

HILL AUDITORIUM | 100 YEARS



# UMS PROGRAM BOOK

FALL 2012 | UNIVERSITY OF MICHIGAN, ANN ARBOR



A high quality of life is critical  
to attract talent, entrepreneurs  
and business growth.

We're partnering with communities  
to create the kind of places where workers,  
entrepreneurs,  
and businesses want to locate,  
invest and expand.

Find your sense of place in Pure Michigan.

**PURE MICHIGAN®**  
Michigan Economic Development Corporation

# BE PRESENT.

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The 2012-2013 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.**



# driving a brighter future

Ford Motor Company



For opening minds and engaging the community,  
Ford salutes the University Musical Society Education  
and Community Engagement Program.

[www.community.ford.com](http://www.community.ford.com)

# WELCOME.

"Welcome to this UMS performance. Since 1879, the people of southeast Michigan, including our students, faculty, and staff, have experienced remarkable moments through UMS's presentations of the world's finest performers of music, theater, and dance. This season, we are proud to celebrate 100 years of UMS presentations in Hill Auditorium, a historic and prized venue on our campus. Enjoy the performance."



A handwritten signature in black ink that reads "Mary Sue Coleman".

Mary Sue Coleman  
*President, University of Michigan*

"With exceptional performances, the 100-year anniversary of Hill Auditorium, and an amazing array of events that we hope will transform, elevate, and transcend, we think this season will be something truly special. Thank you for being present."



A handwritten signature in black ink that reads "Ken Fischer".

Kenneth C. Fischer  
*UMS President*

"I'm delighted to welcome you to this UMS performance as chair of the UMS Board of Directors. We thank you for being here and encourage you to get even more involved with UMS through participation in our educational opportunities, by making a gift, or by adding more UMS events to your calendar. Thank you."



A handwritten signature in black ink that reads "David J. Herzig".

David J. Herzig  
*Chair, UMS Board of Directors*



# SUPPORTING THE ARTS WHERE WE WORK, LIVE, AND PLAY

Honigman is pleased to support UMS. We believe the arts bring vibrancy, growth, and culture to our community. Honigman is a premier business law firm, working in perfect harmony with our communities and our clients in Ann Arbor and throughout the world.

**For more information, please contact David Parsigian at 734.418.4250 or [DParsigian@honigman.com](mailto:DParsigian@honigman.com).**

---

Fernando Alberdi  
Jennifer Anderson  
Christopher Ballard  
Maurice Binkow  
Cindy Bott  
Audrey DiMarzo  
Sean Etheridge

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Carl Herstein  
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Barbara Kaye  
Kristopher Korvun

Tara Mahoney  
Cy Moscow  
Leonard Nichoff  
David Parsigian  
Bea Swedlow  
Bill Winsten

---

**HONIGMAN.**

Honigman Miller Schwartz and Cohn LLP

DETROIT ANN ARBOR LANSING OAKLAND COUNTY KALAMAZOO

# WHAT WILL YOU DISCOVER?

We want you to use this guide as a resource. Dig deeper. Get to know the artists. Figure out how it all comes together. We believe that the performing arts are extraordinary on their own, but we encourage you to explore, gain perspective, and understand the depth behind the experience. This book is designed to help you learn more about UMS, the community, and the artists on stage.

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# 2012-2013 SEASON CALENDAR.

To learn more, see video previews, get in-depth performance descriptions, and buy tickets, visit [www.ums.org](http://www.ums.org).

SEP	21-22	Kidd Pivot: <i>The Tempest Replica</i>
	23	National Theatre Live: <i>The Curious Incident of the Dog in the Night-Time</i>
	27	Chicago Symphony Orchestra - Riccardo Muti, conductor
	28-29	Suzhou Kun Opera Theater of Jiangsu Province
OCT	4	Basiani
	6-7	Aspen Santa Fe Ballet
	10	Jerusalem Quartet
	11-13	Théâtre de la Ville: Ionesco's <i>Rhinocéros</i>
	20	Murray Perahia, piano
	27	Mariinsky Orchestra of St. Petersburg - Valery Gergiev, conductor
28	National Theatre Live: <i>Last of the Haussmans</i>	
NOV	11	Belcea Quartet
	16	Gilberto Gil
	17	Dave Holland Big Band
	28	National Theatre Live: <i>Timon of Athens</i>
DEC	1-2	Handel's <i>Messiah</i>
	8	Dianne Reeves Quartet with special guest Raul Midón

Artists, programs, and dates are subject to change. Please visit [www.ums.org](http://www.ums.org) for an up-to-date season calendar.



Photo by Frank Stewart.



- JAN**
- 8-13 National Theatre of Scotland: *The Strange Undoing of Prudencia Hart*  
 13 Detroit Symphony Orchestra - Leonard Slatkin, conductor  
 17-18 Gabriel Kahane & Friends  
 21 *From Cass Corridor to the World: A Tribute to Detroit's Musical Golden Age*  
 25-26 Martha Graham Dance Company  
 27 Mariachi Vargas de Tecalitlán  
 31 Jazz at Lincoln Center Orchestra with Wynton Marsalis
- FEB**
- 1 Angélique Kidjo  
 2 New Century Chamber Orchestra - Nadja Salerno-Sonnenberg, violin and leader  
 9 Berlin Philharmonic Woodwind Quintet with Martin Katz, piano  
 10 National Theatre Live: *The Magistrate*  
 14 The King's Singers  
 15 Kodo  
 16 Amjad Ali Khan with Amaan Ali Khan and Ayaan Ali Khan, sarods  
 17 The English Concert with David Daniels, countertenor: Handel's *Radamisto*  
 20-24 Propeller: Shakespeare's *Twelfth Night* and *The Taming of the Shrew*  
 23-24 New York Philharmonic - Alan Gilbert, conductor
- MAR**
- 13 Artemis Quartet  
 14 Anne-Sophie Mutter, violin  
 16 Yo-Yo Ma and The Silk Road Ensemble (Ford Honors Program)  
 23 Hamid Al-Saadi Iraqi Maqam Ensemble and Amir ElSaffar's Two Rivers
- APR**
- 4 Darius Milhaud's *Oresteian Trilogy*  
 University Symphony Orchestra  
 UMS Choral Union & U-M School of Music, Theatre & Dance Choral Ensembles  
 Kenneth Kiesler, conductor  
 6 Esperanza Spalding Radio Music Society  
 10-14 1927: *The Animals and Children Took to the Streets*  
 12 Takács Quartet  
 18 Bobby McFerrin: *spirit you all*  
 20 Alison Balsom, trumpet, and the Scottish Ensemble  
 24 Ragamala Dance: *Sacred Earth*  
 27-28 SITI Company: *Trojan Women (after Euripides)*





# WHAT CAN THE ARTS DO FOR YOU?

## EDUCATION EXPERIENCES FOR EVERYONE

Learning is core to our mission, and it is our joy to provide creative educational experiences for the entire community. Each season we offer a fun and fascinating lineup of workshops, artist Q&As, screenings, conversations, and interactive experiences designed to draw you in and out of your comfort zone, connect you to interesting people and unexpected ideas, and bring you closer to the heart of the artistic experience.

Through our K-12 and university engagement programs, we are working to develop the next generation of global citizens and creative artists who understand and appreciate diversity, innovation, collaboration, tradition, self-expression, and craft.



**UMS EDUCATION & COMMUNITY ENGAGEMENT EXISTS TO CREATE A SPARK IN EVERYONE. WE INVITE YOU TO EXPERIENCE SOMETHING NEW, EXPLORE YOUR OWN CREATIVITY, AND GROW YOUR PERSONAL PASSION FOR THE PERFORMING ARTS.**

You'll find specific Education & Community Engagement event information within the Event Program section of this book.

Visit [www.ums.org/learn](http://www.ums.org/learn)

# CAN TRADITION BUILD THE FUTURE?



At UMS, we believe it can. In our 134th 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 we now present 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 have maintained our reputation for artistic distinction and innovation.



## 100 YEARS OF HILL AUDITORIUM

This season, we are pleased to honor 100 years of the legendary Hill Auditorium. Hill Auditorium is remarkable not only because of its rich history and incredible acoustics, but also because of the role it plays in the cultural story of the entire state. Join us for special performances held throughout the season, as well as events, celebrations, educational activities, and more.

For more information on our venues, please visit [www.ums.org/venues](http://www.ums.org/venues).

# Congratulations, Ken Fischer.



2012 Winner of the  
Mariam C. Noland  
Award for Nonprofit  
Leadership

Thank you for your leadership  
of UMS, your contributions to  
the nonprofit sector and to the  
development of the next  
generation of leaders in our  
region and beyond.

communityfoundation  
FOR SOUTHEAST MICHIGAN

Visit [CFSEM.org](http://CFSEM.org)

# LEADERSHIP.

UMS believes in exceptional stewardship of the performing arts, a responsibility shared by many in our community. In the following pages, you'll meet some of the individuals and organizations that help bring our season to the stage.



## UMS LEADERS

The following individuals, corporations, and foundations have made gift commitments of \$50,000 or more for the 2012-2013 season. UMS is deeply grateful for these annual gifts.

### ANONYMOUS

“UMS’s presentation of *Einstein on the Beach* was both the most pleasurable for me and the most memorable I have experienced since I arrived in Michigan in September 1949...I can see now how a performance can be life-changing.”



**DTE Energy  
Foundation**



### DTE ENERGY FOUNDATION

**Fred Shell**

*Vice President, Corporate and Government Affairs,  
DTE Energy, and 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.”



**Ford Motor Company Fund  
and Community Services**

### FORD MOTOR COMPANY FUND AND COMMUNITY SERVICES

**James G. Vella**

*President, Ford Motor Company Fund and Community Services*

“Through music and the arts, we are inspired to broaden our horizons, bridge differences among cultures, and set our spirits free. We are proud to support UMS and acknowledge the important role it plays in our community.”





## MAXINE AND STUART FRANKEL FOUNDATION

### Maxine and Stuart Frankel

“We believe the arts are fundamental in educating the children of this country who will be the leaders of tomorrow. While math and science are critical, challenging in-depth experiences in visual and performing arts are integral to who we are, encouraging the development of critical and creative thinking skills. The University of Michigan is the ideal incubator for nurturing and fostering creative thinking and collaboration. UMS is a real treasure in our community—we want to ensure that students, faculty, and the community can experience world-class performances for generations to come.”



## MICHIGAN ECONOMIC DEVELOPMENT CORPORATION

### Michael A. Finney

*President and CEO,*

*Michigan Economic Development Corporation*

“The arts and economic development are two sides of the same coin. MEDC is proud to support the efforts of UMS because these endeavors greatly enrich the quality of place of communities where workers, entrepreneurs, and businesses want to locate, invest, and expand.”

PURE MICHIGAN  
Your trip begins at michigan.org



## UNIVERSITY OF MICHIGAN

### Mary Sue Coleman

*President, University of Michigan*

“The University of Michigan is proud to support UMS. Our partnership began 133 years ago and remains as strong as ever today. We recognize the enormous value that UMS brings to our academic mission through opportunities for students and faculty to interact with performers, through student ticket discounts, and through UMS’s contributions to the quality of life in Ann Arbor that assists us in our retention and recruitment of valuable faculty and staff.”

UNIVERSITY OF MICHIGAN



## UNIVERSITY OF MICHIGAN HEALTH SYSTEM

### Dr. Ora Hirsch Pescovitz

*Executive Vice President for Medical Affairs,*

*University of Michigan, and*

*CEO, University of Michigan Health System*

“When I was young, I contemplated becoming a concert pianist. Though I didn’t pursue that career path, the arts have remained a prominent fixture in my life, both personally and professionally. Music and the arts feed our imaginations, heal our spirits, and inspire us to evolve and grow. We are very fortunate to have UMS as part of our community, and the University of Michigan Health System is privileged to sponsor such a creative, vibrant part of our culture. Here’s to a great year!”

