



# Budapest Festival Orchestra

**Iván Fischer**

*Conductor*

Richard Goode / *Piano*

Laura Aikin / *Soprano*

Kelley O'Connor / *Mezzo-Soprano*

Robert Dean Smith / *Tenor*

Matthew Rose / *Bass*

UMS Choral Union

Scott Hanoian / *Music Director*

Friday Evening, February 10, 2017 at 8:00

Hill Auditorium

Ann Arbor

38th Performance of the 138th Annual Season  
138th Annual Choral Union Series

Tonight's supporting sponsors are the Karl V. Hauser and Ilene H. Forsyth Choral Union Endowment Fund, Sesi Motors, and Jim Toy, in honor of Regent Laurence B. Deitch.

As Regent Deitch concluded his 24 years of service as a U-M Regent in December, Jim Toy, longtime UMS concertgoer and founder of U-M's Spectrum Center, wished to honor the outstanding service of Regent Deitch and his advocacy for the human and civil rights of all people with a gift that will support a UMS performance both this season and next.

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

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

The Budapest Festival Orchestra and Richard Goode appear by arrangement with Frank Solomon Associates and International Arts Foundation, Inc.

Richard Goode records for Nonesuch.

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

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

## PROGRAM

*Ludwig van Beethoven*

### **Symphony No. 1 in C Major, Op. 21**

Adagio molto — Allegro con brio

Andante cantabile con moto

Menuetto: Allegro molto e vivace

Finale: Adagio — Allegro molto e vivace

*Beethoven*

### **Piano Concerto No. 4 in G Major, Op. 58**

Allegro moderato

Andante con moto

Rondo: Vivace

Mr. Goode

## **Intermission**

*Beethoven*

### **Symphony No. 9 in d minor, Op. 125**

Allegro ma non troppo, un poco maestoso

Scherzo: Molto vivace — Presto

Adagio molto e cantabile

Presto — Allegro molto assai (Alla marcia) — Andante maestoso — Allegro energico, sempre ben marcato

Ms. Aikin, Ms. O'Connor, Mr. Smith, Mr. Rose, UMS Choral Union

## SYMPHONY NO. 1 IN C MAJOR, OP. 21 (1800)

Ludwig van Beethoven

*Born December 16, 1770 in Bonn, Germany*

*Died March 26, 1827 in Vienna*

UMS premiere: Philadelphia Orchestra conducted by Saul Caston; May 1936 in Hill Auditorium.

### **Snapshots of History...In 1800:**

- The US Library of Congress is founded in Washington, DC
- Christmas Day first becomes a public holiday on an international scale
- President John Adams becomes the first US President to live in the Executive Mansion (later renamed the White House)

The energy with which the 22-year-old Beethoven threw himself into Viennese music life is truly astounding. As he was leaving his native Bonn for Vienna in 1792, one of his patrons, Count Waldstein inscribed the following in the young man's book of souvenirs: "With the help of assiduous labor you shall receive Mozart's spirit from Haydn's hands." Thus, Waldstein became the first person to mention Haydn, Mozart, and Beethoven in the same breath. The prophecy came true: Beethoven soon became the most talked-about musician in the imperial capital, equally famous as a composer and a pianist, courted by the aristocracy and admired by the public.

Beethoven's first 20 opus numbers, published between 1795 and 1801, cover just about every current genre of instrumental music: two piano concertos; sonatas for solo piano, for violin and piano, for cello and piano; string trios, piano trios, string quartets, quintets, as well as the *Septet in E-flat* which became the most popular of all his works. There

was one significant lacuna in this list, however, and Beethoven began to fill it simultaneously with his work on the *Septet*: he couldn't fully be an heir of Haydn and Mozart until he wrote a symphony.

There is certainly plenty of Haydn and Mozart in Beethoven's first symphony, finished a few months after his 29th birthday. But the young composer's originality is evident from every bar of the music. Beethoven clearly took over where Haydn and Mozart had left off; and if he remained within the Classical symphonic framework established by his elders (something he would never do again in a symphony), he spoke the inherited language in such an individual way that no contemporary could fail to notice the arrival of a major new voice on the musical scene.

The First Symphony was introduced at the Court Theatre on April 2, 1800. The program was made up entirely of works by Haydn, Mozart, and Beethoven; this was the first time the composers now known as the three Viennese classics appeared together on a concert bill.

Right at the beginning of his symphony, the indomitable young man made a gesture that has been cited ever since as a sign of artistic independence. The very first chord of the symphony is one that, instead of establishing the home key as one would expect, immediately destabilizes it and leads away from it. This surprising opening gambit sets the stage for a brilliant movement filled with many more musical surprises.

The second movement, in a gently rocking 3/8 time, uses melodic imitation and other contrapuntal techniques to build up its texture from unaccompanied violins to tutti. Haydn and Mozart left out the trumpets and kettledrums from most of their slow movements. Beethoven chose to retain them, but asked them something they were not often required to do, namely play softly. The *pianissimo* notes of the trumpets and timpani add an element of mystery.

The third movement is called "Menuetto," but its character is more that of a scherzo; in other words, it is not a dance but one of those witty, humorous fast movements that originated with Haydn but had acquired a special significance for Beethoven since his earliest Viennese works. Beethoven liked to base his scherzos on single musical gestures, often consisting of only two or three notes; the treatment of these gestures was full of surprises, sudden key changes, offbeat accents, and other unexpected events. This delightful movement is no exception. Scherzos also have contrasting sections called trios (as do minuets). The trio of Beethoven's First Symphony is distinguished

by its almost total lack of harmonic movement; this stasis contrasts with the hectic pace of the main section.

