



Lawrence Brownlee Eric Owens

Lawrence Brownlee / *Tenor*
Eric Owens / *Bass-baritone*
Myra Huang / *Piano*

Saturday Evening, March 16, 2019 at 8:00
Hill Auditorium
Ann Arbor

40th Performance of the 140th Annual Season
140th Annual Choral Union Series

This evening's recital is supported by the Karl V. Hauser and Ilene F. Forsyth Choral Union Endowment Fund and by Gary Boren.

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Special thanks to Erin Falker, Oliver Ragsdale Jr., Stephen West, the U-M Department of Vocal Performance, and the Carr Center for their participation in events surrounding this evening's recital.

The Steinway piano used in this evening's recital is made possible by William and Mary Palmer.

Special thanks to Tiffany Ng, assistant professor of carillon and university carillonist, for coordinating this evening's pre-concert music on the Charles Baird Carillon.

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

Mr. Owens and Mr. Brownlee 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

Wolfgang Amadeus Mozart

Le Nozze di Figaro: “Se vuol ballare”

Mr. Owens

Mozart

Don Giovanni: “Il mio tesoro”

Mr. Brownlee

Giuseppe Verdi

Ernani: “Infelice! E tuo credevi”

Mr. Owens

Gaetano Donizetti

L'elisir d'amore: “Voglio dire, lo stupendo elisir”

Mr. Brownlee, Mr. Owens

Donizetti

L'elisir d'amore: “Una furtiva lagrima”

Mr. Brownlee

Charles Gounod

Faust: “Le veau d'or”

Mr. Owens

Donizetti

La fille du regiment: “Ah! mes amis, quel jour de fête!”

Mr. Brownlee

Georges Bizet

Les Pêcheurs de Perles: “Au fond du temple saint”

Mr. Brownlee, Mr. Owens

Intermission

Traditional Spirituals

Arr. Damien Sneed

All Night, All Day

Mr. Brownlee

Arr. Hall Johnson

Deep River

Mr. Owens

Arr. Sneed

Come By Here

Mr. Brownlee

Traditional

Give Me Jesus

Mr. Owens

Arr. Margaret Bonds/Craig Terry

He's Got the Whole World In His Hands

Mr. Brownlee, Mr. Owens

American Popular Songs

Harold Vicars and Clarence Lucas, Arr. Terry

Song of Songs

Mr. Brownlee, Mr. Owens

Harry Warren and Al Dubin, Arr. Terry

Lulu's Back In Town

Mr. Brownlee

Frank Loesser and Louis Alter, Arr. Terry

Dolores

Mr. Brownlee, Mr. Owens

Oscar Hammerstein II and Richard Rogers

South Pacific: "Some Enchanted Evening"

Mr. Owens

Vincent Youmans
Through the Years

Mr. Brownlee, Mr. Owens

Gospel Favorites

I Don't Feel No Ways Tired

Mr. Brownlee

Every Time I Feel the Spirit

Mr. Brownlee, Mr. Owens

THE MARRIAGE OF FIGARO (1785–86)

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg, Austria

Died December 5, 1791 in Vienna

The philandering Count Almaviva has targeted as his next conquest his wife's maid, Susanna, before her impending marriage to his valet, Figaro. The Count's intentions are clear to Figaro and his fiancée, however, so Figaro sings the slyly ironic "Se vuol ballare" (If you feel like dancing, my dear Count, I'll call the tune) to announce that he will frustrate the machinations of his boss.

DON GIOVANNI (1787)

Mozart

At the beginning of the opera, Don Giovanni slays the Commendatore during an attempt to abduct his daughter, Donna Anna. Anna's fiancé, Don Ottavio, vows vengeance on the murderer. In Act II, Ottavio has an encounter with a disguised figure he believes to be Giovanni, but who reveals himself to be Giovanni's valet, Leporello. Leporello offers a nervous explanation and escapes. Ottavio sings of his love for Anna in the aria "Il mio tesoro" before leaving to present his evidence of Giovanni's guilt to the authorities.

ERNANI (1844)

Giuseppe Verdi

Born October 10, 1813 in Le Roncole, Italy

Died January 27, 1901 in Milan, Italy

Elvira has been promised in a political marriage to the aged Spanish grandee Silva, whom she does not love. Ernani, the man she wishes to marry, promises to save her from the match. Another suitor, Don Carlos, the King of Castile, comes to Elvira in disguise and tries to make love to her. Ernani suddenly appears, but so does Silva, who laments his situation in "Infelice! E tuo credevi": "Unhappy man! And you believed yours such a beautiful, immaculate lily."