M  
University of Michigan  
Health System

## UMS CORPORATE, FOUNDATION, GOVERNMENT AND UNIVERSITY SUPPORT

*Special thanks to the following corporations, foundations, government agencies, and University of Michigan units that made generous financial contributions to UMS between July 1, 2011, and June 30, 2012.*

### PRODUCER: \$500,000 AND ABOVE



### DIRECTOR: \$100,000-\$499,999

Association of Performing Arts Presenters  
Maxine and Stuart Frankel Foundation  
The Andrew W. Mellon Foundation



### SOLOIST: \$50,000-\$99,999

Anonymous  
Community Foundation for Southeast Michigan  
The Power Foundation



### MAESTRO: \$20,000-\$49,999

Charles H. Gershenson Trust  
THE MOSAIC FOUNDATION (of R. & P. Heydon)  
University of Michigan Office of the Vice President for Research  
University of Michigan Office of the Senior Vice Provost for Academic Affairs



**VIRTUOSO: \$10,000-\$19,999**

Cairn Foundation

University of Michigan Center for Chinese Studies

**CONCERTMASTER: \$5,000-\$9,999**

Rosalie Edwards/Vibrant Ann Arbor Fund

Pfizer Foundation

GlaxoSmithKline Foundation

Sarns Ann Arbor Fund

Eugene and Emily Grant Family Foundation

The Seattle Foundation

Mohamed and Hayat Issa/Issa Foundation

**DEVOTION TO THE ARTS, JULY 2011-JUNE 2016**

*To help ensure the future of UMS, the following donors have made pledges that are payable over multiple years. We are grateful to these generous donors for their commitments.*

**\$500,000**

Maxine and Stuart Frankel Foundation

**\$100,000**

Wally and Robert Klein

**\$50,000**

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

Dennis and Ellie Serras

Gilbert Omenn and Martha Darling

Glenn E. Watkins

Linda Samuelson and Joel Howell

Marina and Robert Whitman

Jane and Edward Schulak

Ann and Clayton Wilhite

**\$25,000**

Junia Doan

Dody Viola



## UMS BOARD OF DIRECTORS

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

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*Vice Chair*

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*Past Board Chair*

Clayton E. Wilhite,  
*Chair, National Council*

Eileen Thacker,  
*Chair, Advisory Committee*

## UMS SENATE

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

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## UMS STAFF

*The UMS Staff works hard to inspire individuals and enrich communities by connecting audiences and artists in uncommon and engaging experiences.*

### ADMINISTRATION & FINANCE

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## UMS STUDENTS

*Students in our internship and work-study program gain valuable experience in all areas of arts management while contributing greatly to UMS's continued success.*

Brendan Asante  
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Tim Hausler

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Kat Lawhead  
Bryan Pansing  
Anna Piotrowski

Charlie Reischl  
Dereck Seay  
Rhemé Sloan  
Jason Spencer  
Rachel Starnes  
Sarah Suhadolnik  
George Xue

## UMS NATIONAL COUNCIL

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

Clayton Wilhite,  
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Russell Willis Taylor  
Bruce Tuchman

## UMS CORPORATE COUNCIL

*The UMS Corporate Council is a group of regional business leaders who serve as advocates and advisors to UMS as we seek to broaden our base of corporate support throughout southeastern Michigan.*

A. Douglas Rothwell,  
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James G. Vella  
David Herzig, *Ex-Officio*





## UMS TEACHER INSIGHT

*Through UMS Teacher Insight, we stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom.*

Robin Bailey  
Jennifer Burton  
Jeff Gaynor

Neha Shah  
Cynthia Page Bogen  
Karen McDonald

Melissa Poli  
Rebeca Pietrzak  
Mark Salzer

## UMS ADVISORY COMMITTEE

*The UMS Advisory Committee advances the goals of UMS, champions the UMS mission through community engagement, provides and secures financial support, and assists in countless other ways as UMS ambassadors.*

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Ren Snyder  
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Louise Townley  
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# Non-local banks think UMS is a brand of antacids.

At Bank of Ann Arbor, we know Ann Arbor inside and out. We use that knowledge to provide the products and services the people of Ann Arbor need. 734-662-1600 or [boaa.com](http://boaa.com).

How can we help you?

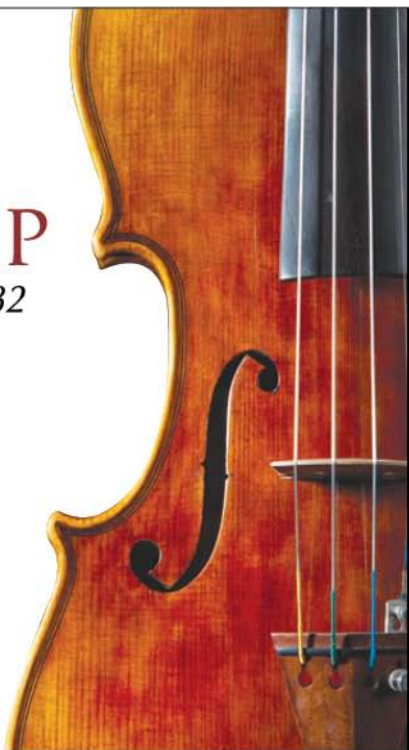


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*Join us in supporting the  
University Musical Society.*



# THE EXPERIENCE.



## GETTING THE MOST OUT OF THE PERFORMANCE

We know that everyone enjoys the performance experience in different ways, so we encourage you to think about making choices when you enter the theater that allow you to be present, leave the worries of the day outside, and prepare to receive what the experience holds in store.

Be aware of your surroundings. Clearing your mind and connecting with what an artist or ensemble has to share is a very special gift, a gift which comes from a lifetime of training. One of the joys of attending live performances is the ability to share our experiences with one another, so revel in your opportunity to socialize, talk to your friends, discuss the performance, or simply say “hello” to someone new. Feel the energy that a room full of people creates. Look around and take in the entire picture. What goes on in this venue and in this community is truly unique and special, and we must all cherish and protect it.

# PRELUDE DINNERS.

Enjoy a delicious meal and learn more about the evening's concert at Prelude Dinners. Park early, dine with fellow patrons, and hear about the artist, the performance, or the history of the work from our renowned guest speakers. Each evening begins at 5:30 pm with complimentary wine followed by a catered buffet dinner provided by local caterer Food Art.


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Saturday, October 27, 5:30 pm  
Speaker: Inna Naroditskaya,  
Associate Professor of Musicology,  
Northwestern University


New York Philharmonic  
Saturday, February 23, 5:30 pm  
Speaker: Mark Clague, Associate  
Professor of Music, U-M School of Music,  
Theatre & Dance

Alison Balsom, trumpet, and the  
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Saturday, April 20, 5:30 pm  
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# THE EVENT PROGRAM.

SATURDAY, DECEMBER 1, 2012 THROUGH  
SUNDAY, JANUARY 13, 2013

- 03 **HANDEL'S MESSIAH**  
Saturday, December 1, 8:00 pm  
Sunday, December 2, 2:00 pm  
Hill Auditorium
- 23 **DIANNE REEVES QUARTET  
WITH SPECIAL GUEST RAUL MIDÓN**  
Saturday, December 8, 8:00 pm  
Hill Auditorium
- 27 **DETROIT SYMPHONY ORCHESTRA**  
Sunday, January 13, 4:00 pm  
Hill Auditorium

We want this program book to engage you in a conversation that deepens your experience and connection to the performance both inside the theater and after you leave it. We are always conserving resources at UMS. If you are coming to multiple performances within a program book edition, please keep your book and return with it.



UMS WOULD LIKE TO THANK THE

# CARL AND ISABELLE BRAUER FUND

FOR ITS SUPPORT OF THIS WEEKEND'S PERFORMANCES OF  
HANDEL'S *MESSIAH*.



## Love to sing?

Join the UMS Choral Union and perform major choral works in presentations throughout the region.

The UMS Choral Union has openings for tenors and basses in the Winter 2013 season by audition only. For more information or to schedule an audition, please contact Kathy Operhall at [kio@umich.edu](mailto:kio@umich.edu) or 734.763.8997.







UMS PRESENTS

# MESSIAH

*Composed by*  
George Frideric Handel

**UMS Choral Union**  
**Ann Arbor Symphony Orchestra**  
**Jerry Blackstone, *Conductor***

Julianna Di Giacomo, *Soprano*  
Jennifer Johnson Cano, *Mezzo-Soprano*  
William Burden, *Tenor*  
Morris Robinson, *Bass*

Edward Parmentier, *Harpsichord*  
Scott VanOrnum, *Organ*

Saturday Evening, December 1, 2012 at 8:00  
Sunday Afternoon, December 2, 2012 at 2:00  
Hill Auditorium • Ann Arbor

## **20th and 21st Performances of the 134th Annual Season**

Photo: The UMS Choral Union performs Handel's *Messiah* on December 16, 1945 under the American flag, four months after the end of the Second World War.

This performance is presented with support from the Carl and Isabelle Brauer Fund.

Media partnership is provided by Ann Arbor's 107one and Michigan Radio.

Special thanks to Steven Ball for coordinating the pre-concert music on the Charles Baird Carillon.

Ms. Di Giacomo, Mr. Burden, and Mr. Robinson appear by arrangement with Opus 3 Artists, New York, NY.

Ms. Cano appears by arrangement with Kirshbaum Demler & Associates, New York, NY.



Scan for a video history of Handel's *Messiah* in Hill Auditorium!

Download a free QR code reader app on your smart phone, point the camera at the code, and scan to see multimedia content.



## SMALL BITES

- Handel's *Messiah* is an oratorio. An oratorio is a musical composition for choir, orchestra, and soloists. An oratorio differs from an opera in that it is strictly a concert piece and not staged with sets, costumes, and props.
- Handel composed the music for *Messiah* in 24 days.
- In the United States, Handel's *Messiah* is usually associated with and performed during Advent and Christmastime, but it was originally intended to be performed during Lent and Eastertide. It was first performed in Dublin on April 13, 1742, 19 days after Easter.
- UMS grew from a group of university members and townspeople who gathered together to study and sing Handel's *Messiah*. The group assumed the name The Choral Union. The Choral Union's first public performance was on Tuesday, December 16, 1879 at Ann Arbor's M.E. Church, where it performed choruses from *Messiah*. The work has since been performed annually.

## PART 1

- 1 **Sinfonia**
- 2 **Arioso**  
*Isaiah 40: 1*  
*Isaiah 40: 2*  
  
*Isaiah 40: 3*
- Mr. Burden**  
Comfort ye, comfort ye my people, saith your God.  
Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned.  
The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.
- 3 **Air**  
*Isaiah 40: 4*
- Mr. Burden**  
Every valley shall be exalted, and every hill and mountain ... made low: the crooked ... straight, and the rough places plain:
- 4 **Chorus**  
*Isaiah 40: 5*
- And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.
- 5 **Accompanied recitative**  
*Haggai 2: 6*  
  
*Haggai 2: 7*  
  
*Malachi 3: 1*
- Mr. Robinson**  
... thus saith the Lord of hosts: Yet once, ... a little while, and I will shake the heavens and the earth, the sea and the dry land; And I will shake all nations, and the desire of all nations shall come: ...  
... the Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant whom ye delight in: behold, he shall come, saith the Lord of hosts.
- 6 **Air**  
*Malachi 3: 2*
- Mr. Robinson**  
But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire, ...
- 7 **Chorus**  
*Malachi 3: 3*
- ... and he shall purify the sons of Levi, ... that they may offer unto the Lord an offering in righteousness.
- 8 **Recitative**  
*Isaiah 7: 14*
- Ms. Cano**  
Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel, "God-with-us."
- 9 **Air and Chorus**  
*Isaiah 40: 9*
- Ms. Cano**  
O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah: Behold your God!

- Isaiah 60: 1* Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.
- 10 Arioso** **Mr. Robinson**  
*Isaiah 60: 2* For behold, ... darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee.  
*Isaiah 60: 3* And the Gentiles shall come to thy light, and kings to the brightness of thy rising.
- 11 Air** **Mr. Robinson**  
*Isaiah 9: 2* The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.
- 12 Chorus**  
*Isaiah 9: 6* For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder, and his name shall be called Wonderful, Counselor, The Mighty God, The Everlasting Father, The Prince of Peace.
- 13 Pifa** **(Pastoral Symphony)**
- 14 Recitative** **Ms. Di Giacomo**  
*Luke 2: 8* ... there were ... shepherds abiding in the field, keeping watch over their flock by night.
- 15 Arioso** **Ms. Di Giacomo**  
*Luke 2: 9* And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.
- 16 Recitative** **Ms. Di Giacomo**  
*Luke 2: 10* And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.  
*Luke 2: 11* For unto you is born this day in the city of David a Savior, which is Christ the Lord.
- 17 Arioso** **Ms. Di Giacomo**  
*Luke 2: 13* And suddenly there was with the angel a multitude of the heavenly host praising God and saying
- 18 Chorus**  
*Luke 2: 14* Glory to God in the highest, and peace on earth, good will toward men.
- 19 Air** **Ms. Di Giacomo**  
*Zechariah 9: 9* Rejoice greatly, O daughter of Zion; shout O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Savior, ...  
*Zechariah 9: 10* ... and he shall speak peace unto the heathen: ...

- 20 **Recitative**  
*Isaiah 35: 5*  
*Isaiah 35: 6*  
**Ms. Cano**  
Then shall the eyes of the blind be opened, and the ears of the deaf ... unstopped.  
Then shall the lame man leap as an hart, and the tongue of the dumb shall sing:...
- 21 **Air**  
*Isaiah 40: 11*  
*Matthew 11: 28*  
*Matthew 11: 29*  
**Ms. Cano and Ms. Di Giacomo**  
He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and ... gently lead those that are with young.  
Come unto Him, all ye that labor and are heavy laden, and He will give you rest.  
Take His yoke upon you, and learn of Him, for He is meek and lowly of heart: and ye shall find rest unto your souls.
- 22 **Chorus**  
*Matthew 11: 30*  
... His yoke is easy, and His burden is light.