The last movement starts with another delicious Beethovenian joke. The theme of the movement, which starts with a fast upward scale, is born gradually before our eyes (or ears), as the notes of the scale are piled up, one by one, in a solemn "Adagio" tempo. Once the top note of the scale is reached, the tempo becomes "Allegro molto e vivace," and there is never a moment of rest until the end.

## PIANO CONCERTO NO. 4 IN G MAJOR, OP. 58 (1805–06)

Beethoven

UMS premiere: Chicago Symphony Orchestra and pianist Wilhelm Backhaus conducted by Frederick Stock; May 1922 in Hill Auditorium.

### Snapshots of History...In 1806:

- The British occupy the Cape of Good Hope
- The Lewis and Clark Expedition reaches St. Louis, Missouri, ending a successful exploration of the Louisiana Territory and the Pacific Northwest
- Noah Webster publishes his first American English dictionary

The first three Beethoven concertos represent a gradual line of evolution, gradually moving away from the Mozartian models and culminating in No. 5, the magnificent “Emperor” *Concerto in E-flat Major*. No. 4 seems to fall outside that line. It is every bit as revolutionary as the “Emperor,” which it preceded by three years; yet its tone is characterized by a unique mixture of cheerfulness and lyricism with occasional touches of mystery. The first movement is gentle yet extremely powerful. The finale is playful and witty yet has its dream-like moments. And in between, there is an “Andante con moto” that doesn’t resemble anything Beethoven ever wrote before or after the Fourth Concerto.

The first surprise occurs in the very first measure of the concerto. The usual orchestral introduction is preceded by a piano solo consisting of a few simple chords played almost as if in a dream. The orchestra enters in a different key, eventually finding its way back to G Major. From here on, the succession of themes follows the established conventions, but there are many irregularities in the tonal plan and its harmonic elaboration. One of

the many unexpected modulations in the movement leads to an expressive melody played *pianissimo* in the highest register of the instrument. It makes use of notes that had only recently been added to the keyboard; it is interesting to observe that Beethoven contrasted the extremely high range of the melody with a left-hand accompaniment that is extremely low. The effect is magical.

The second-movement “Andante con moto” is an impassioned dialog between the piano and the strings that seems to cry out for a programmatic explanation. In 1985, musicologist Owen Jander interpreted the movement as “Orpheus in Hades,” with Orpheus pleading with the Furies of the Underworld for the life of his wife, Eurydice. Having won Eurydice back, Orpheus broke his vow not to look at her during their way home and lost her forever.

Jander supported his claims by some biographical evidence. An acquaintance of Beethoven’s, composer Friedrich August Kanne, was working on an opera based on the Orpheus myth around the time Beethoven composed his concerto.

Kanne, who wrote both the libretto and the score of his opera, included a passage where Orpheus and the chorus of the Furies alternate in one-line speeches very much in the manner of Beethoven's piano-string dialog. He also represented the final tragedy in ways that, as Jander demonstrated, are comparable with the truly extraordinary effects in the second half of Beethoven's movement.

Beethoven used some special pianistic devices here that, like the high tessitura in the first movement, were first made possible by the new instrument for which the concerto was conceived. He instructed the pianist to play the entire second movement with the *una corda* pedal, that is, activating only one of the three strings available for each tone. Unlike modern pianos, the fortepiano of Beethoven's time was able to produce a noticeable shift from one to two and three strings, and this shift greatly enhances the dramatic effect of the movement.

In a gesture Beethoven was particularly fond of, the third-movement "Rondo" starts in the "wrong" key: for several measures, C Major is suggested before the "correct" G Major is established in a clearly audible tonal "switch." The cheerful mood of the movement is occasionally tempered by more serious moments, but the ending, culminating in a vigorous *presto*, is one of the happiest Beethoven ever wrote.

Like the first movement, the third makes room for a cadenza. Beethoven noted in the score: "The cadenza should be short." In 1809, he wrote down an example of what he had in mind, perhaps at the request of his pupil, Archduke Rudolph, to whom the concerto was dedicated.

## SYMPHONY NO. 9 IN D MINOR, OP. 125 (“CHORAL”) (1824)

Beethoven

UMS premiere: Chicago Symphony Orchestra with the UMS Choral Union, soprano Jeanette Vreeland, mezzo-soprano Coe Glade, tenor Arthur Hackett, and bass Theodore Webb, conducted by Frederick Stock; May 1934 in Hill Auditorium.

### Snapshots of History...In 1824:

- The first American fraternity, Chi Phi, is founded at Princeton University
- The last surviving French general of the Revolutionary War, the Marquis de Lafayette, makes a tour of the 24 states in the US and is received by the populace with a hero's welcome
- Australia is officially adopted as the name of the country once known as New Holland

With the Ninth, Beethoven created more than a symphony. Almost as soon as it was written, the Ninth became an icon of Western culture for at least two important reasons. Its message affirms the triumph of joy over adversity like no other piece of music has ever done. Its revolutionary form, its unprecedented size and complexity and, above all, the introduction of the human voice in a symphony, changed the history of music forever. The work's import and the means by which it is expressed are both unique: each explains and justifies the other.