L'ELISIR D'AMORE (THE ELIXIR OF LOVE) (1832)

Gaetano Donizetti

Born November 29, 1797 in Bergamo, Italy

Died April 1, 1848 in Bergamo

The gentle villager Nemorino is in love with Adina, and he is upset by her apparent indifference to him. In hope of enhancing his attractiveness to her, he buys a bottle of “magic love elixir” — actually, just cheap Bordeaux — from the quack Dr. Dulcamara. In the sprightly duet “Voglio dire” (“I mean the marvelous elixir that awakens love”), Nemorino expresses his thanks and Dulcamara candidly reveals his eagerness to get out of town before his scheme is discovered. Nemorino is mobbed by young girls (who have just learned that his recently deceased uncle has left Nemorino his fortune) and thinks that he detects a hint of jealousy in Adina. When she still remains aloof, however, he sings of his feelings in the poignant aria “Una furtiva lagrima” (A furtive tear). Adina relents and admits her love. The couple are betrothed as the curtain falls.

FAUST (1852–1859)

Charles François Gounod

Born June 17, 1818 in St. Cloud, France

Died October 18, 1893 in Paris, France

The aged Faust has signed away his soul to the devil, Mephistopheles, in exchange for the return of his long-lost youth. Faust and Mephistopheles set out on their adventures and come to a village fair, where Wagner, a young soldier, is singing a comic song about a rat. Mephistopheles cuts him off. “I can sing a better song than that,” he boasts, and launches into the cynical aria “Le veau d’or” (The Golden Calf), about mankind’s worship of Mammon.

LA FILLE DU RÉGIMENT (THE DAUGHTER OF THE REGIMENT (1839)

Donizetti

Maria, a girl of uncertain parentage, was found on a battlefield and raised by the French 21st Regiment. During the French campaign into the Tyrolean Alps, Maria falls in love with a local villager, Tonio, who saved her from slipping over a dangerous precipice when she was picking flowers. French soldiers arrest Tonio, thinking he is a spy because of his lurking about camp to catch a

glimpse of Maria, but she clears him of any guilt by explaining that he saved her life. Maria and Tonio declare their love. The soldiers insist that Maria may only marry a member of the regiment, however, so Tonio enlists and greets his new comrades in the aria “Ah! mes amis.”

LES PÊCHEURS DE PERLES (THE PEARL FISHERS)(1863)

Georges Bizet

Born October 25, 1838 in Paris, France

Died June 3, 1875 in Bougival, near Paris

The Pearl Fishers is set in some mythical time on a wild beach on the island of Ceylon. The hunter Nadir comes to visit, and he is invited to stay by his friend Zurga, chief of the village. They recall their last trip together, on which they happened upon a temple where Léïla, a beautiful young priestess, was conducting a religious ceremony. Both men had fallen in love with her, but in the duet “Au fond du temple saint,” they promise to avoid her lest she should trouble their friendship.

TRADITIONAL SPIRITUALS AND GOSPEL FAVORITES

All Night, All Day

Deep River

Come By Here

Give Me Jesus

He’s Got the Whole World In His Hands

I Don’t Feel No Ways Tired

Every Time I Feel the Spirit

The gospels and spirituals, an established part of plantation life by the early 19th century, were the musical embodiment of the pain, the hope, and the religious conviction of enslaved African-Americans, and these deeply felt songs are some of the richest treasures of American folk music. The first spiritual to appear in print, “Roll, Jordan, Roll,” was published in Philadelphia in 1862; a collection of *Slave Songs of the United States* was issued in Jamaica five years later. Beginning in 1871, the tours of the Jubilee Singers of Fisk University in Nashville, established by the federal government after the Civil War to promote the education of freed slaves, brought this repertory to audiences throughout America and Europe. It has remained among the quintessential and most influential musical expressions ever to arise in this country.

SONG OF SONGS (1914)

Music by Harold Vicars

Born in 1876 in London, England

Died in 1922 in Providence, Rhode Island

Lyrics by Clarence Lucas

Born October 19, 1866 on the Six Nations Reserve in Ontario, Canada

Died July 2, 1947 in Paris, France

Harold Vicars, after his studies at King's College, London, and in Germany, established his reputation in his native England as an opera and music theater conductor and songwriter (he published under the pseudonym "Moya") before moving to New York around 1910, where he worked as an orchestrator and music director for several Broadway productions before his death in 1922. Vicars is best remembered for his *Song of Songs* (1914), a setting of an English version by the Canadian composer, lyricist, conductor, and music educator Clarence Lucas of the French lyrics for Maurice Vaucaille's *Chanson d'un Coeur Brisé* (Song of a Broken Heart).