## INTERMISSION

## PART 2

- 23 **Chorus**  
*John 1: 29*  
... Behold, the Lamb of God, that taketh away the sin of the world!...
- 24 **Air**  
*Isaiah 53: 3*  
*Isaiah 50: 6*  
**Ms. Cano**  
He was despised and rejected of men; a man of sorrows, and acquainted with grief: ...  
He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.
- 25 **Chorus**  
*Isaiah 53: 4*  
*Isaiah 53: 5*  
Surely he hath borne our griefs, and carried our sorrows: ...  
... he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes are we healed.
- 26 **Chorus**  
*Isaiah 53: 4*  
All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.
- 27 **Arioso**  
*Psalms 22: 7*  
**Mr. Burden**  
All they that see him laugh him to scorn: they shoot out their lips, and shake their heads, saying:

- 28 **Chorus**  
*Psalm 22:8* He trusted in God that he would deliver him: let him deliver him, if he delight in him.
- 29 **Accompanied recitative**  
*Psalm 69:20* **Mr. Burden**  
Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man; neither found he any to comfort him.
- 30 **Arioso**  
*Lamentations 1:12* **Mr. Burden**  
... Behold and see if there be any sorrow like unto his sorrow...
- 31 **Accompanied recitative**  
*Isaiah 53:8* **Mr. Burden**  
... he was cut off out of the land of the living; for the transgressions of thy people was he stricken.
- 32 **Air**  
*Psalm 16:10* **Mr. Burden**  
But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.
- 33 **Chorus**  
*Psalm 24:7* Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.  
*Psalm 24:8* Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.  
*Psalm 24:9* Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.  
*Psalm 24:10* Who is this King of glory? The Lord of hosts, he is the King of glory.
- 34 **Recitative**  
*Hebrews 1:5* **Mr. Burden**  
... unto which of the angels said he at any time, Thou art my son, this day have I begotten thee? ...
- 35 **Chorus**  
*Hebrews 1:6* ... let all the angels of God worship him.
- 36 **Air**  
*Psalm 68:18* **Ms. Cano**  
Thou art gone up on high, thou has lead captivity captive: and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them.
- 37 **Chorus**  
*Psalm 68:11* The Lord gave the word: great was the company of the preachers.
- 38 **Air**  
*Isaiah 52:7* **Ms. Di Giacomo**  
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things...

- 39 **Chorus**  
*Romans 10: 18* Their sound is gone out into all lands, and their words unto the ends of the world.
- 40 **Air**  
*Psalm 2: 1* **Mr. Robinson**  
Why do the nations so furiously rage together, ... why do the people imagine a vain thing?  
*Psalm 2: 2* The kings of the earth rise up, and the rulers take counsel together against the Lord and his anointed, ...
- 41 **Chorus**  
*Psalm 2: 3* Let us break their bonds asunder, and cast away their yokes from us.
- 42 **Recitative**  
*Psalm 2: 4* **Mr. Burden**  
He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.
- 43 **Air**  
*Psalm 2: 9* **Mr. Burden**  
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
- 44 **Chorus**  
*Revelation 19: 6* Hallelujah: for the Lord God omnipotent reigneth.  
*Revelation 11: 15* ... The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.  
*Revelation 19: 16* ... King of Kings, and Lord of Lords.

You are invited to join the UMS Choral Union in singing the "Hallelujah" chorus. Please leave the music at the door when exiting the auditorium. Thank you.

## PART 3

- 45 **Air**  
*Job 19: 25* **Ms. Di Giacomo**  
I know that my redeemer liveth, and that he shall stand at the latter day upon the earth.  
*Job 19: 26* And though ... worms destroy this body, yet in my flesh shall I see God.  
*I Cor. 15: 20* For now is Christ risen from the dead, ... the first fruits of them that sleep.
- 46 **Chorus**  
*I Cor. 15: 21* ... since by man came death, by man came also the resurrection of the dead.  
*I Cor. 15: 22* For as in Adam all die, even so in Christ shall all be made alive.

- 47 **Accompanied recitative**  
*I Cor. 15: 51*  
*I Cor. 15: 52*  
**Mr. Robinson**  
 Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed,  
 In a moment, in the twinkling of an eye at the last trumpet:
- 48 **Air**  
*I Cor. 15: 52*  
*I Cor. 15: 53*  
**Mr. Robinson**  
 ... the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.  
 For this corruptible must put on incorruption, and this mortal must put on immortality.
- 49 **Recitative**  
*I Cor. 15: 54*  
**Ms. Cano**  
 ... then shall be brought to pass the saying that is written,  
 Death is swallowed up in victory.
- 50 **Duet**  
*I Cor. 15: 55*  
*I Cor. 15: 56*  
**Ms. Cano and Mr. Burden**  
 O death, where is thy sting? O grave, where is thy victory?  
 The sting of death is sin; and the strength of sin is the law.
- 51 **Chorus**  
*I Cor. 15: 57*  
 But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
- 52 **Air**  
*Romans 8: 31*  
*Romans 8: 33*  
*Romans 8: 34*  
**Ms. Di Giacomo**  
 If God be for us, who can be against us?  
 Who shall lay anything to the charge of God's elect? It is God that justifieth.  
 Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is ... at the right hand of God, who ... maketh intercession for us.
- 53 **Chorus**  
*Revelation 5: 12*  
*Revelation 5: 13*  
 ... Worthy is the Lamb that was slain and hath redeemed us to God by His blood to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing.  
 ... Blessing, and honor, ... glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.  
 Amen.



**Messiah** (1741)

George Frideric Handel

Born February 23, 1685 in Halle, Germany

Died April 14, 1759 in London

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

The text for *Messiah* was selected and compiled from the Authorized (King James) Version of the Bible by Charles Jennens, an aristocrat and musician/poet of modest talent and exceptional ego. With *Messiah*, Jennens seems to have outdone himself in compiling a libretto with profound thematic coherence and an acute sensitivity to the inherent musical structure. With the finished libretto in his possession, Handel began setting it to music on August 22, 1741, and completed it 24 days later. He was certainly working at white-hot speed, but this didn't necessarily indicate he was in the throes of devotional fervor, as legend has often stated. Handel composed many of his works in haste, and immediately after completing *Messiah* he wrote his next oratorio, *Samson*, in a similarly brief time-span.

The swiftness with which Handel composed *Messiah* can be partially explained by the musical borrowings from his own earlier compositions. For example, the melodies used in the two choruses "And He shall purify" and "His yoke is easy" were taken from an Italian chamber duet Handel had written

earlier in 1741, "*Quel fior che all' alba ride.*" Another secular duet, "*Nò, di voi non vo' fidarmi,*" provided material for the famous chorus "For unto us a Child is born," and the delightful "All we like sheep" borrows its wandering *melismas* from the same duet. A madrigal from 1712, "*Se tu non lasci amore,*" was transformed into a duet-chorus pair for the end of the oratorio, "O Death, where is thy sting" and "But thanks be to God." In each instance, however, Handel does more than simply provide new words to old tunes. There is considerable re-composition, and any frivolity that remains from the light-hearted secular models is more than compensated for by the new material Handel masterfully worked into each chorus. Over-enthusiastic "Handelists" in the 19th century perpetuated all sorts of legends regarding the composition of *Messiah*. An often-repeated story relates how Handel's servant found him sobbing with emotion while writing the famous "Hallelujah Chorus," and the composer claiming, "I did think I did see all Heaven before me and the great God Himself." Supposedly Handel often left his meals untouched during this compositional period, in an apparent display of devotional fasting and monastic self-denial. Present-day historians more familiar with Handel's life and religious views tend to downplay these stories. It's been suggested that if Handel did indeed have visions of Heaven while he composed *Messiah*, then it was only in the same manner in which he visualized the Roman pantheon of gods while he composed his opera *Semele*. Handel's religious faith was sincere, but tended to be practical rather than mystical.

The tradition of performing *Messiah* at Christmas began later in the 18th century. Although the work was occasionally performed during Advent

in Dublin, the oratorio was usually regarded in England as an entertainment for the penitential season of Lent, when performances of opera were banned. *Messiah's* extended musical focus on Christ's redeeming sacrifice also makes it particularly suitable for Passion Week and Holy Week, the periods when it was usually performed during Handel's lifetime. But in 1791, the Cæcilian Society of London began its annual Christmas performances, and in 1818 the Handel and Haydn Society of Boston gave the work's first complete performance in the US on Christmas Day – establishing a tradition that continues to the present. UMS is a direct result of this tradition. In 1879, a group of local university and townspeople gathered together to study Handel's *Messiah*; this group assumed the name "The Choral Union" and, in 1880, the members of the Choral Union established the University Musical Society.

Following the pattern of Italian baroque opera, *Messiah* is divided into three parts. The first is concerned with prophecies of the Messiah's coming, drawing heavily from messianic texts in the Book of Isaiah, and concludes with an account of the Christmas story that mixes both Old and New Testament sources. The second part deals with Christ's mission and sacrifice, culminating in the grand "Hallelujah Chorus." The final, shortest section is an extended hymn of thanksgiving, an

expression of faith beginning with Job's statement "I know that my Redeemer liveth" and closing with the majestic chorus "Worthy is the Lamb" and a fugal "Amen." In its focus on Christ's sacrifice *Messiah* resembles the great Lutheran Passions of Schütz and Bach, but with much less direct narrative and more meditative commentary on the redemptive nature of the *Messiah's* earthly mission. Handel scholar Robert Myers suggested that "logically Handel's masterpiece should be called *Redemption*, for its author celebrates the *idea* of Redemption, rather than the personality of Christ."

For the believer and non-believer alike, Handel's *Messiah* is undoubtedly a majestic musical edifice. But while a truly popular favorite around the world, *Messiah* aspires to more than just a reputation as an enjoyable musical event. After an early performance of the work in London, Lord Kinnoul congratulated Handel on the "noble entertainment" he had recently brought to the city. Handel is said to have replied, "My Lord, I should be sorry if I only entertained them; I wished to make them better." Certainly *Messiah* carries an ennobling message to people of all faiths and credos, proclaiming "peace on earth, and goodwill towards men" – a message that continues to be timely and universal.

*Program note by Luke Howard.*

## ARTISTS

**G**rammy Award-winning conductor **JERRY BLACKSTONE** is director of choirs and chair of the conducting department at the U-M School of Music, Theatre & Dance where he conducts the Chamber Choir, teaches conducting at the graduate level, and administers a choral program of 11 choirs. In February 2006, he received two Grammy Awards



Photo: Peter Smith

("Best Choral Performance" and "Best Classical Album") as chorusmaster for the Naxos recording of William Bolcom's *Songs of Innocence and of Experience*. In 2006, the Chamber Choir performed by special invitation at the inaugural convention of the National Collegiate Choral Organization in San Antonio, and in 2003, the Chamber Choir presented three enthusiastically received performances in New York City at the National Convention of the American Choral Directors Association (ACDA). In addition to Dr. Blackstone's choral conducting work at the University, he has led operatic productions with the U-M Opera Theatre, including productions of Janáček's *The Cunning Little Vixen* and Strauss's *Die Fledermaus*. For his significant contributions to choral music in Michigan, he received the 2006 Maynard Klein Lifetime Achievement Award from the ACDA-Michigan chapter.

Dr. Blackstone is considered one of the country's leading conducting teachers and his students have received first place awards and been finalists in both the graduate

and undergraduate divisions of the American Choral Directors Association biennial National Choral Conducting Awards competition. He has appeared as festival guest conductor and workshop presenter in 30 states as well as New Zealand, Hong Kong, Shanghai, and Australia.

In 2004, Dr. Blackstone was named conductor and music director of the UMS Choral Union. In March 2008, he conducted the UMS Choral Union and the Detroit Symphony Orchestra in a special performance of Bach's *St. Matthew Passion*. Choirs prepared by Dr. Blackstone have appeared under the batons of Valery Gergiev, Neeme Järvi, Leonard Slatkin, John Adams, Helmuth Rilling, James Conlon, Nicholas McGegan, Rafael Frühbeck de Burgos, Peter Oundjian, Michael Tilson Thomas, and Itzhak Perlman.

As conductor of the U-M Men's Glee Club from 1988-2002, Dr. Blackstone led the ensemble in performances at ACDA national and division conventions and on extensive concert tours throughout Australia, Eastern and Central Europe, Asia, South America, and the US. The U-M Men's Glee Club recording, *I have had singing*, is a retrospective of his tenure as conductor of the ensemble.