Everything in Beethoven's career seems to have prepared the way for this exceptional composition. It is the culmination of the so-called "heroic style," known from *Symphonies No. 3* and *5*, among others. But it is also the endpoint of a series of choral works with all-embracing, cathartic, and solemn endings. The series began in 1790 with two cantatas on the death of Emperor Joseph II and the inauguration of Leopold II, respectively; the

concluding chorus of the latter begins with the words *Stürzt nieder, Millionen* (Fall to your knees, ye millions) — a close paraphrase of Schiller's "Ode to Joy," the text Beethoven used in the final movement of the Ninth. The *Choral Fantasy* is certainly the most direct precursor of the "Choral" Symphony, but let it also be remembered that Beethoven's only opera, *Fidelio*, contains another quote from Schiller's poem in its final scene: *Wer ein holdes Weib errungen...* (A man who has found a gracious wife...).

The poem had preoccupied Beethoven since at least 1792: in that year, an acquaintance of the composer's informed Schiller's sister that:

*A young man...whose talents are universally praised...proposes...to compose Schiller's Freude, and indeed strophe by strophe. I expect something perfect for as far as I know him he is wholly devoted to the great and the sublime.*

(continued on page 11)



# AN ODE TO MAGICAL THINKING

by Doyle Armbrust

Maybe we need to try something else. Something drastic.

Since the presidential election, I don't know how it is over in your silo, but in my silo I can't seem to drown out all the partisan squabbling bleeding in from outside. Netflix bingeing has lost its opioid effect and dinner with friends seems to inevitably funnel toward one topic. Engaging isn't working and disengaging isn't, either. It might take a miracle for us to step out of our respective trenches.

Hang on to that thought for a second.

My two-year-old can sing the "Ode to Joy." I mean, he's not all, "*Freude, schöner Götterfunken...*" or anything, but he's solid on the melody because Beethoven, at the apex of his genius, throws down a fully scalar melody to deliver perhaps his most poignant message to his generation (in Europe, anyway) and to all future generations (of the classical persuasion, anyway). *And* because there's an incredible Muppets sketch of Beaker multi-tracking the tune before characteristically electrocuting himself.



What is that message? It certainly can't be reduced to "Come on, let's all get happy." Joy, says Beethoven...er, Friedrich Schiller... "Your magics join again what custom strictly divided."

These flags, these gods, these bumper stickers — their divisiveness dissolves at the arrival of this splendid Daughter of Elysium (a.k.a. Joy). And then the clincher:

*Every man becomes a brother, where thy gentle wings abide.*

Let that sink in for a moment. Consider the cable news pundit that makes you want to Clorox your ears when you hear them sermonize. Then consider a world in which you greet each other like one of those dog-seeing-its-enlisted-owner-after-a-tour-of-duty videos. It sounds absurd, but what, other than something radical, do we have left to try at this point?

Having waited a full three movements before introducing the chorus, Beethoven dishes us a snippet of each before the bass soloist admonishes, "O friends, not these sounds..." The creation of life from the primordial ooze that is the "Allegro ma non troppo," the haymaker of the "Molto vivace," and the soothing allure of the "Adagio molto e cantabile" are not enough. If we're going to stop screaming at each other, stop twitching for our holsters — in the composer's Vienna or in our own republic — it's going to take "songs full of joy." Beethoven is even going to do a Jefferson Bible number on Schiller's poem, cutting out politically-charged lines like "Safety from the tyrant's power" to make sure we don't get distracted by politics from the humanist utopia he's pitching.

It's aspirational, for sure, but not so naïve, it turns out. In his stirring

documentary, *Following the Ninth*, filmmaker Kerry Candaele traces the symphony's reverberations in situations far more desperate than ours. In Chile, General Pinochet locks up and tortures political dissidents — in this case, socialists whose elected government he had overthrown in a military coup — and how did wives and partners of these captives respond? By singing the "Ode to Joy" at the prison walls, infiltrating a dark despair with hope. Or what about the standoff at Tiananmen Square? There, the "An die Freude" was pumped like a pirate radio signal through loudspeakers to revitalize protesters in an impossible stalemate.

Beethoven's score did not, of course, resolve these conflicts. What it achieved was to reveal hope where hope seemed inconceivable.

If sentient in 1989, your memories of the takedown of the Berlin Wall may revolve around David Hasselhoff singing at the Brandenburg Gate,



sporting a particularly unfortunate scarf. You may also recall, though, a rousing performance of the Ninth by Leonard Bernstein in which the conductor would make the provocative switcheroo of "Freiheit" (freedom) for the original "Freude" (joy). It was the Cold War, so perhaps allowances must be made, but the visual of a city — literally split by polarized political ideologies — reclaiming its

brotherhood is no less powerful for it.

Now back to our shores. There was a fair amount of talk about "walls" in the recent election season, but the one that actually materialized is the one currently carving us up into teams for the world's least amusing game of dodge ball. We can't seem to count on mutual respect or zesty, fact-based debate any longer. It's time for something unusual, absurd even. Something that will make you look over at that gentleman in the row in front of you, the one taking five full minutes to unwrap his butterscotch candy, and think affectionately, "My brother." It's going to take a leap of faith, and it's going to require a killer soundtrack.

Maybe you're here tonight because you read something in the *New Yorker* about the Budapest Festival Orchestra sounding pretty phenomenal with Richard Goode on the keys. Maybe Beethoven is your jam. Maybe your date is, like, the LeBron James of planning a night out. Whatever the case, since this is probably not your first time experiencing the Ninth Symphony, may I suggest that tonight, you consider this piece beyond its entertainment value.

What if we choose to buy into Beethoven's magical thinking — that there is a joy so profound that it might just bring us back together? You know, in the spirit of trying something drastic.