LULU'S BACK IN TOWN (1935)

Music by Harry Warren

Born December 24, 1893 in Brooklyn, New York

Died September 22, 1981 in Los Angeles, California

Lyrics by Al Dubin

Born June 10, 1891 in Zurich, Switzerland

Died February 11, 1845 in New York, New York

Harry Warren was among those who polished Hollywood's luster during the golden age of the movie musical. Warren, born (as Salvatore Antonio Guaragna) into an impoverished but music-loving Italian immigrant family in Brooklyn in 1893, taught himself piano and drums, and toured as a drummer with a brass band to carnivals up and down the East Coast as a teenager. After serving in the Navy at the end of World War I, he found work in New York as a silent-film pianist and song plugger for Tin Pan Alley. Warren quickly developed his innate ability as a tunesmith, and he turned out many songs ("Nagasaki" was the most successful) and contributed to the Shuberts' revue *Artists and Models* of 1927 before succumbing in 1931 to the glittering allure of Hollywood. Darryl F. Zanuck hired Warren to write the music for the upcoming Warner Bros. musical *42nd Street*, and he turned out an unforgettable score that included "Shuffle Off to Buffalo," "You're Getting to Be a Habit With Me," "Young and Healthy," and

the title song. Harry Warren was one of Hollywood's most successful — and prolific — songwriters for the next three decades, providing music for more than 60 feature films that introduced a wealth of fondly remembered songs: “We’re in the Money,” “Boulevard of Broken Dreams,” “Lullaby of Broadway,” “Sweet and Low,” “Jeepers Creepers,” “You Must Have Been a Beautiful Baby,” “Chattanooga Choo-Choo,” “September in the Rain,” “There Will Never Be Another You,” “On the Atcheson, Topeka and the Santa Fe,” “That’s Amore,” “An Affair to Remember,” and scores more.

“Lulu’s Back in Town” was introduced by leading man Dick Powell as a cab driver who aspires to be a singer in the 1935 Warner Bros. screen musical *Broadway Gondolier*. The lyrics are by Broadway and Hollywood veteran Al Dubin, who collaborated with Warren on such other hits as “42nd Street,” “We’re in the Money,” “I Only Have Eyes for You,” “Lullaby of Broadway,” and “Shuffle Off to Buffalo.”

DOLORES (1941)

Music by Frank Loesser

Born June 29, 1910 in New York, New York

Died July 28, 1969 in New York, New York

Lyrics by Louis Alter

Born June 18, 1902 in Haverhill, Massachusetts

Died November 8, 1980 in New York, New York

Frank Loesser established a modest reputation as a lyricist in his native New York City before heading to Hollywood in 1936, where he scored his first hit the following year with “Moon of Manakoora,” written with composer Alfred Newman for the Dorothy Lamour picture *Hurricane*. Loesser started writing both music and lyrics with the 1939 Paramount film *Seventeen*, and went on to contribute songs to dozens of feature films, earning five Academy Award nominations and winning an Oscar in 1949 for “Baby, It’s Cold Outside.” He was lured back to New York in 1948 to provide music and lyrics for *Where’s Charley?*, which ran for 792 performances, made the irresistible “Once in Love with Amy” a hit, and led to Loesser’s next show — *Guys and Dolls*, which won five Tony Awards, including one for “Best Musical,” ran for three years, and continues to be regarded as one of the greatest American musicals. *The Most Happy Fella* followed in 1956 (five Tony nominations) and *How to Succeed in Business Without Really Trying* (seven Tonys, a Pulitzer Prize, and a Grammy) in 1961. Two weeks after Frank Loesser died, in 1969, Abe Burrows, author of the books for *Guys and Dolls* and *How to Succeed*, wrote, “Frank was one of the song men in the musical theater who ‘did it all,’ a man with the technique and talent to cover the whole range of what is needed to get a musical show on. Frank Loesser ranks with the greatest.”