**T**his season, soprano **JULIANNA DI GIACOMO** makes her debuts at the Los Angeles Opera as Donna Anna in *Don Giovanni*, the Petruzelli e



Photo: Darío Acosta

Teatri di Bari as Desdemona in *Otello*, and the Opéra National Montpellier in *Les Roys d'Ys*. She also

returns to the Teatro Real de Madrid for the title role in *Suor Angelica* and appears in concert with the Israel Philharmonic and the Netherlands Radio Philharmonic Orchestra.

Ms. Di Giacomo made her debut at the Metropolitan Opera as Clotilde in *Norma* and has since returned for Lina in *Stiffelio* and Leonora in *Il trovatore*. Other recent North American engagements have included her debut with the Los Angeles Philharmonic in performances of Mahler's *Symphony No. 8*, conducted by Gustavo Dudamel, in both Los Angeles and Caracas and broadcast live to movie theaters in North and South America; excerpts from *Don Giovanni* with the New York Philharmonic, *Il trovatore* and Mathilde in *Guillaume Tell* at the Caramoor International Music Festival, Mme. Lidoine in *Dialogues des Carmelites* at the Pittsburgh Opera, Fiordiligi in *Così fan tutte*, and Donna Elvira in *Don Giovanni* at the New York City Opera. She made her Carnegie Hall debut as Lucrezia in *I due Foscari* with Eve Queler and the Opera Orchestra of New York and returned for Rossini's *Stabat Mater* and as a featured recitalist in the Opera Orchestra of New York's *Rising Stars Series*. She also appeared at Lincoln Center as a featured soloist in its Puccini 150th Birthday Celebration gala concert, and most recently made her Cincinnati May Festival debut in a performance of *Elijah* conducted by James Conlon.

Ms. Di Giacomo recently made her debut at the Teatro dell'Opera di Roma in the famed Terme di Caracalla as the title role in *Norma*. Other European engagements have included her debut at Teatro alla Scala in *I due Foscari*, Valentine in

*Les Huguenots* at the Teatro Real de Madrid, the Verdi Requiem at the Deutches Symphonie-Orchester in Berlin, and *Il trovatore* with Zubin Mehta and the Israel Philharmonic.

A native of Santa Monica, California, Ms. Di Giacomo is a graduate of the San Francisco Opera's prestigious Merola Program and the Santa Fe Opera's Apprentice Program. Her many awards include the Leonie Rysanek Prize from the George London Foundation, the Top Prize from the Gerda Lissner Foundation, the First Prize from the Licia Albanese Puccini Foundation Competition, the NYCO Richard F. Gold Career Grant, and a prize-winner at the Loren Zachary Vocal Competition.

A 2012 Richard Tucker Career Grant Winner and 2011 Sara Tucker Study Grant Recipient, mezzo-soprano **JENNIFER JOHNSON CANO** joined The Lindemann Young Artist Development Program at The Metropolitan Opera in 2008 and made



Photo: Matthu Placek

her Met debut in the 2009-10 season. As First Prize winner of the 2009 Young Concert Artist International Auditions, she was awarded the Mecklenburg-Vorpommern Festival and Princeton University Prizes and has given stunning recital debuts at Carnegie Hall, Merkin Hall, and the Kennedy Center; and in Boston, Philadelphia, Houston, and Chicago.

In addition to her continued relationship with The Metropolitan Opera, Ms. Cano has appeared with such esteemed orchestras as the New

York and Los Angeles Philharmonics, Cleveland Orchestra and Orchestra of St. Luke's, and with debuts planned for the San Francisco and Milwaukee Symphonies. She toured with Musicians from Marlboro singing Respighi's *Il Tramonto* and Cuckson's *Der gayst funem shture*, recorded live and released by the Marlboro Recording Society. A live recording of Mahler's *Das Lied von der Erde* with tenor Paul Groves was released by The Orchestra of St. Luke's in September 2012 as well as a series of DVDs devoted to Robert LePage's *Ring* cycle for The Metropolitan Opera in which Ms. Cano portrays a Rhinemaiden. Ms. Cano has been part of the Ravinia Festival's Steans Institute and received a 2009 Sullivan Foundation Award.

Ms. Cano is a native of St. Louis, Missouri and earned her bachelor's degree in music from Webster University and her master's degree from Rice University.

American tenor **WILLIAM BURDEN** has won an outstanding reputation in a wide-ranging repertoire throughout Europe and North America. He has appeared at the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera,



Photo: Tim Hill Images

Seattle Opera, Opera Company of Philadelphia, Santa Fe Opera, New York City Opera, La Scala, Glyndebourne Opera Festival, Paris Opera, Munich State Opera, Canadian Opera, and the Saito Kinen Festival. His many roles include the title roles of *Faust*,

*Pelléas et Mélisande*, *Orphée et Eurydice*, *The Rake's Progress*, *Roméo et Juliette*, *Béatrice and Bénédicte*; and Edgardo in *Lucia di Lammermoor*, Aschenbach in *Death in Venice*, Captain Vere in *Billy Budd*, Don Jose in *Carmen*, and the Male Chorus in *The Rape of Lucretia*. He also appeared in the US premiere of Henze's *Phaedra* at the Opera Company of Philadelphia and created roles in Tobias Picker's *An American Tragedy* at the Metropolitan Opera, Christopher Theofanidis's *Heart of a Soldier* at the San Francisco Opera, Kevin Puts's Pulitzer Prize-winning *Silent Night* at the Minnesota Opera, and Daron Hagen's *Amelia* at the Seattle Opera.

In concert, Mr. Burden has appeared with the San Francisco Symphony, Atlanta Symphony Orchestra, Philadelphia Orchestra, Minnesota Orchestra, St. Louis Symphony, Berlin Philharmonic, the BBC Symphony Orchestra, and with Les Arts Florissants on tour throughout Europe. He also recently made his debut at the Edinburgh Festival.

Mr. Burden's recordings include Barber's *Vanessa (Anatol)* with the BBC Symphony Orchestra on the Chandos label and *Musique adorable: The Songs of Emmanuel Chabrier* for the Hyperion label.

This season Mr. Burden returns to the Metropolitan Opera for the new production of Thomas Adès's *The Tempest*, the Opera Company of Philadelphia for *Silent Night*, and the Bayerische Staatsoper for *Don Giovanni*. He also appears in two world premieres: Mark Adamo's *The Gospel of Mary Magdalene* at the San Francisco Opera and Theodore Morrison's *Oscar* at the Santa Fe Opera.

**MORRIS ROBINSON** has gained a reputation as one of the most interesting and sought-after basses of his generation. A graduate of the Metropolitan Opera Lindemann Young Artist



Development Program, Mr. Robinson made his debut at the Metropolitan Opera in 2002 in their production of

*Fidelio*. He has since appeared there as Sarastro in *Die Zauberflöte* (in both the German and English versions), the King in *Aida*, and in roles in *Nabucco*, *Tannhäuser*, and new productions of *Les Troyens* and *Salome*. He has also appeared at the Florida Grand Opera, Dallas Opera, Washington National Opera, Pittsburgh Opera, Los Angeles Opera, and the Cincinnati Opera, and in Europe at the Aix-en-Provence Festival. His many roles include Osmin in *Die Entführung aus dem Serail*, Ramfis in *Aida*, Sparafucile in *Rigoletto*, Commendatore in *Don Giovanni*, Grand Inquisitor in *Don Carlos*, Timur in *Turandot*, and Fasolt in *Das Rheingold*.

Also a prolific concert singer, Mr. Robinson has appeared with the Met Chamber Orchestra; the Chicago, Montreal, National, Baltimore, Fort Worth, Nashville, and São Paulo symphony orchestras; and at the Ravinia, Mostly Mozart, Tanglewood, Cincinnati May, Verbier, and Aspen festivals. He also appeared in Carnegie Hall as part of Jessye Norman's *HONOR!* Festival. In recital he has been presented by Spivey Hall in Atlanta, the Savannah Music Festival, the National Academy of Sciences in Washington, DC, the Philadelphia Chamber Music Society,

and the Metropolitan Museum of Art in New York City.

Mr. Robinson's summer engagements included his return to both the Cincinnati May Festival and the Ravinia Festival, and in the upcoming season he makes his debuts at the San Francisco Opera as the Commendatore in *Don Giovanni*, the Lyric Opera of Chicago as Joe in *Show Boat*, and the Vancouver Opera as Ramfis in *Aida*. Mr. Robinson's first album, *Going Home*, was released by Decca.

**EDWARD PARMENTIER** (*Harpichord*) is professor of harpsichord and director of the Early Music Ensemble at the



U-M School of Music, Theatre & Dance. He has both led and directed doctoral seminars on campus, several small Baroque

ensembles, and co-directs the Baroque Chamber Orchestra with Professor Aaron Berofsky. Other recent activities include a faculty recital on his new transposing double harpsichord from Holland; adjudicating and teaching at the harpsichord competition of the Midwest Historical Keyboard Society in Cincinnati, Ohio; and teaching summer harpsichord workshops on Francis Couperin and on the fundamentals of harpsichord performance and repertoire.

A strong advocate for education and outreach, Mr. Parmentier both directed and performed at the annual Michigan Harpsichord Saturday, an outreach program held at the U-M School of Music, Theatre & Dance for

young musicians in the Ann Arbor area. He has also had the privilege of performing for recovering patients at the Rehabilitation Center of the Muscular Dystrophy Association in Southfield, MI.

From its humble beginnings 84 years ago as the local community orchestra, the **ANN ARBOR SYMPHONY ORCHESTRA** (A<sup>2</sup>SO) has become an artistic pillar of Southeast Michigan, year after year providing nearly 80,000 Michiganders with outstanding concerts on stage, in area classrooms, libraries, and senior and day care centers.

A<sup>2</sup>SO concerts frequently feature world-class guest soloists, including Laura Aikin, Anton Nel, Julie Albers, Roman Rabinovich, and even American Idol star David Archuleta. The Symphony is most privileged to be part of a community already enriched with musical talent: local virtuosi such as trumpeter William Campbell, violinist Yehonatan Berick, vocalists Melody Racine and Stephen West, and many more who regularly join the A<sup>2</sup>SO.

In 2009, the A<sup>2</sup>SO released its first CD, featuring the music of contemporary composer Paul Fetler, as part of Naxos's *American Classics* series. The CD consists of live performances of Fetler's *Violin Concerto No. 2* with concertmaster Aaron Berofsky as soloist, *Capriccio* for orchestra, and *Three Poems of Walt Whitman* narrated by Thomas Blaske. *AnnArbor.com* described the recording as "startlingly wonderful," and praised Fetler's "evocative lyricism in music that is itself protean in color, style, and mood."

Whether on an iPod or the radio,

in the concert hall or the classroom, the mission of the A<sup>2</sup>SO attracts, inspires, and educates the most diverse audience possible; fosters a growing appreciation for excellent music and regional talent; and provides imaginative programming through community involvement. Join the A<sup>2</sup>SO for concerts on January 19, March 15, and April 27 at the Michigan Theater.

Formed 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 134-year history. First led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Since its first performance of Handel's *Messiah* in December 1879, the oratorio has been performed by the UMS Choral Union in Ann Arbor annually. Based in Ann Arbor under the aegis of UMS, the 175-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Seventeen years ago, the UMS Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO).

Led by Grammy Award-winning conductor and music director Jerry Blackstone, 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 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.”

The UMS Choral Union’s 2012–13 season begins with its annual performances of Handel’s *Messiah* at Hill Auditorium with the Ann Arbor Symphony in December. The chorus will return to Detroit in February for performances of *Beethoven’s Symphony No. 9* with Leonard Slatkin and the DSO. In celebration of the 100th birthday of Hill Auditorium, the UMS Choral Union will join forces in April with the U-M School of Music,

Theatre & Dance Chamber Choir, University Choir, Orpheus Singers, and University Symphony Orchestra in a performance of the rarely-heard Oresteian Trilogy by Darius Milhaud. A small group of UMS Choral Union members will also accompany the Detroit Symphony Orchestra in Ives’s *Symphony No. 4* under the baton of Leonard Slatkin both in Detroit and in New York at Carnegie Hall’s Spring for Music Festival.

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](mailto:choralunion@umich.edu), call 734.763.8997, or visit [www.ums.org/about/ums-choral-union](http://www.ums.org/about/ums-choral-union).



## UMS ARCHIVES

The UMS Choral Union began performing on December 16, 1879 and has presented Handel’s *Messiah* in annual performances ever since. This weekend’s performances mark the UMS Choral Union’s 420th and 421st appearances under UMS auspices. This weekend, Dr. Blackstone makes his 22nd and 23rd UMS appearances, following his debut leading the Choral Union in performances of *Messiah* in 2003 at the Michigan Theater. The UMS Choral Union and Dr. Blackstone most recently appeared under UMS auspices in December 2011 in last season’s presentations of Handel’s *Messiah* at Hill Auditorium.