*Doyle Armbrust is a Chicago-based violist and member of the Spektral Quartet and Ensemble Dal Niente. He is a contributing writer for WQXR's Q2 Music, Crain's Chicago Business, Chicago Magazine, Chicago Tribune, and formerly, Time Out Chicago.*

Thus, all musical and literary roads converge in the Ninth Symphony. In a way, Beethoven was getting ready to write this work all his life. The actual compositional work took about a year and a half, from the summer of 1822 through February 1824.

Beethoven's plans to set Schiller's "Ode to Joy" began to take a new shape in 1816–17, around the time he received a commission for a symphony from the Philharmonic Society of London. At this point, he had two distinct compositions in mind — a new pair of symphonies similar to Nos. 5–6 (1807–08) or 7–8 (1811–12), which had also been conceived in pairs. But the Tenth Symphony never progressed beyond a few sketches. The Ninth remained Beethoven's last work for orchestra.

Even though Beethoven had long planned to set the "Ode to Joy" to music, he long hesitated over whether or not the last movement of a symphony was the proper place for such a setting. After sketching the choral finale, he appears to have had second thoughts and jotted down ideas for a purely instrumental last movement, ideas he later used in his *String Quartet in a minor, Op. 132*. He felt that the introduction of voices needed special justification; the difficulties he experienced in crossing this particular bridge can be seen from the many stages the introduction went through in the sketches. At one point, for instance, the rejection of the themes from the first three movements was entrusted to a singer (not the cellos and basses as in the final version). The singer, after dismissing the "Scherzo" as *Possen* ("farce") and the "Adagio" as "too

tender," exclaimed: "Let us sing the song of the immortal Schiller!"

In the end, the "song of the immortal Schiller" was set in a form far removed from the original "strophe by strophe" notion Beethoven is supposed to have had back in 1792. He adopted only four of Schiller's eight strophes, freely repeating and rearranging the lines. (Schiller himself had published a revised version of his poem in 1803, and it is that version that Beethoven now used.)

The opening of the symphony, with its open fifths played in mysterious string tremolos (rapid repeated notes), has been described as representing the creation of the world, as the theme emerges from what seems an amorphous, primordial state. There is an atmosphere of intense expectancy; the tension continually grows until the main theme is presented, *fortissimo*, by the entire orchestra. It is significant that the mysterious opening is immediately repeated, as it will be two more times in the course of the movement, significantly prolonging the sensation of suspense. The main theme is moved into a new key the second time, and into an unexpected one at that. The first movement of a d-minor symphony normally gravitates *upward* toward F Major. Beethoven chose a *descent* to B-flat instead (incidentally, B-flat will also be the key of the symphony's slow movement). The "Allegro" follows the outlines of sonata form, but the individual stages of that form do not quite function the usual way. In traditional sonata form (Mozart, for instance), the tensions that build up in the development section are

resolved in the recapitulation. In the Ninth Symphony, a tendency present in several works from Beethoven's middle period becomes stronger than ever: the tensions keep increasing to the end. The movement's lengthy coda contains some material of a highly dramatic character; it ends on a climactic point, without a feeling of resolution.

The first movement is followed by a "Scherzo"; this order is unusual in symphonies, though not uncommon in chamber music. Beethoven refrained from using the word "scherzo" here, however, because the mood is dramatic rather than playful. It is based on a motif of only three notes, played in turn by the strings, the timpani (specially tuned at an octave instead of the usual fourth), and the winds. The motif is developed in a fugal fashion, with subsequent imitative entrances — this fugal theme appeared in Beethoven's sketchbook as early as 1815. Through the addition of a second theme, contrasting with the first, the scherzo is expanded into a sonata-like structure of considerable proportions. The trio, or middle section, switches from triple to duple meter, and from d minor to D Major, anticipating not only the key of the finale but the outline of the "Ode to Joy" theme as well. For the first time, we reach a haven of peace and happiness that foreshadows the finale. But for the moment, the trio is brushed aside by the repeat of the dramatic "Molto vivace." At the end, Beethoven leads into the trio a second time, but breaks it off abruptly, to end the movement with two measures of octave leaps in unison. According

to one commentator, this ending suggests an "open-ended" form that could "move back and forth between scherzo and trio endlessly." In other words, we cannot at this point tell for sure whether the final outcome will be tragic or joyful.

First, there is one more stage to complete: the sublime third-movement "Adagio," one of Beethoven's most transcendent utterances. It has two alternating melodies: one majestic, the other tender. Each recurrence of the first theme is more ornate than the preceding one while the second theme does not change. The movement culminates in a powerful brass fanfare, followed by a wistful epilogue.

We are jolted out of this idyll by what, in 1824, must have counted as the most jarring dissonance ever written. Wagner referred to this sonority as the *Schreckensfanfare* (fanfare of horror), and, at the opening of the finale, it forcefully suggests that we have arrived at a point where all previous rules break down. We can no longer predict the future on the basis of the past; what follows has absolutely no precedent in the history of music.

In his book on the Ninth Symphony (published by Schirmer in 1995), David Benjamin Levy interprets the finale as a four-movement symphony in its own right that mirrors the four movements of the Ninth Symphony itself (opening, scherzo, slow movement, finale).

After the fanfare, Beethoven begins the first of these sections by evoking the past: the themes of the first three movements appear, only to be emphatically rejected by the dramatic recitative of the cellos and basses. The first two-measure fragment of

the “Ode to Joy” theme, however, is greeted by a recitative in a completely different tone as the tonality changes to a bright D Major.