Loesser composed “Dolores” for the 1941 Paramount comedy *Las Vegas Nights*, in which Frank Sinatra made his brief film debut singing “I’ll Never Smile Again” with the Tommy Dorsey Orchestra. (The film’s star, Bert Wheeler, introduced “Dolores” onscreen with Dorsey’s band.) The lyrics are by pianist and songwriter Louis Alter, who, like Loesser, made his career on both coasts. “Dolores” earned Loesser the first of his five Oscar nominations.

SOUTH PACIFIC (1949)

Music by Richard Rodgers

Born June 28, 1902 in Hammels Station, Long Island, New York

Died December 30, 1979 in New York City

Lyrics by Oscar Hammerstein II

Born July 12, 1895 in New York City

Died August 23, 1960 in Doylestown, Pennsylvania

Oscar Hammerstein II based his book for *South Pacific* on James Michener’s Pulitzer Prize-winning collection of short stories *Tales of the South Pacific* (1946), which he drew from observations and anecdotes he collected as a US Navy officer stationed in the Solomon Islands during World War II. *South Pacific*, with one of Richard Rodgers’ most memorable scores, opened at the Majestic Theatre in New York on April 7, 1949 with a cast headed by Mary Martin as Nellie Forbush, a spunky but unsophisticated Navy nurse from Little Rock, Arkansas, and the great Metropolitan Opera baritone Ezio Pinza as Emile de Becque, a prosperous French planter long resident in the South Seas. The show won 10 Tony Awards and the Pulitzer Prize for Drama, and ran on Broadway for nearly five years. Set on a US Navy base in the South Pacific during 1942, the plot shows how Emile and Nellie fall in love despite the difference in their backgrounds and ages. In “Some Enchanted Evening,” Emile, keenly aware of his passing years and not wanting to lose this new-found love, sings to Nellie of the importance of following their feelings.

THROUGH THE YEARS (1932)

Music by Vincent Youmans

Born September 27, 1898 in New York, New York

Died April 5, 1946 in Denver, Colorado

Lyrics by Edward Heyman

Born March 14, 1907 in New York, New York

Died October 16, 1981 in Jalisco, Mexico

Vincent Youmans, born in New York in 1898, picked up his musical knowledge while working as a song plugger for the Tin Pan Alley firm of J.H. Remick, where he met George Gershwin. Youmans enlisted in the Navy during World War I and wrote his first hit — “Hallelujah” — while playing piano in a band at the Great Lakes Naval Station. John Philip Sousa, then directing bands for both the Army and Navy, liked the number, played it often, and included it in the repertory for both ensembles. Youmans returned to Remick after the war and, with Gershwin’s encouragement, wrote his first Broadway show, *Two Little Girls in Blue*, in 1922; Ira Gershwin provided the lyrics. *Wildflower* of 1923 (with Oscar Hammerstein II and Otto Harbach as collaborators) was a solid success, running for 447 performances. Youmans followed *Wildflower* with two of the 1920s’ biggest hits — *No, No, Nanette* (1925) and *Hit the Deck* (1927) — but his annual shows of the next five years fared poorly, and in 1933 he headed for Hollywood to score *Flying Down to Rio* for RKO (the screen debut of Fred Astaire and Ginger Rogers). The following year he developed tuberculosis and moved to the then-pure air of Denver to recuperate. He longed for a return to the theater, but his health continued to deteriorate, and he died in Denver on April 5, 1946. “Through the Years” is the title song (and only remnant) of Youmans’s eponymous musical of 1932, his last complete score for Broadway. The lyrics are by Edward Heyman, who wrote for stage and film and created the words for such hits as “Body and Soul,” “When I Fall in Love,” and “For Sentimental Reasons.”

Program notes by Dr. Richard E. Rodda.

ARTISTS

Named “Male Singer of the Year” in 2017 by both the International Opera Awards and *Bachtrack*, American-born tenor **Lawrence Brownlee** has been hailed by *The Guardian* as “one of the world’s leading *bel canto* stars.” Mr. Brownlee captivates audiences and critics around the world. Mr. Brownlee also serves as artistic advisor at Opera Philadelphia, helping the company to expand their repertoire, diversity efforts, and community initiatives.

The current season began with two evenings of duets with bass-baritone Eric Owens at the Van Cliburn Foundation, followed by a night of arias at Amsterdam’s famed Concertgebouw. Operatic engagements this season include two role debuts in North American houses, singing Nadir in Bizet’s *The Pearl Fishers* with Houston Grand Opera and Ilo in Rossini’s *Zelmira* with Washington Concert Opera, as well as returns to several international opera houses, performing in *La Cenerentola* at Opéra national de Paris, *La sonnambula* at Opernhaus Zürich and Deutsche Oper Berlin, and *I Puritani* at Opéra Royal de Wallonie-Liège. His season also features a 17-stop US tour with bass-baritone Eric Owens as well as a performance at Carnegie Hall in March 2019 with Jason Moran and Alicia Hall Moran as part of “Migrations: The Making of America — A Citywide Festival.”

