arthur Hackett, and bass William Simmons; May 1927 in Hill Auditorium.

#### Snapshots of History...In 1823:

- The congress of Central America declares absolute independence from Spain, Mexico, and any other foreign nation including North America, and a republican system of government is established
- The Goals Act is passed by the Parliament of the United Kingdom, based on the prison reform campaign of Elizabeth Fry
- · Simón Bolívar is named President of Peru

Hearing the Missa Solemnis is always an extraordinary experience — and the enormous difficulty of the score guarantees that live encounters will never be too frequent. This work shows what can happen when a genius consciously decides to outdo himself in an all-encompassing work that expresses profound spirituality and realizes a musical vision never previously conceived.

Beethoven, though raised as a Roman Catholic, was not a regular churchgoer. Yet of course he was familiar with the liturgy, and considered writing sacred music to be the highest goal to which a composer could aspire. He admired Handel's Messiah, Haydn's masses and oratorios and, above all, Mozart's Requiem, but he himself had attempted religious composition only twice in his entire life. However, neither the oratorio Christ on the Mount of Olives (1803) nor the Mass in C (1807) could be said to have been particularly

successful. The composer keenly felt that he had yet to reach the summit of his art in the realm of church music.

It was an external circumstance that provided the initial impulse for what turned out to be one of the crowning masterpieces of Beethoven's later years. The composer's favorite pupil, the Archduke Rudolph (the younger brother of Emperor Franz I), was going to become Archbishop of Olmütz (now Olomouc, Czech Republic), and the solemn Mass had been intended for performance at the installation ceremony. But Beethoven missed the deadline; in fact, the Mass wasn't finished until two years after the event it was originally meant to celebrate.

Once this extraordinary Mass was completed, Beethoven wanted to milk it for all it was worth: he conducted parallel negotiations with several publishers, breaking promises and going behind the back of one firm to get a better deal with another. The

full score was finally printed by Schott in Mainz, but not until 1827, the year of Beethoven's death. In 1823, the composer had taken subscription orders to have manuscript copies prepared expressly for some of his most influential admirers — including Prince Nikolai Galitzin, for whom he had also written three of his late string quartets. It was Galitzin who arranged for the world premiere, which took place in St. Petersburg in April 1824. In Vienna, only three of the five movements were ever heard during Beethoven's lifetime.

During the last decade of his life, Beethoven experienced a kind of spiritual awakening. In the Missa solemnis, he wanted to communicate that experience to the world; as he wrote in a letter, "My chief aim was to awaken and permanently instill religious feelings not only in the singers but also in the listeners." In order to achieve this aim. Beethoven held nothing back. The vocal parts (not only those of the soloists but the chorus as well) are fiendishly difficult: harmonically and structurally. Beethoven's music was never more complex than here. Yet, listening to the Missa, one understands that it less would not have been enough to transmit the composer's vision to the audience. A fiercely individual free thinker grappling with the mysteries of God, death, and afterlife - the stakes have never been higher in a piece of music, and the composer had to make use of every expressive means at his disposal.

This insistence on communication (or communion) with the audience is apparent from the inscription on the first page of the score: "From

the heart: may it reach the heart." Musically, this fervent wish finds expression in the fact that most of the themes in the work are not based on song-like, symmetrical phrases but are, instead, short, gesture-like utterances. The setting of the opening word of the Mass, "Kyrie" (Lord), sung on a single repeated note by the chorus, is a good example for this eminently dramatic approach to the text. It is only after the tone has been set by these powerful single chords that a gentler melodic figure is introduced on "eleison" (have mercy). The isolated gestures contrast with a more continuous melodic flow in the "Christe," begun by the four soloists; the sustained motion is generated by polyphonic imitation.

The "Gloria" and "Credo" movements always present a special challenge because of the great length of their texts. Many composers have broken up these texts into several independent movements to make them more manageable, but Beethoven opted for a single uninterrupted musical statement, unified by a recapitulation of the opening "Gloria" theme at the very end, and of the "Credo" theme numerous times throughout that movement. In between those motivic restatements, we have a wide variety of motifs in different keys, tempos, and orchestrations, as dictated by the emotional content of the individual words and lines. Starting and ending with an ecstatic praise of God, the "Gloria" passes through some moments of introspection: after the words "Gratias agimus tibi," the initial exuberance gives way to more subdued feelings, as the solemn