The “Ode to Joy” theme is first played by the cellos and basses without any accompaniment. It is subsequently joined by several counter melodies (including a particularly striking one in the bassoon) and finally repeated triumphantly by the entire orchestra. Then the music suddenly stops and the *Schreckensfanfare* unexpectedly returns, followed by the entrance of the baritone soloist who takes up the last phrase of the earlier instrumental recitative to lead into the vocal presentation of the “Ode to Joy.” As before, during the instrumental variations, the melody grows and grows in volume and excitement until (at the words *Und der Cherub steht vor Gott*) there is a new interruption.

The second major section of the movement starts here, with the scherzo-like “Turkish march” for tenor solo and a battery of percussion instruments. It has been dubbed the “Turkish march” because of a musical style influenced by the Turkish janissary bands popular in Vienna at the time (the same influence can be found in several works by Mozart, including the opera *The Abduction from the Seraglio*). The theme of the “Turkish march” is, of course, a variation on the “Ode to Joy” melody. This episode is followed by an orchestral interlude in the form of a fugue, also based on the “Ode to Joy.” The melody is recapitulated in its original form by the orchestra and chorus, and then the music stops again.

In the third section (the “slow movement”), the men from the

chorus introduce a new theme (*Seid umschlungen, Millionen*). If the “Ode” celebrated the divine nature of Joy, this melody represents the Deity in its awe-inspiring, cosmic aspect. Whereas the first theme proceeded entirely in small steps, the second one is characterized by wide leaps; this sudden expansion in the dimensions of the melody conjures up a sense of the infinite and God’s throne above the starry skies.

The last section begins with the two themes heard simultaneously in what David Levy calls a “symbolic contrapuntal union of the sacred and the profane.” The solo quartet returns to the first strophe of Schiller’s poem; once more, the music starts anew to rise to new heights of joyful energy. Three slow sections intervene to delay this final ascent; the second of these (an *adagio* cadenza for the four solo singers) momentarily brings back memories of the symphony’s slow movement. But finally, nothing can stop the music from reaching a state of ecstasy. After the last unison ‘D’ in measure 940, the journey is completed and there is nothing left to say.

*Program notes by Peter Laki.*

## TEXTS AND TRANSLATIONS

*Text by Ludwig van Beethoven and Friederich Schiller*

O Freunde, nicht diese Töne!  
Sondern lasst uns angenehmere  
anstimmen, und freudenvollere.

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum.  
Deine Zauber binden wieder  
Was die Mode streng geteilt,  
Alle Menschen werden Brüder  
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,  
Eines Freundes Freund zu sein,  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
Sein nennt auf der Erden rund!  
Und wer's nie gekonnt,  
der stehe  
Weinend sich aus diesem Bund.

Freude trinken alle Wesen  
An den Brüsten der Natur,  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod,  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder! überm Sternenzelt  
Muss ein lieber Vater wohnen.

O friends, not these sounds!  
Let us sing more pleasant and more joyful  
ones instead!

Joy, beautiful divine spark,  
daughter from Paradise,  
We enter, drunk with fire,  
Heavenly One, into your sanctuary.  
Your magic reunites what daily life  
Has rigorously kept apart,  
All men become brothers  
Wherever your gentle wings abide.

Anyone who has been greatly fortunate  
To be a true friend to a friend,  
Each man who has found a gracious wife,  
Should rejoice with us!  
Yes, anyone who can claim but a single soul  
As his or her own in all the world!  
But anyone who has known none of this,  
must steal away,  
Weeping, from our company.

All beings drink of Joy  
At Nature's breasts,  
All good creatures, all evil creatures  
Follow her rosy path.  
She has given us kisses and vines,  
A friend loyal unto death,  
Pleasure has been given to the worm,  
And the angel stands before God.

Happily, as his suns fly  
Across the sky's magnificent expanse,  
Hurry, brothers, along your path,  
Joyfully, like a hero to the conquest.

Be embraced, you millions!  
This kiss for the entire world!  
Brothers — beyond the starry canopy  
A loving Father must dwell.

Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such ihn überm Sternenzelt,  
Über Sternen muss er wohnen.

Do you fall on your knees, you millions?  
Do you sense the Creator, world?  
Seek Him above the starry canopy,  
Beyond the stars must He dwell.

Photo (next spread): The city of Budapest, Hungary; photographer: Zsolt Hlinka.



## ARTISTS

The **Budapest Festival Orchestra** (BFO) is one of the major success stories of the international music scene, being rated among the world's top 10 orchestras. Its key figure is music director Iván Fischer who, alongside Zoltán Kocsis, was one of the Orchestra's founding fathers. The BFO's unique system works to encourage the artistic qualities of its musicians to blend together, forming an exquisitely homogenous orchestral sound. Both audience and critics alike acknowledge the quality in the ensemble's captivating chamber music performances, as well as the all-pervasive dynamism with which it shares the joy of music making with the audience.

Over the decades, the BFO has presented the Hungarian audience with such stars as Sir Georg Solti — who until his death was principal guest conductor of the BFO, as well as great musicians such as Yehudi Menuhin, Pinchas Zukerman, Gidon Kremer, Radu Lupu, Sándor Végh, Sir András Schiff, and Richard Goode. Maestro Fischer also makes great efforts to invite young, internationally-acclaimed musicians and singers to perform for domestic audiences.

The Orchestra is a regular guest at the world's most important music venues and concert halls, including Carnegie Hall and the Lincoln Center in New York, Vienna's Musikverein, the Royal Concertgebouw in Amsterdam, and London's Royal Albert Hall. They have repeatedly been invited to perform at international music events such as the Mostly Mozart Festival, the Salzburger Festspiele, and the Edinburgh International Festival.