Highlights from last season included returns to the Royal Opera House — Covent Garden, Opernhaus Zürich, Lyric Opera of Chicago, Bayerische Staatsoper, and Opéra National de Paris, as well as the world premiere and recital tour of a new song cycle, *Cycles of My Being*. The cycle centers on what it means to be an African American man living in America today, touching on the recent series of tragic deaths and the Black Lives Matter

movement, and was composed by Tyshawn Sorey, with lyrics by Terrance Hayes.

Mr. Brownlee’s latest album, *Allegro lo Son*, received a Critic’s Choice from *Opera News*, among numerous other accolades, and followed his previous Grammy-nominated release on Delos Records, *Virtuoso Rossini Arias*. The rest of his critically acclaimed discography and videography is a testament to his broad impact across the classical music scene.

Mr. Brownlee is the fourth of six children and first discovered music when he learned to play bass, drums, and piano at his family’s church in Youngstown, Ohio. He was awarded an MM from Indiana University and went on to win a grand prize in the 2001 Metropolitan Opera National Council auditions. Alongside his singing career, Mr. Brownlee is an avid salsa dancer and an accomplished photographer, specializing in artist portraits of his onstage colleagues. A die-hard Pittsburgh Steelers and Ohio State football fan, Mr. Brownlee has sung the national anthem at numerous NFL games. He is a champion for autism awareness through the organization Autism Speaks, and he is a lifetime member of Kappa Alpha Psi Fraternity Inc., a historically black fraternity committed to social action and empowerment.

Bass-baritone **Eric Owens** has a unique reputation as an esteemed interpreter of classic works and a champion of new music. Equally at home in orchestral, recital, and operatic repertoire, Mr. Owens brings his powerful poise, expansive voice, and instinctive acting faculties to stages around the world.

In the current season, Mr. Owens returns to Lyric Opera of Chicago to make his role debut as the Wanderer in David Poutney’s

new production of Wagner's *Siegfried*. He also stars as Porgy in James Robinson's new production of *Porgy and Bess* at the Dutch National Opera and makes his role debut as Hagen in *Götterdämmerung* at the Metropolitan Opera conducted by Philippe Jordan. Concert appearances include the world premiere of David Lang's *prisoner of the people* at the New York Philharmonic conducted by Jaap van Zweden, the King in *Aida* at the Chicago Symphony Orchestra conducted by Riccardo Muti, Verdi's *Requiem* with the Minnesota Orchestra, and Mozart's *Requiem* with Music of the Baroque.

Mr. Owens has created an uncommon niche for himself in the ever-growing body of contemporary opera works through his determined tackling of new and challenging roles. He received great critical acclaim for portraying the title role in the world premiere of Elliot Goldenthal's *Grendel* with the Los Angeles Opera, and again at the Lincoln Center Festival in a production directed and designed by Julie Taymor. Mr. Owens also enjoys a close association with John Adams, for whom he performed the role of General Leslie Groves in the world premiere of *Doctor Atomic* at the San Francisco Opera, and of the Storyteller in the world premiere of *A Flowering Tree* at Peter Sellars's New Crowned Hope Festival in Vienna and later with the Los Angeles Philharmonic. Mr. Owens is also an avid concert singer, who collaborates closely with conductors such as Alan Gilbert, Riccardo Muti, Esa-Pekka Salonen, Sir Simon Rattle, Donald Runnicles, and Franz Welser-Möst.

He has been recognized with multiple honors, including *Musical America's* 2017 "Vocalist of the Year," the 2003 Marian Anderson Award, a 1999 ARIA award, second prize in the Plácido Domingo Operalia Competition, the Metropolitan Opera National Council Auditions, and

the Luciano Pavarotti International Voice Competition. In 2017, the Glimmerglass Festival appointed him as its artistic advisor.