proclamation about God is followed by a direct address of God ("We give you thanks"). After a brief return to the original "Gloria" mood, we reach the heart of the movement with "Qui tollis" (You who take away the sins of the world), where the tempo drops to larghetto and the quartet of soloists intones an intimate plea for mercy. With "Quoniam" (For you alone are holy), private prayer once again changes to public worship. Tradition demanded that the "Gloria" movement end with a fugue, but in the present case, the music takes a dramatic turn when, after an emphatic restatement of the theme in slow motion (augmentation, to use the technical term), the excitement reaches fever pitch as the tempo suddenly increases. It is at the climactic moment of this development that the theme from the beginning of the movement returns (in a faster tempo than the first time), closing the circle at the end of a fascinating spiritual journey.

The next movement, the "Credo," is another spiritual journey, even more complex than the "Gloria." The dogmas of the Catholic Church as codified in the Nicene Creed from the year 325 never lent themselves easily to musical treatment. Beethoven set the first word, "Credo" (I believe) to a short and pithy motif that serves as the glue holding the entire movement together. From the start, the "I" receives at least as much emphasis as the "believe." At the words "qui propter nos homines" (who for us humans), the music suddenly turns gentle and lyrical to illustrate the descent from heaven to earth. As with the "Gloria." the "Credo"

centers around a slow middle section which, in this case, begins with the words "Et incarnatus est" (And He became incarnate). The birdsonglike high trills of the flute during this section depict the Holy Spirit, often represented in paintings as a dove. The "homo" in "Homo factus est" (he was made man) once again receives special treatment, before we reach the most tragic part of the movement with the mention of crucifixion. The musical image of resurrection, immediately following, maximizes dramatic contrast and leads directly to the recapitulation, inevitable here because of the reappearance of the word "Credo" in the text. Here Beethoven rather quickly passes over a few articles of faith (especially the reference to the Holy Catholic and Apostolic Church) to arrive at another major choral fugue on the words "Et vitam venturi saeculi" (And to life ever after). The fugue culminates in an extremely elaborate treatment of the word "Amen," including a cadenza for the four solo singers resembling an analogous moment near the end of the Ninth Symphony.

To Beethoven, the "Sanctus," the solemn proclamation of God's holiness, was not a matter of exuberant fanfares; he approached it instead like a mystery, with some rather unusual harmonic progressions and a choral recitative where the singers seem almost tongue-tied in their awe before the incomprehensible. Then, at "Pleni sunt coeli et terra gloria tua" (Heaven and earth are full of your glory), a true celebration begins. After a brief, ecstatic "Osanna," we come to another moment of introspection,

perhaps the most powerful of all: the celebrated "Benedictus." with its famous violin solo. This exquisite movement is introduced by a dark and subdued orchestral preludium after which the violin solo enters, on a high note, "like a ray of light," to quote musicologist William Kinderman's formulation from his insightful Beethoven monograph. After so many harmonically complex passages earlier in the Mass, the pure G Major sonorities of the "Benedictus" are a perfect expression of the solace brought to the world by the arrival of "Him who comes in the name of the Lord," Following the "Benedictus," the liturgy calls for a repeat of the "Osanna," but contrary to traditional usage, Beethoven did not repeat the ecstatic music of the first "Osanna." Instead, unwilling to break the spell cast by the "Benedictus," he kept its tempo and character all the way to the end.

The monumental work is crowned by the "Agnus Dei," starting out as a gentle supplication for mercy but turning into something quite different. Opening with a bass solo in the lowest register of the low male voice, Beethoven gradually brings in all the voices and finally, at the words "Dona nobis pacem" (Grant us peace), introduces one of the most memorable melodies of the entire composition. (At this point, Beethoven wrote into the score: "An appeal for inner and outer peace.") But our tribulations are not quite over yet. To place his vision of peace into sharper relief, Beethoven twice conjures up images of war. An ominous drumroll and distant trumpet calls threaten that vision, and the recitative of the

soloists sounds positively "anxious" (änastlich), according to Beethoven's instruction in the score. The second time (following an extended orchestral interlude), the noises of war provoke a terrified response from the entire chorus, and the Dona nobis pacem sounds less like a plea than a demand. The work concludes with a restatement of the great "peace" theme, but the menacing drum-rolls persist almost to the very end. In the words of William Kinderman, "The end of the Mass is left ambiguous, since a prayer for peace is far from being its fulfillment. In the Missa Solemnis the ultimate goal for human aspiration is located in a transcendental quest." Let us hope that some day, this guest will bring us the "inner and outer peace" for which Beethoven prayed.