The Orchestra's famous Music Marathons and its own Bridging Europe Festival, focusing on the culture of a different nation every year, are organized

in partnership with Müpa Budapest, one of the leading cultural institutions in Hungary. Opera performances, directed by Maestro Fischer, are also staged as joint productions; following the highly-acclaimed renditions of *Don Giovanni* and *The Marriage of Figaro*, they recently performed *The Magic Flute*.

Since 2014, the Orchestra has been dedicating itself to Community Weeks of free concerts given in nursing homes, churches, abandoned synagogues, and child-care institutions. The Orchestra regularly plays to young audiences, including Cocoa Concerts for the youngest and "Choose Your Instrument" programs for primary school children. They hold frequent film competitions for secondary school students, while making efforts to reach out to young adults too — not least through the highly successful Midnight Music series. Their innovative concerts include Dancing on the Square, one of the Orchestra's priority projects, which is as much about communal creativity, tolerance, and equal opportunities as it is about music and dance. The autism-friendly Cocoa Concerts are another of their major initiatives, providing a safe environment for children living with autism and their families alike.

Over the years, the BFO has received the highest accolades. In 2008, internationally-renowned music critics rated the orchestra the ninth best in the world. The Orchestra's albums have twice won *Gramophone Awards*, while their rendition of Mahler's First Symphony was nominated for a 2013 Grammy Award. In 2014, the recording of Mahler's *Symphony No. 5* received wide acclaim, being awarded both the Diapason d'Or and Italy's Toblacher Komponierhäuschen for "Best Mahler Recording."







**Iván Fischer** (*conductor*) is the founder and music director of the Budapest Festival Orchestra (BFO), as well as the music director of the Konzerthaus and Konzerthausorchester Berlin. In recent years he has also gained a reputation as a composer, with his works being performed in the US, the Netherlands, Belgium, Hungary, Germany, and Austria. He has also directed a number of successful opera productions. The BFO's frequent worldwide tours and a series of critically-acclaimed and fast-selling records, released first by Philips Classics and later by Channel Classics, have contributed to Maestro Fischer's reputation as one of the world's most high-profile music directors.

Maestro Fischer has guest conducted the Berlin Philharmonic more than 10 times; spends two weeks with Amsterdam's Royal Concertgebouw Orchestra annually; and as a conductor, he is also a frequent guest of the leading US symphonic orchestras, including the New York Philharmonic and the Cleveland Orchestra. As music director, he has led the Kent Opera and the Opéra National de Lyon, and was principal conductor of the National Symphony Orchestra in Washington, DC. Many of his recordings have been awarded prestigious international prizes. He studied piano, violin, and later the cello and composition in Budapest, before continuing his education in Vienna where he studied conducting under Hans Swarowsky.

Maestro Fischer is a founder of the Hungarian Mahler Society and Patron of the British Kodály Academy. He has received the Golden Medal Award from the President of the Republic of Hungary, and the Crystal Award from the World Economic Forum for his services in promoting international cultural relations. The government of the French Republic

made him Chevalier de L'Ordre des Arts et des Lettres. In 2006 he was honored with the Kossuth Prize, Hungary's most prestigious arts award. In 2011 he received the Royal Philharmonic Society Music Award, Hungary's Prima Primissima Prize, and the Dutch Ovatie Prize. In 2013 he was accorded Honorary Membership to the Royal Academy of Music in London. In 2015 he was presented with the Abu Dhabi Festival Award.

**Richard Goode** (*piano*) has been hailed for music making of tremendous emotional power, depth, and expressiveness, and has been acknowledged worldwide as one of today's leading interpreters of classical and romantic music. In regular performances with major orchestras, recitals in the world's music capitals, and through his extensive and acclaimed Nonesuch recordings, he has won a large and devoted following.

Mr. Goode's 2016–17 season features appearances in numerous European festivals, including the Edinburgh Festival and performances in London, Budapest, Madrid, Stockholm, Antwerp, and Helsinki. Other highlights include concerts in Hungary and a US tour with the Budapest Festival Orchestra and Iván Fischer. His recording with them of the five Beethoven Piano Concertos has won worldwide acclaim. Mr. Goode will also be heard in recital at Carnegie Hall and at major university and concert series throughout North America. An exclusive Nonesuch recording artist, Mr. Goode has made more than two dozen recordings over the years, ranging from solo and chamber works to lieder and concertos.

A native of New York, Mr. Goode studied with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin

at the Curtis Institute of Music. Mr. Goode served, together with Mitsuko Uchida, as co-artistic director of the Marlboro Music School and Festival in Marlboro, Vermont, from 1999 through 2013. He is married to the violinist Marcia Weinfeld, and when the Goodes are not on tour, they and their collection of some 5,000 volumes reside in New York City.

World-renowned American singer **Laura Aikin** (*soprano*) is a familiar presence in the world's great opera houses and concert halls performing with many of the greatest conductors of our time, including Daniel Barenboim, Sylvain Cambreling, William Christie, Christoph von Dohnányi, Iván Fischer, Daniele Gatti, Michael Gielen, René Jacobs, Fabio Luisi, Zubin Mehta, Ingo Metzmacher, Riccardo Muti, Helmuth Rilling, Donald Runnicles, and Franz Welser-Möst.