This weekend’s performances mark the Ann Arbor Symphony Orchestra’s 63rd and 64th UMS appearances since its 1974 UMS debut.

Harpist Edward Parmentier has performed in the annual UMS presentations of *Messiah* since 1995; this weekend’s performances mark his 37th and 38th appearances under UMS auspices.

UMS welcomes soloists Julianna Di Giacomo, Jennifer Johnson Cano, William Burden, and Morris Robinson, who make their UMS debuts this weekend.



# ANN ARBOR SYMPHONY ORCHESTRA

Arie Lipsky, *Music Director and Conductor*

## VIOLIN I

Aaron Berofsky, *Concertmaster*  
Stephen B. Shipp, *Concertmaster Chair*  
Téa Prokes  
Ruth Merigian and Albert A. Adams  
*Chair*  
Linda Etter  
Linda Etter *Violin Chair*  
Angela Xing  
Sarah and Jack Adelson *Violin Chair*  
Emily Barkakati  
Amy Cave  
Katie Rowan  
Kim, Darlene, and Taylor Eagle *Violin Chair*  
Carolyn Lukancic

## VIOLIN II

Barbara Sturgis-Everett\*  
The A<sup>2</sup> *Principal Second Violin Chair*  
Honoring Anne Gates and Annie & Sally Rudisill  
Jennifer Berg  
Brian K. Etter *Memorial Violin Chair*  
Jenny Wan  
Priscilla Johnson *Violin Chair*  
Ken Davis  
Denice Turck  
Sharon Meyers  
Anne Ogren  
John-Michael Muller

## VIOLA

Kathleen Grimes\*  
Tim and Leah Adams *Principal Viola Chair*  
Johnathan McNurlen  
Amy Pikler  
Mihai Berindean  
Barbara Zmich

## CELLO

Vladimir Babin\*  
Sundelson *Endowed Principal Cello Chair*  
Britton Riley  
Marijean Quigley-Young *Cello Chair*  
Tadeusz Biskupski  
Rita and James H. White *Cello Chair*

## BASS

Gregg Emerson Powell\*  
Erin Zurbuchen  
EZ *Chair*

## OBOE

Timothy Michling\*  
Gilbert Omenn *Principal Oboe Chair*  
Liz Spector Callahan

## ENGLISH HORN

Kristin Reynolds  
Bill and Jan Maxbauer *Oboe Chair*

## BASSOON

Eric Varner\*  
E. Daniel Long *Principal Bassoon Chair*  
Stephanie Konchel  
William and Betty Knapp *Section Bassoon Chair*  
Susan Nelson

## CONTRABASSOON

Timothy Abbott

## TRUMPET

Clark Irwin\*  
David S. Evans III *Principal Trumpet Chair*  
Becky Gawron  
Lisa Marie Tubbs *Trumpet Chair*

## TIMPANI

James Lancioni\*  
A. Michael and Remedios Montalbo  
Young *Principal Timpani Chair*

\*Principal

## UMS CHORAL UNION

Jerry Blackstone, *Conductor and Music Director*

George Case, *Assistant Conductor*

Jean Schneider and Scott VanOrnum, *Accompanists*

Kathleen Operhall, *Chorus Manager*

Nancy K. Paul, *Librarian*

Donald Bryant, *Conductor Emeritus*

### SOPRANO

Kathryn Borden

Jamie Bott

Debra Joy Brabenec

Ann K. Burke

Anne Busch

Ann Cain-Nielsen

Carol Callan

Susan F. Campbell

Young Cho

Cheryl D. Clarkson

Elizabeth Crabtree

Lauren Cunningham

Marie Ankenbruck Davis

Carrie Deierlein

Kristina Eden

Emilia Fracz

Jennifer Freese

Keiko Goto

Margaret Hellner

Katharina Huang

Anne Jaskot

Emily Jennings

Jaclyn Johnson

Jihyun Kim

Kyoung Kim

Alana Kirby

Karen Kirkpatrick

Kay Leopold

Patricia Lindemann

Loretta Loyalvo

Katherine Lu

Natalie Lueth

Sara McMullen-Laird

Carole C. McNamara

Toni Marie Micik #

Samantha Miller

Marina Musicus

Ann Ophoff

Ann Orwin

Nancy K. Paul

Ann Payne

Christie Peck

Sara J. Peth

Margaret Dearden Petersen

Julie Pierce

Jane Renas

Katharine Roller

Allie Schachter

Erin L. Scheffler-Franklin

Mary A. Schieve

Joy C. Schultz

Sujin Seo

Elizabeth Starr

Jennifer Stevenson

Ellen Storch

Sue Ellen Straub

Virginia A. Thorne Herrmann

Leah Urpa

Barbara Hertz Wallgren

Margie Warrick

Barbara J. Weathers

Mary Wigton \*

### ALTO

Paula Allison-England

Carol Barnhart

Dody Blackstone

Margy Boshoven

Anne Casper

Carole DeHart

Valerie Delekta

Elise Demitrack

Melissa Doyle

Sarah Fenstermaker

Marilyn A. Finkbeiner

Grace K. Gheen

Heidi Goodhart

Johanna Grum

Kat Hagedorn

Linda Hagopian

Sook Han

Nancy Heaton

Carol Kraemer Hohnke

Laura Holladay  
Sue Johnson  
Josephine Kasa-Vubu  
Jean Leverich  
Cynthia Lunan  
Karla K. Manson #  
Linda Selig Marshall  
Sandra Lau Martins  
Elizabeth Mathie  
Beth McNally  
Marilyn Meecker \*  
Nicole Michelotti  
Carol Milstein  
Francesca Minonne  
Sile O'Modhrain  
Kathleen Operhall  
Hanna Martha Reincke  
Cindy Shindledecker  
Susan Sinta  
Beverly N. Slater  
Hanna Song  
Katherine Spindler  
Gayle Beck Stevens  
Ruth A. Theobald  
Carrie Throm  
Alice E. Tremont  
Barbara Trevethan  
Cheryl Utiger  
Crystal VanKooten  
Alice VanWambeke  
Katy Vaitkevicius  
Yvonne Waschek  
Iris Wei  
Mary Beth Westin  
Sandra K. Wiley  
Susan Wortman  
Allison Anastasio Zeglis

### TENOR

Gary Banks  
George Case  
Fr. Timothy J. Dombrowski  
Steven Fudge \*  
Josh Getto  
Randy Gilchrist  
Roy Glover  
Arthur Gulick  
Tim Keeler  
Ezra Keshet  
Bob Klaffke  
Mark A. Krempski #

Richard Marsh  
Justin Meyer  
James Pecar  
Chris Petersen  
David Schnerer  
Ray Shuster  
Carl Smith  
Patrick Tonks

### BASS

Sam Baetzel  
William Baxter  
Noah Bizer  
William Boggs #  
John Dryden  
Charlie Dwyer  
Don Faber  
James Ferrara  
Kenneth A. Freeman  
Christopher Frieze  
Mark Goodhart  
Stephen Gusukuma  
Philip J. Gorman  
Christopher Hampson  
James Head  
Robert Heyn  
Zachery T. Kirkland  
Joseph D. McCadden  
James B. McCarthy  
Fredy Nagher  
Michael Pratt  
James Rhodenhiser  
Michael Schachter  
William Shell  
Donald Sizemore \*  
Robert J. Stevenson  
William Stevenson  
Jack Tocco  
Terril O. Tompkins  
Thomas L. Trevethan  
John Van Bolt  
Alexander Von Hagen Jamar  
Paul Venema

\* section leader

# section coach



UMS WOULD LIKE TO THANK

## MICHIGAN CRITICAL CARE CONSULTANTS, INC.

FOR SPONSORING TONIGHT'S PERFORMANCE BY THE  
DIANNE REEVES QUARTET AND RAUL MIDÓN.



**Cabaret Dinner at the Earle**  
Sunday, January 27, 2013 at 6:00 pm

**The Earle**  
121 W. Washington Street, Ann Arbor


\$150 per person

Our cabaret features entertainment by talented U-M students and alumni singing their favorite songs during a sumptuous dinner paired with fine wines.

Proceeds from the Cabaret Dinner benefit the UMS Education and Community Engagement Program.

For reservations, please contact Rachele Lesko at 734.764.8489 or [ralesko@umich.edu](mailto:ralesko@umich.edu).





UMS PRESENTS

# DIANNE REEVES QUARTET

Dianne Reeves, *Vocals*  
Peter Martin, *Piano*  
Romero Lubambo, *Guitar*  
Reginald Veal, *Bass*  
Terreon Gully, *Drums*

*with special guest*

## **Raul Midón**

*Vocals and Guitar*

Saturday Evening, December 8, 2012 at 8:00  
Hill Auditorium, Ann Arbor

*Tonight's program will be announced from the stage by the artists and will be performed with one intermission following Mr. Midón's set.*

**22nd Performance of the 134th Annual Season**  
**19th Annual Jazz Series**

Photo: Dianne Reeves; photographer: Andrzej Liguz

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Tonight's performance is sponsored by Michigan Critical Care Consultants, Inc.

Media partnership is provided by *Metro Times*, WEMU 89.1 FM, Ann Arbor's 107one, and WDET 101.9 FM.

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

The Dianne Reeves Quartet and Raul Midón appear by arrangement with International Music Network.

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## SMALL BITES

- Dianne Reeves, though raised in Denver, was born in Detroit, Michigan to a musical family.
- Scat singing is a vocal improvisation using wordless (non-lexical) vocables, syllables with no direct meaning, or without words at all. Scatting gives singers the ability to create “horn-like” improvised melodies and rhythms. Like all great improvisers, the best scat singers usually incorporate musical structure and form in their improvisations.
- Vocalist Ella Fitzgerald (1917–1996) is widely considered to be one of the most influential scat singers in jazz history.
- Ms. Reeves was invited to and sang at the closing ceremony of the 2002 Winter Olympic Games in Salt Lake City, Utah.
- In January 2004, Regina Carter and Dee Dee Bridgewater joined Ms. Reeves in the Jazz Divas Summit, a celebratory Hill Auditorium Re-Opening Weekend concert.

## WHY HILL100?

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When the majority of UMS patrons think about Hill Auditorium, they fondly recall life-affirming moments listening to many of the great works of the Western European classical music canon performed by some of the world's most accomplished and respected ensembles and recitalists. But the history of UMS's presentation of “America's classical music” — jazz — also has very deep and meaningful resonance with southeastern Michigan music aficionados who have participated in jazz concert experiences at Hill dating back to the years before UMS launched its first UMS Jazz Series 19 years ago.

From legendary clarinetist Benny Goodman's 1986 Big Band concert just weeks before he passed away, to the 1997 UMS presentation of Wynton Marsalis's Pulitzer Prize-winning oratorio *Blood on the Fields*, Hill Auditorium has been the venue of choice for many UMS jazz concerts. The last UMS decade alone in Hill has brought improvising artists and ensembles as diverse as saxophone colossus Sonny Rollins; the estimable Jazz at Lincoln Center Orchestra with Wynton Marsalis; legendary pianists Dave Brubeck (who actually made his Ann Arbor debut in 1954 at Hill, as documented on Columbia Records' *Jazz Goes to College*), Ahmad Jamal, Detroit's own Alice Coltrane, and Keith Jarrett; and U-M honorary degree recipient and visionary Ornette Coleman.

UMS's annual Jazz Series concert presentations in Hill Auditorium (and in other cherished venues) reflect the organization's commitment to both the preservation of and the continual investment in a uniquely American art form (and global export) which is very much alive and kicking in 2012. Tap your feet, bob your head, and feel free to hoot and holler when you catch the emotion coming off the stage tonight. After all, you're in Hill Auditorium.

## ARTISTS

**D**IANNE REEVES is the pre-eminent jazz vocalist in the world today. As a result of her virtuosity, improvisational prowess, and unique jazz and R&B stylings, she received the Grammy Award for "Best Jazz Vocal Performance" for three consecutive recordings – a Grammy first in any vocal category.

Ms. Reeves appeared in George Clooney's *Good Night, and Good Luck*, the Academy Award-nominated film that chronicles Edward R. Murrow's confrontation with Senator Joseph McCarthy. The soundtrack recording of *Good Night, and Good Luck* provided Ms. Reeves her fourth "Best Jazz Vocal Performance" Grammy Award in 2006.

Ms. Reeves has recorded and performed extensively with Wynton Marsalis and the Lincoln Center Jazz Orchestra. She has also recorded with the Chicago Symphony Orchestra conducted by Daniel Barenboim and was a featured soloist with Sir Simon Rattle and the Berlin Philharmonic. She was the first Creative Chair for Jazz for the Los Angeles Philharmonic and the first singer to ever perform at the famed Walt Disney Concert Hall.