Program note by Peter Laki.

#### TEXTS AND TRANSLATIONS

#### **Kyrie**

Kvrie eleison. Lord, have mercy upon us. Christe eleison. Christ, have mercy upon us. Kvrie eleison. Lord, have mercy upon us.

#### Gloria

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te, adoramus te, glorificamus te.

Gratias agimus tibi

propter magnam gloriam tuam. Domine Deus, Rex coelestis. Deus pater omnipotens. Domine Fili unigenite,

Jesu Christe.

Domine Deus, Agnus Dei,

Filius Patris.

Qui tollis peccata mundi,

miserere nobis.

Qui tollis peccata mundi.

suscipe deprecationem nostram.

Qui sedes ad dextram Patris.

miserere nobis!

Quoniam tu solus sanctus.

tu solus Dominus.

tu solus altissimus, Jesu Christe.

Cum Sancto Spiritu

in gloria Dei Patris, amen.

Glory to God in the highest.

And on earth peace to people of good will.

We praise you, we bless you, we worship you, we glorify you.

We give you thanks for your great glory. Lord God, heavenly King, God, Father omnipotent. Lord, the only-begotten Son, Jesus Christ most high.

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

You who take away the sins of the world,

have mercy upon us.

You who take away the sins of the world,

receive our prayer.

You who sit at the right hand of the Father,

have mercy upon us.

For you alone are holy, you alone are the Lord,

you alone most high, Jesus Christ.

With the Holy Spirit,

in the glory of God the Father. Amen.

#### Credo

Credo in unum Deum. patrem omnipotentem, factorem coeli et terrae. visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo lumen de lumine. Deum verum de Deo vero. genitum, non factum, consubstantialem Patri. per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

Et resurrexit tertia die secundum scipturas, et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.

Et in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit,
qui cum Patre et Filio simul adoratur
et conglorificatur,
qui locutus est per prophetas,
et unam sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum,
et expecto resurrectionem mortuorum.
et vitam venturi saeculi, amen.

I believe in one God, Father Almighty, Maker of heaven and earth. of all things visible and invisible. And in one Lord Jesus Christ. the only-begotten Son of God, born of the Father before all ages, God of God light of light, true God of true God, begotten, not made, being of one substance with the Father, by whom all things were made. Who for all humanity. and for our salvation, came down from heaven

And became incarnate by the Holy Spirit of the Virgin Mary and was made a man. He was also crucified for us under Pontius Pilate, suffered, and was buried.

And on the third day he rose again, according to the scriptures, and ascended into heaven, and sits at the right hand of the Father, and he shall come again with glory to judge the living and the dead, whose kingdom shall have no end.

I believe in the Holy Spirit,
the Lord and life-giver,
who proceeds from the Father and the Son,
who with the Father and the Son
together are worshipped and glorified,
who spoke through the prophets,
and I believe in one holy catholic
and apostolic Church.
I acknowledge one baptism
for the remission of sins,
and I look for the Resurrection of the Dead,
and life everlasting. Amen.

#### Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth!

Pleni sunt coeli et terra gloria tua.

Osanna in excelsis!

Holy, holy, holy, Lord God of hosts!

Heaven and earth are full of your glory.

Hosanna in the highest!

#### Benedictus

Benedictus qui venit in nomine Domini. Osanna in excelsis! Blessed is He that comes in the name of the Lord. Hosanna in the highest!

#### Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei,

qui tollis peccate mundi, dona nobis pacem. Lamb of God,

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

Lamb of God,

you who take away the sins of the world,

grant us peace.

#### ARTISTS

Scott Hanoian (conductor) is the music director and conductor of the UMS Choral Union where he conducts and prepares the Grammy Award-winning chorus in performances with the world's finest orchestras and conductors. Choruses prepared by Mr. Hanoian have sung under the batons of Leonard Slatkin, Iván Fischer, Stefan Sanderling, and Peter Oundjian.

Mr. Hanoian is active as an organist, accompanist, continuo artist, conductor, choral adjudicator, and guest clinician. He is the director of music and organist at Christ Church Grosse Pointe, where he directs the church's four choirs and oversees the yearly concert series. Mr. Hanoian has served on the faculty of Wayne State University and Oakland University and was the artistic director and conductor of the Oakland Choral Society from 2013–2015.