Her repertoire embraces works from the baroque to the contemporary. In great demand in both Europe and America, she is a regular guest at the leading opera houses worldwide such as the Vienna State Opera, La Scala Milano, Deutsche Oper Berlin, Opernhaus Zurich, Netherlands Opera, Opéra National de Paris, Semperoper Dresden, Gran Teatro del Liceu Barcelona, Opera Frankfurt, and Metropolitan Opera New York.

Highlights of the 2016–17 season include Donna Anna in *Don Giovanni* at the Deutsche Oper Berlin, Beethoven's *Symphony No. 9* with the Budapest Festival Orchestra and Iván Fischer in New York and Ann Arbor; as well as Hilda Mack in Henze's *Elegie Für Junge Liebende* in Vienna.

Possessing a voice of uncommon allure, musical sophistication far beyond her years, and intuitive and innate dramatic artistry, the Grammy Award-winning

**Kelley O'Connor** (*mezzo-soprano*) has emerged as one of the most compelling performers of her generation. She appears with many of the world's foremost orchestras and has created meaningful artistic relationships with such eminent conductors and directors as Gustavo Dudamel, Iván Fischer, Louis Langrée, Donald Runnicles, Peter Sellars, Robert Spano, and Franz Welser-Möst. Her discography includes Golijov's *Ainadamar* and Lieberman's *Neruda Songs* with Robert Spano and the Atlanta Symphony, Adams' *The Gospel According to the Other Mary* with Gustavo Dudamel and the Los Angeles Philharmonic, and Beethoven's Ninth Symphony with Franz Welser-Möst and the Cleveland Orchestra.

Since his spectacular debut at the Richard Wagner Bayreuth Festival in 1997 as Walther von Stolzing in *Die Meistersinger*, **Robert Dean Smith** (*tenor*) has been singing in the world's leading opera houses and concert halls. An acclaimed interpreter of dramatic and Heldentenor roles, his engagements in theaters and concert halls around the world with the conductors Zubin Mehta, Antonio Pappano, Christian Thielemann, Riccardo Muti, Daniel Barenboim, Wolfgang Sawallisch, Pierre Boulez, Christoph von Dohnányi, Bernard Haitink, Kent Nagano, and Daniele Gatti confirm his status as one of today's most renowned singers.

Mr. Smith had the special honor of singing the tenor solo in Beethoven's Ninth Symphony for the 125th anniversary of the Bayreuth Festival in August 2001, at the Bayreuth Festspielhaus with the Festival Orchestra and Chorus conducted by Christian Thielemann. Mr. Smith's recording on Arte Nova of Wagner scenes has been awarded the Orphée d'Or by the Académie du Disque Lyrique.

Born in Kansas, he studied at Pittsburg (Kansas) State University with Margaret Thuenemann, at the Juilliard School in New York with Daniel Ferro, and with Professor Janice Harper in Europe. Like many dramatic tenors, he began his career as a baritone and sang for several years in German opera houses. His excellent training and stage versatility allow him to sing a wide variety of operas and concert repertoire in many different languages and styles.

Recent engagements include *Ariadne auf Naxos* and *Madame Butterfly* at the Metropolitan Opera, a production of *Ariadne auf Naxos* under Christian Thielemann at the Festspielhaus Baden-Baden, *Die Frau ohne Schatten* at the Vienna State Opera, *Die tote Stadt* in Bilbao, *Tannhäuser* and *Ariadne auf Naxos* at the Bavarian State Opera Munich, *Lohengrin* at the Semperoper Dresden, *Tristan und Isolde* and *Aida* at the Opéra Bastille in Paris, *Die Frau ohne Schatten* at the Bavarian State Opera Munich, his debut as *Otello* in Oviedo, and *Tannhäuser* and *Fidelio* at the Vienna State Opera.

**Matthew Rose** (bass) studied at the Curtis Institute of Music before becoming a member of the Young Artist Programme at the Royal Opera House. In 2006 he made an acclaimed debut at the Glyndebourne Festival as Bottom (*A Midsummer Night's Dream*), for which he received the John Christie Award, and he has since sung at opera houses throughout the world. He has sung under the baton of Sir Colin Davis, Gustavo Dudamel, Sir Andrew Davis, Marc Minkowski, and Antonio Pappano and is already a critically-acclaimed recording artist, winning a Grammy Award for "Best Opera Recording" for Ratcliffe in Britten's *Billy Budd*. Other recordings include *Winterreise* with pianist Gary Matthewman and *Schwanengesang* with Malcolm Martineau (Stone Records).

This season's opera engagements include the roles of Masetto, Leporello, and Frère Laurent (*La Bohème*) at The Metropolitan Opera, Baron Ochs in Strauss' *Der Rosenkavalier* at Covent Garden, and Bottom in Britten's *A Midsummer Night's Dream* at the Aldeburgh Festival. Concerts include Beethoven's *Symphony No. 9* with the Budapest Festival Orchestra in the US, the Schubert *Mass* with the Deutsches Symphonie-Orchester Berlin and Kent Nagano, Mahler's *Symphony No. 8* with the London Philharmonic Orchestra and Vladimir Jurowski, and recitals at London's Wigmore Hall and New York's Carnegie Hall.

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

The UMS Choral Union's 2016–17 season began with its annual performances of Handel's *Messiah* at Hill Auditorium with the Ann Arbor Symphony. In March, Scott Hanoian will lead the chorus and Ann Arbor Symphony Orchestra in a performance of Beethoven's *Missa Solemnis* at Hill Auditorium, followed by a reprise performance with the Toledo Symphony and Stefan Sanderling in April at the Toledo Museum of Art's Peristyle. Women of the UMS Choral Union will join the Ann Arbor

Symphony Orchestra and Arie Lipsky in March for a performance of Debussy's *Nocturnes*, and will end the season in May with performances of Beethoven's Ninth Symphony with the Detroit Symphony and Leonard Slatkin.