Ms. Reeves worked with legendary producer Arif Mardin (Norah Jones, Aretha Franklin) on the Grammy Award-winning *A Little Moonlight*, an intimate collection of 10 standards featuring her touring trio. When her first holiday collection *Christmas Time is Here* was released in 2004, Ben Ratliff of *The New*

*York Times* raved, "Ms. Reeves, a jazz singer of frequently astonishing skill, takes the assignment seriously; this is one of the best jazz Christmas CDs I've heard."

In 2007, Ms. Reeves was featured in an award-winning documentary on the all-too-brief life of Billy Strayhorn. Her first solo album in several years, *When You Know*, was released in 2008. Since then, she has been touring the world in a variety of contexts including "Sing the Truth," a musical celebration of Nina Simone which also featured Liz Wright and Angeliqe Kidjo. Ms. Reeves began 2011 performing at the White House State Dinner for the President of China, Hu Jintao.

*Tonight's concert marks Dianne Reeves's fourth performance under UMS auspices. Ms. Reeves made her UMS debut in January 2004 as part of the Jazz Divas Summit at Hill Auditorium. She most recently appeared in October 2007 with the Dianne Reeves Quartet at Hill Auditorium.*

"A free man beyond any category" (*The Huffington Post*) best describes the unique musician that is blind singer, songwriter, and guitarist **RAUL MIDÓN**. His singular timeless soul/pop/jazz sound garnered him a standing ovation during his television debut on *The Late Show with David Letterman* and an open invitation back to *The Tonight Show with Jay Leno* following his appearances there. This



UMS IS GRATEFUL TO

## BARBARA SLOAT

FOR SUPPORTING TONIGHT'S PERFORMANCE.

(continued)

talented, mesmerizing, genre-defying artist has travelled the globe from India to Indiana spreading the message that you can do it, you can be yourself, and be recognized and be bold.

With three major label records under his belt including *State of Mind*, *A World Within A World*, and *Synthesis*, and



countless appearances both on television worldwide and on other artist's records, Mr. Midón is a pro and more a part of the musical landscape

than one might realize. Not only have the music lovers of the world recognized Mr. Midón's uniqueness, so have some of the greatest musicians in recent history. He has been featured in *Still Bill*, the recent documentary on Bill Withers; in the Herbie Hancock documentary *Possibilities*; and in

*All My Friends Are Here*, the documentary on the legendary producer Arif Mardin, where Mardin declares that Raul is the only artist he ever signed to a label. His musical collaborations have also been broad and varied from a duet with Jason Mraz, to a live recording with bass legend and producer Marcus Miller, to playing The Budokan with Roberta Flack.

*People* magazine calls Mr. Midón an "eclectic adventurer" and *The New York Times* calls him an "unreconstructed hippie." *Guitar* magazine describes him as "one of those rare musical forces that reminds us how strong and deep the connection between man and music can sometimes be."

Mr. Midón will delight you with his wit and musical virtuosity, all a result of his dedication to being the best he can be.

*UMS welcomes Raul Midón, who makes his UMS debut tonight.*





UMS PRESENTS

# DETROIT SYMPHONY ORCHESTRA

## **Leonard Slatkin**

*Music Director and Conductor*

Peter Richard Conte, *Organ*

David Higgs, *Organ*

James Kibbie, *Organ*

### **UMS Choral Union**

Jerry Blackstone, *Music Director*

Sunday Afternoon, January 13, 2013 at 4:00

Hill Auditorium • Ann Arbor

**29th Performance of the 134th Annual Season**

**134th Annual Choral Union Series**

Photo: Columbian Exposition, Chicago, Illinois, 1893 — the original home of the Frieze Memorial Organ. ©Bettmann/Corbis.

## PROGRAM

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# Hill Auditorium's King of Instruments: The Frieze Memorial Organ

*James MacMillan*

### **Tu es Petrus**

MR. KIBBIE, UMS CHORAL UNION, DSO BRASS AND PERCUSSION

*Johann Sebastian Bach/Arr. Leopold Stokowski*

### **Tocatta and Fugue in d minor, BWV 565**

*Samuel Barber*

### **Tocatta Festiva for Organ and Orchestra, Op. 36**

MR. HIGGS

## INTERMISSION

*William Bolcom*

### **Gospel Preludes, Book 4 (excerpt)**

12. Free Fantasia on "O Zion, Haste" and "How Firm a Foundation"

MR. KIBBIE

*Aram Khachaturian*

### **Symphony No. 3 in C Major**

MR. CONTE

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This afternoon's performance is presented with support from Barbara Sloat.

Media partnership is provided by WGTE 91.3, WRCJ 90.9 FM, *Detroit Jewish News*, and Ann Arbor's 107one.

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

Mr. Conte appears by arrangement with Phillip Truckenbrod Concert Artists.

Mr. Higgs appears by arrangement with Karen McFarlane Artists, Inc.

Mr. Higgs's recordings can be found on the Gothic, Loft, Pro Organo, and Delos International labels.

Mr. Kibbie's recordings of the complete Bach organ works can be found on the Block M Records label as free Internet downloads.



- Mozart called the organ the “King of instruments.”
- Henry Simmons Frieze was a U-M Latin professor and U-M interim president. He was a principal founder of UMS and believed music was essential to a liberal education and to the community, and campaigned for the University to purchase an organ.
- The University purchased the organ in 1894 for a purchase price of \$15,000. It was dedicated to Frieze, who died in 1889.
- The Frieze Memorial Organ was built in Detroit and was a highlight of the 1893 World’s Columbian Exposition in Chicago.
- The Frieze Memorial Organ was originally installed in University Hall, located where Angell Hall now stands. It took an estimated 100 wagon trips to move the organ’s components across campus from University Hall to Hill Auditorium in 1913.

## WHY HILL100?

In the era before radio and high-quality phonographs, when symphony orchestras were relatively rare, Americans of the late-19th and early-20th centuries listened to great pipe organs with a mixture of technological awe, local pride, and aesthetic rapture. Cities competed to buy the biggest and best. The steel baron Andrew Carnegie, famous as the benefactor of city libraries, also gave millions for municipal organs. Community fund drives were organized to buy instruments made by the most prestigious manufacturers and played by the most famous musicians. When the preeminent organ maker Ernest Skinner installed a new instrument in Cleveland in 1922 – “The Finest Musical Instrument ever built by man,” ads said – a crowd of some 20,000 swept past police to squeeze into an arena built to hold only 13,000. (The show went on as planned.) The richest Americans had genuine pipe organs installed in their homes, and a new industry grew up to provide humbler home organs for the middle class.

For many years before the Columbian Exposition of 1893, Henry Simmons Frieze, professor of Latin and three times the University’s interim president, had argued for the installation of a first-class organ on the campus. Frieze was the progenitor of Michigan’s musical tradition. A fine amateur organist, pianist, and conductor, he launched student bands and choral clubs and introduced organ music to the daily chapel services. He persuaded the Regents to appoint the first professor of music. He was the principal founder of the University Musical Society (UMS), which was to make Ann Arbor a national center of fine music.

Frieze believed the shared experience of music was essential to a liberal education and to community life, and students agreed. In 1874, student journalists proposed a scheme by which a fine organ could pay for itself in six months through the sale of 10-cent tickets to all those who couldn’t afford a piano in their homes.

"Music," they wrote, "good refining music, at a low price, is what the thousand homeless students and the poor people of this city are craving, and they will gratefully acknowledge as a benefactor whoever will furnish it to them."



This extract is from an article entitled "The Great Pipe Organ," written by James Tobin, published online on May 12, 2010. It appears courtesy of the online alumni magazine *Michigan Today* ([www.michigantoday.umich.edu](http://www.michigantoday.umich.edu)).

Scan to read the full article and for a video trailer for our Hill Auditorium documentary film! Download a free QR code reader app on your smart phone, point the camera at the code, and scan to see multimedia content.

## Tu es Petrus (2010)

James MacMillan

Born July 16, 1959 in Kilwinning, Scotland

### SNAPSHOTS OF HISTORY...IN 2010:

- Conservative David Cameron defeats Gordon Brown of the Labour Party and becomes Prime Minister of the United Kingdom
- Colin Firth stars as George VI in *The King's Speech*
- Catastrophic oil spill in the Gulf of Mexico
- Mario Vargas Llosa wins the Nobel Prize for literature
- The National Oceanic and Atmospheric Administration declares 2010 to be one of the hottest years on record

Text and Translation (Matthew 16: 18)

*Tu es Petrus et super hanc petram  
ædificabo ecclesiam meam et portæ  
inferi non prævalebunt adversus eam. Et  
tibi dabo claves regni cælorum.*

You are Peter, and upon this Rock I will build My Church, and the gates of hell shall not overcome it. And I will give you the keys of the kingdom of heaven.

The words with which Jesus Christ chose Peter as His successor and the founder of His Church, as recorded in the

Gospel of St. Matthew, have resonated with composers since the 15th century; some of the best-known settings are by Palestrina, Victoria, and Byrd. In the 19th century, Gabriel Fauré wrote a beautiful motet on this text. Thus Scottish composer James MacMillan, in choosing this famous passage for a very special occasion, followed in the footsteps of many venerable predecessors. The special occasion was none other than the Mass celebrated by Pope Benedict XVI on September 18, 2010 at London's Westminster Cathedral.

Throughout his career, MacMillan has found inspiration both from his Catholic faith and the music in which that faith had found expression through the ages. In this brief work, originally performed as an Introit at the beginning of the Pontifical Mass, MacMillan combined a melismatic vocal style, ultimately originating in Gregorian chant, with a more angular kind of instrumental writing. The work pointedly begins with a descending major seventh, an interval that was emphasized in many different styles of 20th-century music. British composer and choral conductor Paul Spicer has

written on the website of MacMillan's publisher Boosey & Hawkes: "The feel of the music...is of a darker hue — maybe a reflection of the weight of responsibility surrounding the Pontiff, maybe a reflection of the dark secular times in which we live. Who knows?"

### **Toccatà and Fugue in d minor, BWV 565** (before 1708, arr. 1926)

Johann Sebastian Bach

*Born March 21, 1685 in Eisenach, Germany*

*Died July 28, 1750 in Leipzig*

Arr. Leopold Stokowski

*Born April 18, 1882 in London, England*

*Died September 13, 1977 in Nether Wallop,  
Hampshire*

#### **SNAPSHOTS OF HISTORY...IN 1926:**

- First performances of: *Amériques* (Varèse, conducted by Stokowski), *The Miraculous Mandarin* (Bartók), *Sinfonietta* (Janáček), *Symphony No. 1* (Shostakovich)
- First publications of: *The Castle* (Kafka), *Winnie the-Pooh* (A. A. Milne), *The Sun Also Rises* (Hemingway)
- New works of visual art: *Cirque Calder* (Calder), *Yellow Odalisque* (Matisse), *Artist and His Model* (Picasso)
- The famous US Route 66 opens for traffic
- Benito Mussolini turns Italy into a totalitarian state and survives several assassination attempts

Anyone who has ever seen Walt Disney's *Fantasia* is unlikely to ever forget Leopold Stokowski, in the role of the flamboyant maestro, conducting his own arrangement of Bach's *Toccatà and Fugue in d minor*. Stokowski, who was flamboyant enough in real life, wanted to re-create Bach's organ sound making use of the full colors of the modern symphony orchestra. He had played the organ himself as a young man, and brought his early experiences to bear on the orchestration, cultivating a lush late-Romantic sound that accentuated what

one might call Bach's Romantic side.

The d-minor *Toccatà and Fugue* is certainly one of Bach's most extravagant compositions. There was even a time when some experts doubted Bach's authorship, in part because of its highly atypical nature. Most scholars now agree, however, that it is genuine Bach, most likely a product of the composer's early twenties.

The *Toccatà* section astonishes by the abrupt and wholly unpredictable alternation of chords, passagework, and scales. The *Fugue* is one of the least contrapuntal of all of Bach's fugues: the voices have very little independence and function mainly as harmonic parts. There are also *toccatà*-like, virtuosic elements that are otherwise unheard-of in fugues. In another unusual move, the piece ends with a return to the free rhythm of the opening *toccatà*.

This extraordinary piece has always been popular by organists. There have also been several attempts to transcribe it for orchestra, though Stokowski's version, which the conductor first introduced with the Philadelphia Orchestra on February 8, 1926, is the only one to have become universally known. The advent of the "historical" movement in early music performance, which favors original versions and authentic practices, has done little to diminish its universal appeal.