As an organist and conductor, Mr. Hanoian has performed concerts throughout the US and has led choirs on trips to Great Britain, Ireland, Italy, France, and Spain. In the summer of 2017, Mr. Hanoian will lead the Christ Church Schola during their weeklong residency at Westminster Abbey.

Before moving to Grosse Pointe, Mr. Hanoian was the assistant organist and assistant director of music at Washington National Cathedral where he played the organ for many services including the funerals for Presidents Ronald Reagan and Gerald Ford. Mr. Hanoian has recorded the complete organ works of Johannes Brahms for the JAV label.

Acclaimed for her musicality and versatility, **Erin Wall** (soprano) sings an extensive opera and concert repertoire spanning three centuries, from Mozart and Beethoven to Britten and Strauss. She has sung leading roles in many of the

world's great opera houses, including the Metropolitan Opera, La Scala, the Vienna Staatsoper, Opéra National de Paris, and Lyric Opera of Chicago, and appears in concert with leading conductors and symphony orchestras worldwide.

Operatic highlights from Ms. Wall's 2016-17 season include performances of Donna Anna in Don Giovanni for her company debut with San Francisco Opera, Anna Sørensen in Silent Night with Michigan Opera Theatre, and her role debut as Desdemona in Otello with Vancouver Opera. On the concert stage, Ms. Wall sings Mahler's Symphony No. 8 with the NHK Symphony Orchestra (under conductor Paavo Järvi), the title role in Vanessa with the Deutsches Symphonie-Orchester Berlin (David Zinman), Mahler's Symphony No. 2 with the Royal Flemish Philharmonic (Edo de Waart), Beethoven's Symphony No. 9 with the San Diego Symphony (de Waart) and Colorado Symphony (Duain Wolfe), Strauss's Four Last Songs with the BBC Scottish Symphony (Thomas Dausgaard), a return to the Edinburgh International Festival in two leading roles, and the title role in *Thaïs* with the Melbourne Symphony (Andrew Davis). Future engagements include returns to the Canadian Opera Company and the Lyric Opera of Chicago, both in leading roles.

Possessing a voice of uncommon allure, musical sophistication far beyond her years, and intuitive and innate dramatic artistry, Grammy Award-winning **Kelley O'Connor** (*mezzo-soprano*) has emerged as one of the most compelling performers of her generation. During the 2016–17 season, her impressive symphonic calendar includes a Boston Symphony Orchestra debut in a program of Brahms,





Purcell, and Stravinsky in collaboration with Thomas Adès; Wagner's Wesendonck Lieder with Matthias Pintscher conducting the Indianapolis Symphony Orchestra; John Adams' The Gospel According to the Other Mary with Sir Simon Rattle and the Berliner Philharmoniker, and with David Robertson. and the St. Louis Symphony both at Powell Symphony Hall in St. Louis and at Carnegie Hall; Beethoven's Ninth Symphony with Iván Fischer and the Budapest Festival Orchestra: and Mahler's Das Lied von der Erde with Louis Langrée and the Detroit Symphony, and with Donald Runnicles and the Atlanta Symphony Orchestra. In performances with Jaap van Zweden and the Hong Kong Philharmonic, Ms. O'Connor sings Mahler's Third Symphony and she assays the role of Erda in concert performances of Wagner's Das Rheingold with the New York Philharmonic and Alan Gilbert.

This season, Ms. O'Connor brings her artistry to the recital stage in three distinguished settings: she returns to the Collaborative Arts Institute Chicago for programs spotlighting the songs of Debussy, Massenet, Chausson, and Canteloube; she joins pianist Louis Langrée for recital programs in Cincinnati featuring songs of Brahms and Ravel; and she is accompanied by her frequent collaborator, Donald Runnicles, at the Grand Teton Music Festival in a program of Brahms and Bernstein.

A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, Matthew Plenk (tenor) made his Metropolitan Opera debut in the 2007–08 season as the Sailor's Voice in Tristan und Isolde under the baton of Maestro James Levine, a role he repeated under the baton of Daniel Barenboim. He has since returned to the Met as Arturo in I Puritani, Janek in

The Makropolous Case, the Song Seller in *Il Tabarro*, and Marcellus in *Hamlet*, and appeared as Arturo in the Met's 2011 tour of Japan.