A native of Philadelphia, Mr. Owens began his musical training as a pianist at the age of six, followed by formal oboe study at age 11 under Lloyd Shorter of the Delaware Symphony and Louis Rosenblatt of the Philadelphia Orchestra. He studied voice while an undergraduate at Temple University, and then as a graduate student at the Curtis Institute of Music. He currently studies with Armen Boyajian. He serves on the Board of Trustees of both the National Foundation for Advancement in the Arts and Astral Artistic Services. Starting in 2019, Mr. Owens becomes the co-chair of the Curtis Institute's opera department.

Grammy-nominated pianist **Myra Huang** performs in recitals and chamber music concerts around the world. Highly sought after for her interpretation of lieder and art song, she regularly performs with acclaimed opera singers at venues such as Carnegie Hall, Wigmore Hall (UK), Herbst Theatre, Philadelphia Chamber Music Society, Celebrity Series of Boston, Cleveland Art Song Festival, Washington Performing Arts Society, Library of Congress, and Spivey Hall. This season, she tours with Lawrence Brownlee, presenting *Cycles of My Being* by Tyshawm Sorey in concert throughout the US. She also appears with singers Nicholas Phan, Susanna Phillips, Eric Owens, Quinn Kelsey, and Marjorie Owens at the Herbst Theatre, Schubert Club, Gilmore Festival, Shriver Hall, Park Avenue Armory, George London Foundation, and more.

Ms. Huang has served on the music staffs of the Washington National Opera, Houston Grand Opera, New York City Opera, and the Palau De Les Arts in Valencia, Spain. She worked closely with directors Lorin

Maazel and Zubin Mehta as an assistant conductor at the Palau De Les Arts. From 2011–13, she served as the head of music staff at New York City Opera. She is a staff pianist for the Operalia competition, directed by Placido Domingo, performing at opera houses around the world, such as Teatro alla Scala (Milan), the Royal Opera House (UK), the National Centre for the Performing Arts (Beijing), and Teatro Real in Madrid. Last season, she joined the staff of the Music Academy of the West in Santa Barbara, and she regularly joins the staff of young-artist programs to train young opera singers and pianists.

Ms. Huang is an avid recitalist and recording artist. Her recordings have received critical acclaim from the *New York Times*, *Gramophone UK*, *BBC Music Magazine*, *Opera News*, and *Boston Globe*. Her most recent album, *Gods and Monsters* with tenor Nicholas Phan, was nominated for the “Best Classical Vocal Solo Album” category at the 2018 Grammy Awards. Her next album, *Illuminations*, on the Avie label with tenor Nicholas Phan, along with the award-winning Telegraph Quartet and The Knights, was released in April 2018.

UMS ARCHIVES

This evening’s performance marks tenor **Lawrence Brownlee**’s third appearance under UMS auspices, following his UMS debut in March 2006 in Hill Auditorium in a concert performance of Rossini’s *Tancredi* with the Detroit Symphony Orchestra conducted by Alberto Zedda. Mr. Brownlee most recently appeared at UMS in February 2009 in a recital with pianist Martin Katz in Hill Auditorium. Tonight marks bass-baritone **Eric Owens**’s fourth UMS appearance, following his UMS debut in December 2001 in performances of Handel’s *Messiah* with the Ann Arbor Symphony and UMS Choral Union conducted by Thomas Sheets. He most recently appeared at UMS in the March 2006 performance of Rossini’s *Tancredi* alongside Mr. Brownlee. UMS welcomes pianist **Myra Huang** as she makes her UMS debut tonight.

TONIGHT'S VICTORS FOR UMS:



Karl V. Hauser and Ilene F. Forsyth Choral Union Endowment Fund

—
Gary Boren

Supporters of this evening's recital by Lawrence Brownlee and Eric Owens.

MAY WE ALSO RECOMMEND...

- 4/12 The English Concert: Handel's *Semele*
- 4/14 Monterey Jazz Festival on Tour featuring Cécile McLorin Salvant and Christian Sands
- 4/26-27 Martha Graham Dance Company

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

- 3/21 Reimagining Historic Artifacts & Archives featuring Omar Offendum, 2018–19 UMS Research Residency Artist (Arab American National Museum, 13624 Michigan Avenue, Dearborn, 7:00 pm)
Free; RSVP required at <https://bit.ly/2TvIT9J>.
- 3/26 Post-Performance Q&A: Ballet Preljocaj (Power Center)
Must have a ticket to that evening's performance by Ballet Preljocaj to attend.
- 3/30 Research Residency Work-in-Progress Showing: *Little Syria* by Omar Offendum (Neutral Zone, 310 E. Washington Street, 8:00 pm)
Free; RSVP required at ums.org/offendum.

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