### **Toccatà Festiva for Organ and Orchestra, Op. 36** (1960)

Samuel Barber

*Born March 9, 1910 in West Chester,  
Pennsylvania*

*Died January 23, 1981 in New York,  
New York*

**SNAPSHOTS OF HISTORY...IN 1960:**

- John F. Kennedy is elected President of the U.S.
- Krzysztof Penderecki writes *Threnody for the Victims of Hiroshima*
- Harper Lee's *To Kill a Mockingbird* is published
- Jack Lemmon and Shirley MacLaine star in Billy Wilder's film *The Apartment*
- Don Walsh and Jacques Piccard reach the bottom of the Mariana Trench in the West Pacific, the deepest point in the world's oceans (35,814 feet)

This second toccata, like the one we just heard, involves the organ and boasts a Philadelphia connection. Its story began with a phone call. Mary Curtis Bok Zimbalist, the legendary philanthropist who had founded the Curtis Institute of Music in 1924, rang Eugene Ormandy, the music director of the Philadelphia Orchestra, about three and a half decades later. "Eugene, are you standing?" she reportedly asked the conductor. "Please sit down, I'm giving you that pipe organ you've been longing for." To Ormandy's question, "Do you know how much it will cost?" Mrs. Zimbalist simply replied, "Don't worry about that."

The organ, built by the Aeolian-Skinner Company of Boston (the same company that built Hill Auditorium's Frieze Memorial Organ), ended up costing \$150,000. For its dedication, Mrs. Zimbalist turned to her old friend Samuel Barber, who had been one of the very first students at Curtis, to compose a new work for organ and orchestra. (As Mrs. Zimbalist's daughter-in-law Nellie Bok later recalled, the 14-year-old Barber had been the second person to walk through the newly-opened doors of the Institute.) Barber did not accept a fee for his work, which he completed in the spring of 1960, a few months before the scheduled premiere.

*Toccata festiva*, written to display the wide expressive range of the new instrument, as well as the virtuosity of the Philadelphia Orchestra, is built

around the transformations of a single theme, first introduced by the brass right after a brief introductory flourish. This theme, taken up by the organ as well as various orchestral instruments, sounds in turn fanfare-like, lyrical, playful, and grandiose. Its frequent recurrences unify a piece that otherwise contains great contrasts in tempo, dynamics, and sound color.

There are two extended organ solos, the first a lyrical passage, much of it over a single long-held pedal tone, and the second a cadenza for pedal only. The program book for the first performance notes that this cadenza was written with the cooperation of Barber's friend Thomas Schippers, the eminent conductor who was also an accomplished organist. The cadenza adds a great deal of brilliance to a work that, originally written to celebrate a single joyous occasion, has gone on to earn a permanent place in the organ repertory.

*Program notes by Peter Laki.*

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**Gospel Preludes, Book 4** (excerpt)  
(1979–1984)

William Bolcom

*Born May 26, 1938 in Seattle, Washington*

**SNAPSHOTS OF HISTORY...IN 1984:**

- The Apple Macintosh computer is introduced
- The Chicago White Sox defeat the Milwaukee Brewers 7-6 in the longest game in Major League Baseball history, played in 25 innings totaling eight hours and six minutes
- The Summer Olympic Games are held in Los Angeles, California
- US President Ronald Reagan is reelected for his second term, carrying 49 of 50 states in electoral votes
- Leonard Bernstein conducts the Vienna Philharmonic in two performances at Hill Auditorium; the Takács Quartet makes its UMS debut at Rackham Auditorium two weeks later

"Free Fantasia on 'O Zion, Haste' and 'How Firm a Foundation'" is the last of William Bolcom's 12 *Gospel Preludes* (1979–1984). Fragments of the hymn "O Zion, Haste" rise from an atonal haze, then give way to a rousing gospel setting of "How Firm a Foundation." This is one of over 75 new works for organ commissioned by Marilyn Mason, who is professor of organ, university organist, and co-chair of the organ department at the University of Michigan. William Bolcom writes, "This past century has seen an enormous growth in challenging new organ music, and one of the very, very most influential virtuosi and proponents of new organ music alive is Marilyn Mason. She has encouraged so much new music from so many composers, and I especially thank her for her extensive performances and insightful teaching of my own music. She has commissioned several of my most important organ works and has always championed them, and this is precious to a composer."

*Program note by James Kibbie.*

### **Symphony No. 3 in C Major** ("Symphony-Poem") (1947)

Aram Khachaturian

*Born June 6, 1903 in Tiflis, Russian Empire  
(now Tbilisi, Georgia)*

*Died May 1, 1978 in Moscow*

#### **SNAPSHOTS OF HISTORY...IN 1947:**

- Major famine in the Soviet Union
- The Cold War begins
- India becomes independent from Great Britain and is partitioned into the republics of India and Pakistan
- Tennessee Williams's *A Streetcar Named Desire* opens on Broadway
- Samuel Barber writes *Knoxville: Summer of 1915*

In revisiting music written for an anniversary of the Bolshevik revolution

20 years after the demise of the Soviet Union, we must attempt what contemporaries were never able, nor indeed allowed, to do, namely dissociate this music from its original political context. Music written to express Communist ideology as mandated by the Party is suddenly being contemplated on its own, and it is certainly a sign of artistic greatness if the composition can hold its own under the new circumstances.

Aram Khachaturian occupied a very special place among Soviet composers. An Armenian born in Georgia, he was, in the eyes of the establishment, living proof for the viability of new music, accessible to the masses and based on the rich ethnic traditions of the multinational USSR. A late bloomer who didn't start his musical studies until he arrived in Moscow at the age of 18, he was entirely a product of the Soviet educational system and, thanks to his uncommon gifts, quickly rose to prominence with works like his engaging Violin Concerto and the irresistible ballet *Gayaneh*, which contains the famous "Sabre Dance." By 1945, he could be photographed next to Prokofiev and Shostakovich as a member of the great triumvirate of Soviet Music.

It was not surprising that he should have been commissioned to write a big piece to honor the 30th anniversary of the Great October Socialist Revolution, as the Bolshevik coup was officially called. Yet as British musicologist David Nice has written: "Khachaturian may have described his Third Symphony, subtitled *Symphony-Poem*, as an 'apotheosis of joy and confidence in the future, a hymn to labor,' but in its own, deliberately bludgeoning way, it continually undermines that sense of confidence as surely as the terrifying finale of Prokofiev's Sixth Symphony (both works received their Moscow

premieres at the same concert on December 25, 1947)."

The ambivalence of the work must not have been lost on the Soviet authorities, for barely six weeks after the premiere, on February 10, 1948, the Central Committee of the Soviet Communist Party issued a resolution denouncing Khachaturian, along with Prokofiev, Shostakovich, and others, for "formalist" tendencies present in their music. This was a devastatingly brutal attack from which only Shostakovich ever managed to recover. Prokofiev died five years later, a broken man, and Khachaturian retreated into writing little but film scores and incidental music for plays during the last 30 years of his life (his second ballet, *Spartacus*, was his only important work from this long period).

In a sense, the *Symphony-Poem* reenacts the classic darkness-to-light scenario, where the ambivalent opening, with its unsettling bitonal harmonies,

soon gives way to a broad lyrical melody and finally to the apotheosis, mentioned in the composer's remarks quoted above. The Great Hall of the Tchaikovsky Conservatory in Moscow boasts a magnificent organ by the great French organ builder Aristide Cavallé-Coll from the year 1899, an instrument of which Khachaturian made spectacular use in the piece. In addition, the score requires an astounding 15 extra trumpets, placed on a special platform. The composer clearly didn't hold anything back here; he took his mandate to express the officially-mandated optimism extremely seriously. It was that seriousness and honesty that led him to make some moves that were risky in 1947, but it is thanks to those same moves that the work stands today as a remarkable musical monument of its time.

*Program note by Peter Laki.*

## ARTISTS

Internationally acclaimed American conductor **LEONARD SLATKIN** began his tenure as Music Director of the Detroit Symphony Orchestra (DSO) in September 2008. In addition to his post at the DSO, he serves as Music Director of the Orchestre National de Lyon (ONL), France, an appointment which began in August 2011. He is also Principal Guest Conductor of the Pittsburgh Symphony Orchestra, a post that began in the Fall 2008, and is the author of a new book entitled *Conducting Business*.

Photo: Donald Dietz/DSO



Following a 17-year appointment as Music Director of the St. Louis Symphony Orchestra, Maestro Slatkin became Music Director of the National Symphony Orchestra in Washington, DC in 1996. Other positions in the US have included Principal Guest Conductor of the Minnesota Orchestra, where he founded their Sommerfest; first Music Director of the Cleveland Orchestra's summer series at the Blossom Music Festival, an appointment he held for nine years; Principal Guest Conductor of the Los Angeles Philharmonic Orchestra at the Hollywood Bowl for three seasons; and additional positions with the New Orleans Philharmonic and the Nashville Symphony Orchestra. In Great Britain, he served as Principal Guest Conductor



of both the Philharmonia Orchestra of London and the Royal Philharmonic, and was also Chief Conductor of the BBC Symphony Orchestra.

Leonard Slatkin's more than 100 recordings have been recognized with seven Grammy Awards and 64 nominations. He has recorded with the symphony orchestras of Detroit, St. Louis, Nashville, and Chicago, as well as the New York Philharmonic, the Minnesota Orchestra, the National Symphony Orchestra, and all of the major London orchestras, as well as those in Munich, Paris, Lyon, Prague, Stockholm, and Berlin.

Throughout his career, Maestro Slatkin has demonstrated a continuing commitment to arts education and to reaching diverse audiences. He was the founder, and for nine seasons director, of the National Conducting Institute, an advanced career development program for rising conductors. Maestro Slatkin also founded the St. Louis Symphony Youth Orchestra, and he continues to work with student orchestras throughout the world.

Born in Los Angeles to a distinguished musical family, his parents were the conductor-violinist Felix Slatkin and cellist Eleanor Aller, founding members of the famed Hollywood String Quartet. Maestro Slatkin began his musical studies on the violin and studied conducting with his father, followed by Walter Susskind at Aspen and Jean Morel at The Juilliard School. He is the proud parent of a son, Daniel, who attends the University of Southern California. He is married to composer Cindy McTee, and they reside in Bloomfield Hills, Michigan.

The internationally acclaimed **DETROIT SYMPHONY ORCHESTRA** (DSO), the fourth-oldest symphony orchestra in the US, is known for trailblazing performances, visionary maestros, collaborations with the world's foremost musical artists, and an unwavering commitment to Detroit. Esteemed conductor Leonard Slatkin, called "America's Music Director" by the *Los Angeles Times*, became the 12th Music Director of the DSO during the 2008–09 season. The DSO offers a performance schedule that includes Classical, Pops, Jazz, Young People's, and Neighborhood concerts and festivals. The DSO makes its home in historic Orchestra Hall, one of America's most acoustically perfect concert halls, and actively pursues a mission to impact and serve the community through music. For more information, please visit [www.dso.org](http://www.dso.org).

**PETER RICHARD CONTE** is Grand Court Organist of the Wanamaker Organ in Macy's, Center City, Philadelphia. He was appointed Grand Court Organist in 1989, and is the fourth person to hold that title since 1911.

Mr. Conte is highly regarded as a skillful performer and arranger of organ transcriptions. He has been featured several times on National Public Radio and on ABC television's *Good Morning America* and *World News Tonight*. He performs extensively throughout the



US and Canada and was a featured artist at the American Guild of Organists' National Convention in 2002, and at the International Organ

Festival in Aosta, Italy, in September 2004. He has performed with the

Philadelphia Orchestra, Peter Nero and the Philly Pops, and with the Pacific, Delaware, and Allentown symphonies. In September 2008, he was soloist for an historic collaboration of the Philadelphia Orchestra and the Wanamaker Organ, performing Jongen's *Symphonie Concertante* in the Wanamaker Grand Court.

Mr. Conte also serves as choirmaster and organist of St. Clement's Church, Philadelphia, where he directs a 16-voice professional choir in music of the Anglo-Catholic tradition. The choir has recorded several internationally-acclaimed CDs on the Dorian label.

Peter Richard Conte is an associate of the American Guild of Organists, and has presented Guild workshops on transcriptions and improvisation. He is the 2008 recipient of the Distinguished Alumni Award from the Indiana University School of Music in Bloomington. His numerous recordings appear on the Gothic, Dorian, and JAV labels.

One of America's leading concert organists, **DAVID HIGGS** is also chair of the organ department at the Eastman School of Music. He performs extensively throughout the



Photo: Stephen Kennedy

US and abroad, and has inaugurated many important new instruments including St. Stephen's Cathedral, Vienna; the Meyerson Symphony Center, Dallas; St. Albans Cathedral, England; St. Canice's Cathedral, Kilkenny, Ireland; and the Church of St. Ignatius Loyola in New York City. His performances with numerous ensembles have included the Chamber Music Society of Lincoln Center, the

Orpheus Ensemble, Chanticleer, and the Empire Brass. Since his 1987 debut with the San Francisco Symphony, he has played many Christmas concerts to capacity audiences at San Francisco's Davies Symphony Hall, and in recent years, he has continued this tradition at the Walt Disney Concert Hall in Los Angeles.