Mr. Plenk made his Carnegie Hall debut with the Metropolitan Opera Chamber Ensemble, singing the Brahms Liebeslieder Walzer and duets by Schumann. Other concert engagements have included Handel's Messiah with UMS in Ann Arbor and with the Minnesota Orchestra. concert performances of Salome and Daphne with the Cleveland Orchestra in Cleveland and in New York, Borsa in a concert performance of Rigoletto with Gustavo Dudamel and the Los Angeles Philharmonic at the Hollywood Bowl, the Shepherd in Oedipus Rex with both the Boston Symphony Orchestra (with James Levine) and the Philadelphia Orchestra (with Charles Dutoit), his debut at the Tanglewood Festival as lopas in Berlioz' Les Troyens with James Levine conducting, Filas' Requiem with the Oratorio Society of New York in Carnegie Hall, and appearances at the Aspen Music and La Jolla Summerfest festivals.

In 2005 Mr. Plenk was one of 16 singers invited to work with Naxos Records and Yale University in a collaborative project to record the complete songs of Charles Ives. He has been appointed as assistant professor of voice at The University of Denver's Lamont School of Music. He is a Samling Scholar, and holds a bachelor's degree from the Hartt School of Music and a master's degree from Yale University. His many awards include grand finalist in the 2007 Metropolitan Opera National Council Auditions, first place winner of the Five Towns Music Competition, and grand prize winner at the Music Lovers Competition.

Praised by the Washington Post as having a voice of "unearthly power," The Houston

Press as being a "blow away singer," and the San Jose Mercury News as a "natural comic actor," Nathan Stark (bass) has performed on operatic, concert, and recital stages throughout the US, Europe, and China. Hailing from Hughson, California, Mr. Stark has performed with opera houses including the Metropolitan Opera, Cincinnati Opera, Atlanta Opera, Fort Worth Opera, Hawaii Opera Theatre, Virginia Opera, and Arizona Opera.

In the 2016–17 season, Mr. Stark returns to Hawaii Opera Theatre singing the role of Colline in *La Boheme*, the BARD Music Festival as Petr Fedorovič Basmanov in Dvořák's *Dimitri*, Opera San Jose as General Audebert in *Silent Night*, Madison Opera as Sarastro in *Die Zauberflöte*, Dayton Opera as Escamillo in *Carmen*, Cincinnati Opera as Colline in *La Boheme*, the Canton Symphony Orchestra as the bass soloist for Verdi's *Requiem*, Cathedral Productions as the bass soloist in Handel's *Messiah*, and returns as a guest soloist for the 2017 OperaArts *Festival of Opera & Art* in Palm Desert, California.

Mr. Stark has given recitals throughout the US and Germany, concerts at the Great Wall of China, the US Colombian Embassy. US French Embassy, the US Austrian Embassy, and the Washington National Cathedral. In 2005 he was chosen to be the featured soloist for the nationally televised opening ceremonies of the Air Force One exhibit at the Ronald Reagan Library for former First Ladies Laura Bush and Nancy Reagan, members of the US Senate and Congress, and for then-President of the US, George W. Bush. He holds degrees in vocal and opera performance from California State University, Long Beach (BM and MM) and the University of Cincinnati College-Conservatory of Music (AD). His voice teachers have included Lewis Woodward, Cherrie Llewellyn, Shigemi Matsumoto, Marilyn Horne, and Kenneth Shaw.

# The Ann Arbor Symphony Orchestra (A²SO) has been independently and favorably compared to musical giants such as the Leipzig Gewandhaus, Boston, and Detroit symphony orchestras. All of these orchestras play regularly here, and our quality-conscious audience equates the A²SO to them with their discretionary entertainment dollars. This season the A²SO announced sixth consecutive year of over 1,000 subscribers, underscoring the quality of the musical experience delivered to our

growing audience.

The A2SO is a versatile orchestra. performing the gamut of musical styles: from Beethoven to Kodály, and from the revered Russian masters to new and contemporary music by Ann Arbor's own Bill Bolcom, Michael Daugherty, Evan Chambers, and Michael Schachter. A<sup>2</sup>SO concerts frequently feature world-class guest soloists including opening this season with Jon Kimura Parker here in Hill Auditorium. The A2SO is most privileged to be part of a community already enriched with musical talent including Kathryn Votapek, Tim Michling, and Bill Campbell, and area choruses such as the UMS Choral Union and Measure for Measure. We are proud to play concerts in all venues - from area farmers markets to school classrooms, and from libraries to day care centers and senior centers.

You can hear A<sup>2</sup>SO concerts in person and by broadcast on WKAR and WRCJ radio stations. Whether on the ipod or radio, in the concert hall or the classroom, the A<sup>2</sup>SO is passionately committed to lead and enrich the culture of the region. As Washtenaw County's largest arts employer, we attract, inspire, and educate the most diverse audience possible, foster a growing appreciation for orchestral music and regional talent, and provide imaginative programming through community involvement.

Join the A<sup>2</sup>SO at the Michigan Theater Saturday, March 18 for Stravinsky's bold *Firebird* and at Hill Auditorium on Sunday, May 7 for *Verdi: Viva L'Italia*.

Formed in 1879 by a group of local university and townspeople who gathered together for the study of Handel's Messiah, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors in its 138year history. First led by Professor Henry Simmons Frieze and then conducted by Professor Calvin Cady, the group has performed Handel's Messiah in Ann Arbor annually since its first Messiah performance in December 1879, Based in Ann Arbor under the aegis of UMS and led by Scott Hanoian, the 175-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra.

The UMS Choral Union's 2016-17 season began with its annual performances of Handel's Messiah at Hill Auditorium with the Ann Arbor Symphony. In February, the UMS Choral Union joined the Budapest Festival Orchestra and conductor Iván Fischer for a performance of Beethoven's Ninth Symphony — the first time in 30 years it had been performed under UMS auspices at Hill Auditorium. Women of the UMS Choral Union will join the Ann Arbor Symphony Orchestra and Arie Lipsky in March for a performance of Debussy's Nocturnes. Beethoven's Missa Solemnis will be performed with the Toledo Symphony and Stefan Sanderling again in April at the Toledo Museum of Art's Peristyle, and the chorus will end the season in May with performances of Beethoven's Ninth Symphony with the Detroit Symphony and Leonard Slatkin.

The UMS Choral Union was a participant chorus in a rare performance and recording

of William Bolcom's Songs of Innocence and of Experience in Hill Auditorium in April 2004 under the baton of Leonard Slatkin. Naxos Records released a three-disc set of this recording in October 2004, featuring the UMS Choral Union and U-M School of Music, Theatre & Dance ensembles, The recording won four Grammy Awards in 2006, including "Best Choral Performance" and "Best Classical Album." The recording was also selected as one of The New York Times "Best Classical Music CDs of 2004." Other recent highlights include a Grammynominated recording project with the U-M School of Music, Theatre & Dance's choral and orchestral ensembles of a performance of the rarely heard Oresteian Trilogy by Darius Milhaud conducted by Kenneth Kiesler. In May 2013, chorus members joined the Detroit Symphony and Leonard Slatkin in a performance of Ives's Symphony No. 4 as part of Carnegie Hall's Spring for Music festival in New York.

Participation in the UMS Choral Union remains open to all students and adults by audition.

For more information on how to audition, please email choralunion@umich.edu, call 734.763.8997, or visit www.ums.org/choralunion.

### UMS ARCHIVES

This evening's performance marks the UMS Choral Union's 435th appearance under UMS auspices, following its most recent UMS performances of Handel's Messiah in December 2016 under the baton of Scott Hanoian. Scott Hanoian makes his sixth UMS appearance as conductor this evening, following his UMS debut in December 2015 in performances of Handel's Messiah. This evening's performance marks the Ann Arbor Symphony Orchestra's 75th UMS performance since its 1974 UMS debut. Mezzo-soprano Kelley O'Connor makes her second UMS appearance this evening, following her UMS debut in February 2017 with the Budapest Festival Orchestra conducted by Iván Fischer in a performance of Beethoven's Ninth Symphony at Hill Auditorium. This evening's concert marks tenor Matthew Plenk's third performance under UMS auspices, following his UMS debut in December 2015 in performances of Handel's Messiah. UMS welcomes soprano Erin Wall and bass Nathan Stark as they make their UMS debuts this evening.