Mr. Higgs performs, teaches, and adjudicates at festivals and competitions throughout the world, including the International Organ Festivals and Competitions of Bremen, Germany; the Leipzig Bach Competition, Germany; Calgary, Canada; Dublin, Ireland; Odense, Denmark; Redlands and San Anselmo, California; and the Gilmore International Keyboard Festival. In England he has appeared several times at the Oundle International Festival and Organ Academy, the St. Albans International Festival and Competition, and the Cambridge Summer Festival. He has recorded for Delos International, Pro Organo, Arsis, Loft, and Gothic records.

**JAMES KIBBIE** is professor of organ at the University of Michigan.

He also maintains a full schedule of concert, recording, and festival engagements throughout North America and Europe, including appearances at the Cathedral of Notre Dame in Paris, Royal Festival Hall in London, Dvořák Hall in Prague, and Lincoln Center in New York.



Photo: Lin Jones

During his month-long concert tour of the Soviet Union in 1991, *Pravda* hailed him as "a marvelous organist, a brilliant interpreter." A frequent jury member of international organ competitions, he has himself been awarded the Grand

Prix d'Interprétation at the prestigious International Organ Competition of Chartres, France, and is also the only American to have won the International Organ Competition of the Prague Spring Festival in the former Czechoslovakia.

Mr. Kibbie's performances have been broadcast on radio and television in the US, Canada, and Europe. His recordings in North America and Europe include discs of music by Bach, Alain, Tournemire, Sowande, Morrison, and contemporary Czech composers, as well as the CD *Merrily on Hill*, performed on the Frieze Memorial Organ in Hill Auditorium. His recent recordings of the complete Bach works on historic baroque organs in Germany have been welcomed with enthusiastic critical and audience

acclaim. Thanks to generous support from Dr. Barbara Furin Sloat in honor of J. Barry Sloat, the University of Michigan is offering Mr. Kibbie's recordings of all 270 Bach works as free internet downloads at [www.blockmrecords.org/bach](http://www.blockmrecords.org/bach).

Mr. Kibbie's students perform frequently in concerts, competitions, and workshops in the US and abroad. His former students hold key positions in college teaching and church music nationally. Among the honors he has received, Mr. Kibbie is particularly proud of the James Kibbie Scholarship, endowed in perpetuity by the University of Michigan to support students majoring in organ performance and church music.

**For biographies of Jerry Blackstone and the UMS Choral Union, please refer to pages 13 and 17, respectively, in this program book.**

**For a complete roster of the UMS Choral Union, please refer to pages 20-21.**



## UMS ARCHIVES

This evening's performance marks the Detroit Symphony Orchestra's 81st performance under UMS auspices following its UMS debut in November 1919 at Hill Auditorium. The DSO last appeared at UMS in March 2008, in a performance of Bach's *St. Matthew Passion* conducted by Jerry Blackstone with the UMS Choral Union and vocal soloists.

Maestro Leonard Slatkin makes his fourth UMS appearance this evening. Maestro Slatkin made his UMS debut in April 1989 with the St. Louis Symphony at Hill Auditorium, and most recently appeared under UMS auspices at Hill Auditorium in April 2004 conducting William Bolcom's *Songs of Innocence and of Experience* with the UMS Choral Union and U-M School of Music, Theatre & Dance choral ensembles and orchestras. The recording of this performance won four Grammy Awards.

Tonight marks the UMS Choral Union's 422nd UMS appearance, following its most recent performances of Handel's *Messiah* in December 2012, conducted by Jerry Blackstone with the Ann Arbor Symphony Orchestra and soloists.

UMS welcomes organists Peter Richard Conte, David Higgs, and James Kibbie, who make their UMS debuts tonight.

## DETROIT SYMPHONY ORCHESTRA

Leonard Slatkin, *Music Director*

*Music Directorship endowed by the Kresge Foundation*

Terence Blanchard, *Fred A. and Barbara M. Erb Jazz Creative Director Chair*

Neeme Järvi, *Music Director Emeritus*

## FIRST VIOLINS

Yoonshin Song, *Concertmaster*

*Katherine Tuck Chair*

Kimberly A. Kaloyanides Kennedy,

*Associate Concertmaster*

*Alan and Marianne Schwartz and Jean*

*Shapero (Shapero Foundation) Chair*

Hai-Xin Wu, *Assistant Concertmaster*

*Walker L. Cisler/Detroit Edison*

*Foundation Chair*

Beatriz Budinszky\*

Marguerite Deslippe\*

Elias Friedenzohn\*

Laurie Landers Goldman\*

Eun Park\*

Adrienne Rönmark\*

Laura Soto\*

Greg Staples\*

## SECOND VIOLINS

Adam Stepniewski, *Acting Principal*

*The Devereaux Family Chair*

Ron Fischer\*

Rachel Harding Klaus\*

Sheryl Hwangbo\*

Hong-Yi Mo\*

Robert Murphy\*

Bruce Smith\*

Joseph Striplin\*

Marian Tanau\*

Jing Zhang

Alvin Score

## VIOLAS

Alexander Mishnaevski+

*Julie and Ed Levy, Jr. Chair*

James Van Valkenburg++

Caroline Coade

Hang Su

Glenn Mellow§

Shanda Lowery-Sachs

Hart Hollman

Han Zheng

Catherine Compton

## VIOLONCELLOS

Robert deMaine+

*James C. Gordon Chair*

*Dorothy and Herbert Graebner Chair*

Robert Bergman\*

*Victor and Gale Girolami Cello Chair*

David LeDoux\*

Peter McCaffrey\*

Haden McKay\*

Úna O'Riordan\*

Paul Wingert\*

## BASSES

Stephen Molina, *Acting Principal*

*Van Dusen Family Chair*

Linton Bodwin

Stephen Edwards

Larry Hutchinson

Craig Rifel

Maxim Janowsky

Alexander Hanna^+

## HARP

Patricia Masri-Fletcher+

*Winifred E. Polk Chair*

## FLUTES

David Buck+

*Women's Association for the DSO Chair*

Sharon Sparrow

Jeffery Zook

## PICCOLO

Jeffery Zook

## OBOES

Donald Baker+

*Jack A. and Aviva Robinson Chair*

Shelley Heron

*Maggie Miller Chair*

Brian Ventura++

Monica Fosnaugh

## ENGLISH HORN

Monica Fosnaugh

**CLARINETS**

Theodore Oien+  
*Robert B. Semple Chair*  
 PVS Chemicals, Inc./ Jim and Ann  
 Nicholson Chair  
 Laurence Liberson++  
 Shannon Orme

**E-FLAT CLARINET**

Laurence Liberson

**BASS CLARINET**

Shannon Orme  
*Barbara Frankel and Ronald Michalak  
 Chair*

**BASSOONS**

Robert Williams+  
*John and Marlene Boll Chair*  
 Victoria King  
 Michael Ke Ma++  
 Marcus Schoon  
 Garrett McQueen§

**CONTRABASSOON**

Marcus Schoon

**FRENCH HORNS**

Karl Pituch+  
 Bryan Kennedy  
 Corbin Wagner  
 Johanna Yarbrough  
 David Everson++  
 Mark Abbott

**TRUMPETS**

Stephen Anderson, *Acting Principal*  
*Lee and Floy Barthel Chair*  
 Kevin Good  
 William Lucas

**TROMBONES**

Kenneth Thompkins+  
 Nathaniel Gurin++  
 Randall Hawes

**BASS TROMBONE**

Randall Hawes

**TUBA**

Dennis Nulty+

**TIMPANI**

Brian Flescher ``#, *Acting Principal*

**PERCUSSION**

Joseph Becker+  
*Ruth Roby and Alfred R. Glancy III Chair*  
*William Cody Knicely Chair*

**LIBRARIANS**

Robert Stiles+  
 Ethan Allen

**PERSONNEL**

Stephen Molina, *Orchestra Personnel  
 Manager*  
 Heather Hart Rochon, *Assistant Orchestra  
 Personnel Manager*

**ASSISTANT CONDUCTOR**

Teddy Abrams

**STAGE PERSONNEL**

Frank Bonucci, *Stage Manager*  
 Steve Kemp, *Department Head*  
 Matthew Pons, *Department Head*  
 Michael Sarkissian, *Department Head*

+ Principal

++ Assistant Principal

``# Substitute musician, Acting Principal

^ Extended Leave

\* These members may voluntarily revolve seating  
 within the section on a regular basis.

- On Sabbatical

§ African-American Orchestra Fellow

**KHACHATURIAN SYMPHONY TRUMPET CHOIR**

Matt Anderson  
 Alex Carter  
 Jeff Garcia  
 Andrew Gilliam  
 Paula Guro

Bryan Jarvis  
 David Jenvey  
 Chris O'Brien  
 TJ Perry  
 Bryce Schmidt

Corey Smith  
 Chad Snider  
 Peter Stammer  
 Stephanie Tuck  
 Spencer Wallin



SAN FRANCISCO  
SYMPHONY

MICHAEL TILSON THOMAS • MUSIC DIRECTOR

# AMERICAN MAVERICKS

**HENRY COWELL**

*Synchrony*

Piano Concerto

**LOU HARRISON**

Concerto for Organ with Percussion Orchestra

**EDGARD VARÈSE**

*Amériques*

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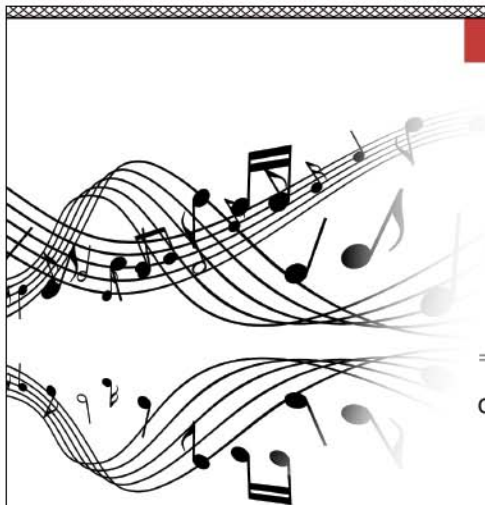
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As of July 1, 2011, the smoking of tobacco is not permitted on the grounds of the University of Michigan, including the exteriors of U-M theaters and concert halls. Smoking is allowed on sidewalks adjacent to public roads.

### TICKET EXCHANGES

Subscribers may exchange tickets free of charge up until 48 hours prior to the performance. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee up until 48 hours prior to the performance. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may send your torn tickets to us by mail, fax a photocopy of them to 734.647.1171, or email a scanned copy to [umstix@umich.edu](mailto:umstix@umich.edu). Lost or misplaced tickets cannot be exchanged.

We will accept ticket exchanges within 48 hours of the performance for a \$10 per ticket exchange fee (applies to both subscribers and single ticket buyers). Tickets must be exchanged at least one hour before the published performance time. Tickets received less than one hour before the performance will be returned as a donation.

### CHILDREN/FAMILIES

Children of all ages are welcome to attend UMS Family Performances. Children under the age of three will not be admitted to regular, full-length UMS performances. All children must be able to sit quietly in their own seats throughout the performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. UMS has posted age recommendations for most performances at [www.ums.org](http://www.ums.org). Please use discretion in choosing to bring a child. Remember, everyone must have a ticket regardless of age.

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# GETTING INVOLVED.

For more detailed information on how to get involved with UMS, please visit [www.ums.org/volunteer](http://www.ums.org/volunteer).

## STUDENT WORK-STUDY/INTERNSHIP PROGRAM

Internships with UMS provide valuable experiences in all areas of arts management, including performing arts production, education, administration, ticket sales, programming, development, and marketing. For more information about available positions and how to apply, please visit [www.ums.org/jobs](http://www.ums.org/jobs).

## UMS STUDENT COMMITTEE

The UMS Student Committee is an official U-M student organization dedicated to keeping the campus community connected to the performing arts. For more information on how to join, please email [umsscboard@umich.edu](mailto:umsscboard@umich.edu).

## USHERING

Usher orientation sessions are held twice annually for new and returning ushers. You must attend an orientation to be eligible for ushering. Information about upcoming sessions is available at [www.ums.org/ushers](http://www.ums.org/ushers) as sessions are scheduled. For more information, contact Kate Gorman at 734.615.9398 or [fohums@umich.edu](mailto:fohums@umich.edu).

## UMS CHORAL UNION

Open to singers of all ages, the 170-voice UMS Choral Union performs choral music of every genre in presentations throughout the region. Participation in the UMS Choral Union is open to all by audition. Auditions are held in the spring and the fall of each year. To learn more, please contact Kathy Operhall at [kio@umich.edu](mailto:kio@umich.edu) or 734.763.8997.

## UMS ADVISORY COMMITTEE

If you are passionate about arts advocacy, are looking for ways to spend time volunteering, and have a desire to connect with our organization on a deeper level, the UMS Advisory Committee may be a great match for you. To learn more, please contact Cindy Straub at [cstraub@umich.edu](mailto:cstraub@umich.edu) or 734.647.8009.

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