### ANN ARBOR SYMPHONY ORCHESTRA

Arie Lipsky / Music Director of the Ann Arbor Symphony Mary Steffek Blaske / Executive Director Jim Lancioni / Production Manager Naomi Leong / Production Coordinator

### Violin I

Kathryn Votapek\*

Concertmaster

Aaron Berofsky Concertmaster Chair

Michael Bechtel

Straka-Funk Associate Concertmaster

Chair Honoring Kathryn Votapek

Jennifer Berg

Jennifer Berg Violin Chair

Lijia Phang

Froehlich Family Violin Chair

John Bian

Alena Carter

Ruth Merigian and

Albert A. Adams Chair

Linda Etter
Linda Etter Violin Chair

Grace Kim

Bram Margoles

ar arminargoro

Sharon Meyers Priscilla Johnson

### Violin II

Barbara Sturgis-Everett\*

Gates & Rudisill Endowed Principal

Second Violin Chair

Rita Wang

Sarah and Jack Adelson Violin Chair

David Ormai

Doubleday Family Second Violin Chair

Jecoliah Wang

Brian K. Etter Memorial Violin Chair

Jenny Wan

Cvril Zilka

Katie Rowan

Kim, Darlene, and Taylor Eagle

Violin Chair

Anne Ogren

Elaine Sargous

### Viola

Kristina Willey\*

Tim and Leah Adams Principal

Viola Chair

Jacqueline Hanson

Vincent Family Charitable Fund

Section Viola Chair

Janine Bradbury

Antione Hackney

Barbara Zmich

Yury Ozhegov

Nathan Peters

### Cello

Sarah Cleveland\*

Sundelson Endowed Principal

Cello Chair

Sabrina Lackey

Rachel and Arie Lipsky Cello Chair

Eric Amidon

Rita and James H. White Cello Chair

Andrea Yun

Marijean Quigley-Young Cello Chair

Caroline Kim

Nancy Chaklos Brandon Cota

### Bass

Gregg Emerson Powell\*

Jon Luebke

The EZ Chair

Joy Rowland

The A2SO Board Emerita Chair

Jonathan Hammonds

Robert Rohwer

### Flute

Chris James\*

Merryl Monard

### Oboe

Timothy Michling\*

Gilbert Omenn Endowed Principal

Oboe Chair

Kristin Reynolds

Bill and Jan Maxbauer Oboe Chair

### Clarinet

Chad Burrow\*

Jim and Millie Irwin Endowed Principal

Clarinet Chair

Elliott Ross

Rachel and Arie Lipsky Clarinet Chair

### Bassoon

Christian Green\*

E. Daniel Long Principal Bassoon Chair

John Kriewall

William and Betty Knapp Section

Bassoon Chair

Scott Bartlett

Contrabassoon

### Horn

Dave Denniston\*

Tamara Kosinski Matt Hansen

Garrett Krohn

### Trumpet

Bill Campbell\*

David S. Evans III Principal

Trumpet Chair

Eriko Shibata

Lisa Marie Tubbs Trumpet Chair

### Trombone

Donald Babcock\*

Scott Hartley

Mark and Susan Orringer Family

Trombone Chair

Greg Lanzi

### Timpani

James Lancioni\*

A. Michael and Remedios Montalbo

Young Principal Timpani Chair

\*Principal

### UMS CHORAL UNION

Scott Hanoian / Conductor and Music Director Shohei Kobayashi / Assistant Conductor Jean Schneider and Scott VanOrnum / Accompanists Kathleen Operhall / Chorus Manager Nancy Heaton / Librarian

### Soprano

Hedvia Bille Andersson Elizabeth Baldner Debra Joy Brabenec Ann Burke Anne Cain-Nielsen Carol Callan Susan F. Campbell Cheryl D. Clarkson Barbara Clayton Marie Ankenbruck Davis Carrie Deierlein Kristina Eden Susannah Engdahl Jennifer Lynn Freese Marie Gatien - SC Cindy Glovinsky Keiko Goto Juyeon Ha Meredith Hanoian Jenny Hebert Rebecca Hixon Suzanne Hopkins Chloe Keast Kyoung Kim Jessica C. B. King Rachel Krupp Kathleen E. Marinan Margaret McKinney Carole McNamara Katie Mysliwiec Stacev Nathan Margaret Dearden Petersen Sara J. Peth Julie Pierce Renee Roederer Mary Schieve Jov Schultz Nikhila Shankar Elizabeth Starr Jennifer Stevenson

### Alto

Paula Allison-England Carol Barnhart Laura Bednarek Margy Boshoven Lauren Boyles-Brewitt

Margaret (Margie) Warrick

Barbara J. Weathers

Mary Wigton - SL

Sue Ellen Straub

Sarai Troutman

Ariel Wan

Linda Wills

Lora Perry Campredon Cheona-Hee Chana Kathleen Evans Daly Elise Demitrack Melissa Dovle Jessica Dudek Sarah Fenstermaker Jane Forman Judi Lempert Green Johanna Grum Kat Hagedorn Nancy Heaton Carol Kraemer Hohnke Melissa Evans Itsell Katherine Klykylo Jean Leverich Cynthia Lunan Milisa Manoilovich Elizabeth Mathie Beth McNally - SC Kathleen McEnnis Marilyn Meeker - SL Anne Messer Carol Milstein Lisa Murray Hanna M. Reincke Ruth Senter Meghana Shankar Cindy Shindledecker Susan Sinta Hanna Song Katherine Spindler Gave Beck Stevens Paula Strenski Ruth A. Theobald Jessica Thweni Cheryl Utiger Cynthia Weaver Mary Beth Westin Karen Woollams

### Tenor

Ernesto Alvarez
Michael Ansara Jr.
Gary Banks – SC
Adam Bednarek
Parinya Chucherdwatanasak
Joseph D. Daniel
John R. Diehl
Fr. Timothy J. Dombrowski
Steven Fudge – SL
Richard S. Gibson
Carl Gies
Arthur Gulick
Peter C.Henninger-Osgood

Benjamin Johnson Marius Jooste Bob Klaffke Shohei Kobayashi Christopher Miller Nic Mishler Anthony Parham Sr. Eric Portenga Andrew Ridder Ray Shuster Carl Smith Maxwell Trombley Trevor Young

### Bass

Sam Baetzel William H. Baxter Joel Beam Daniel Bizer-Cox William Boggs - SC Charles A. Burch Kyle Cozad George Dentel John Dryden Robert Edgar Jeffrey Ellison Allen Finkel Greg Fleming Robert R. Florka Jorge Iñiguez-Lluhi Michael S. Khoury Sunho Lee Rick Litow Roderick L. Little Joseph D. McCadden James B. McCarthy Ian Roederer Paul C. Schultz William Shell - SL David Sibbold William Stevenson David Townsend Thomas Trevethan James Watz Matthew Yettaw

SC - Section Coach SL - Section Leader

### TONIGHT'S VICTOR FOR UMS:



# Jerry Blackstone UMS Choral Union Performance Fund

Supporter of this evening's performance of Beethoven's Missa Solemnis.

### MAY WE ALSO RECOMMEND...

3/24 Mitsuko Uchida, piano

4/1 Michael Fabiano, tenor with Martin Katz, piano4/25 The English Concert: Handel's *Ariodante* 

Tickets available at www.ums.org.

### ON THE EDUCATION HORIZON...

3/18 You Can Dance: Kidd Pivot

(Ann Arbor Y, 400 W. Washington Street, 2-3:30 pm)

3/25 Pre-Concert Lecture Series: Exploring Beethoven's String Quartets

(Michigan League Koessler Room, Third Floor, 911 N. University

Avenue, 7:00 pm)

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

# Foundation, Government, & University Support

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\$500,000 and above

The Andrew W. Mellon Foundation



\$20,000-\$499,000 Anonymous The William Davidson Foundation



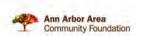








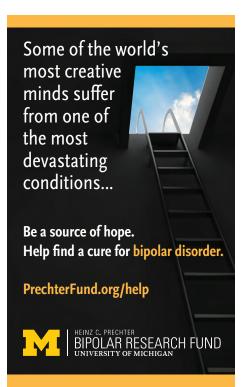
\$5,000-\$19,999 Charles H. Gershenson Trust The Seattle Foundation University of Michigan Third Century Initiative











# Volunteer for **Xums**

There are many ways to get involved: ushering at performances, hanging posters around town, representing UMS at community events, helping to implement new and existing programs, and so much more.

Visit ums.org/volunteer to learn more about volunteer opportunities and how you can join team UMS!





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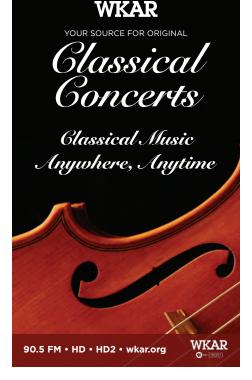
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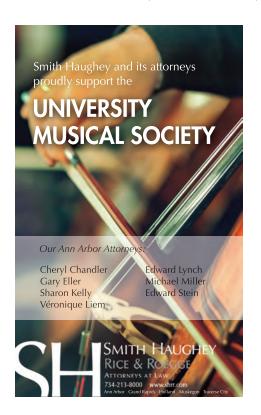
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