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

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

For more information on how to audition, please email [choralunion@umich.edu](mailto:choralunion@umich.edu), call 734.763.8997, or visit [www.ums.org/choralunion](http://www.ums.org/choralunion).

**Scott Hanoian** (*music director, UMS Choral Union*) is active as an organist, accompanist, continuo artist, conductor, choral adjudicator, and guest clinician. As the director of music and organist at Christ Church Grosse Pointe, he directs the

church's Choir of Men and Boys, Choir of Men and Girls, the Christ Church Schola, the Christ Church Chorale, and oversees the yearly concert series. In addition to his work at Christ Church, Mr. Hanoian was the artistic director and conductor of the Oakland Choral Society and has served on the faculty of Wayne State University.

As a conductor and organist, Mr. Hanoian has performed concerts throughout the US and Europe. He has performed in evensongs and concerts throughout England, Scotland, Wales, France, Italy, Ireland, and Australia. Highlights include Wells Cathedral; Winchester Cathedral; York Minster; St. Paul's Cathedral, London; St. Peter's Basilica at the Vatican; St. Patrick's Cathedral, Dublin; Notre Dame Cathedral; and St. George's Chapel, Windsor.

Before moving to Grosse Pointe, Mr. Hanoian was the assistant organist and assistant director of music at Washington National Cathedral where he played the organ for many services including the state funerals for Presidents Ronald Reagan and Gerald Ford. In addition, Mr. Hanoian directed the training choir and founded and conducted Cathedral Voices, the Cathedral's volunteer service choir.

Mr. Hanoian completed his graduate studies at the University of Michigan, having received degrees in choral conducting, organ performance, and church music. A student of Robert Glasgow, Jerry Blackstone, and Theodore Morrison, Mr. Hanoian accompanied and conducted several choirs and musical organizations at U-M in rehearsals, performances, and recordings. Mr. Hanoian attended high school in northern Michigan at the world-renowned Interlochen Arts Academy, where he studied organ performance with Robert Murphy. Mr. Hanoian has recorded the complete organ works of Johannes Brahms for the JAV label.



## BUDAPEST FESTIVAL ORCHESTRA

**Iván Fischer** / *Conductor and Music Director*

**Vladimir Fanchil** / *Assistant Conductor*

### Violin I

Giovanni Guzzo  
Violetta Eckhardt  
Ágnes Bíró  
Mária Gál-Tamási  
Radu Hrib  
Erika Illési  
István Kádár  
Péter Kostyál  
Eszter Lesták Bedő  
Gyöngyvér Oláh  
Gábor Sipos  
Csaba Czenke  
Tímea Iván  
Emese Gulyás

### Violin II

János Pilz  
Györgyi Czírók  
Tibor Gátay  
Krisztina Haják  
Zsófia Lezsák  
Levente Szabó  
Gabriella Nagy  
Antónia Bodó  
Noémi Molnár  
Anikó Mózes  
Zsuzsa Szlávik  
Erika Kovács

### Viola

Ferenc Gábor  
Ágnes Csoma  
Miklós Bányai  
Cecília Bodolai  
Zoltán Fekete  
Barna Juhász  
Nikoletta Reinhardt  
Nao Yamamoto  
Csaba Gálfi  
Joshua Newburger

### Cello

Péter Szabó  
Lajos Dvorák  
Éva Eckhardt  
György Kertész  
Gabriella Liptai  
Kousay Mahdi  
Rita Sovány  
Orsolya Mód

### Double Bass

Zsolt Fejérvári  
Attila Martos  
Károly Kaszás  
Géza Lajhó  
László Lévai  
Csaba Sipos

### Flute

Erika Sebők  
Anett Jóföldi  
Bernadett Nagy

### Oboe

Nóra Salvi  
Nehil Durak

### Clarinet

Ákos Ács  
Rudolf Szitka

### Bassoon

Andrea Bressan  
Dániel Tallián  
Sándor Patkós

### Horn

Zoltán Szóke  
András Szabó  
Dávid Bereczky  
Zsombor Nagy

### Trumpet

Zsolt Czeglédi  
Tamás Póti

### Trombone

Balázs Szakszon  
Attila Sztán  
Justin Clark

### Timpani

Roland Dénes

### Percussion

László Herboly  
István Kurcsák  
Nikolai Petersen

### Staff

Stefan Englert / *Executive Director*

Bence Pócs / *Tour Manager*

Ivett Wolf / *Tour Assistant*

Róbert Zentai / *Stage Manager*

Kathi Sándor / *Technician*

Inga Petersen / *Personal Assistant to Maestro Fischer*



## UMS CHORAL UNION

**Scott Hanoian** / *Conductor and Music Director*

**Shohei Kobayashi** / *Assistant Conductor*

**Jean Schneider and Scott Van Ornum** / *Accompanists*

**Kathleen Operhall** / *Chorus Manager*

**Nancy Heaton** / *Librarian*

### Soprano

Arianne Abela  
 Jamie Bott \*  
 Debra Joy Brabenec \*\*  
 Ann Burke \*\*\*\*  
 Anne Marie Busch  
 Anne Cain-Nielsen  
 Carol Callan \*  
 Susan F. Campbell \*\*\*\*  
 Young S. Cho \*\*\*\*  
 Cheryl D. Clarkson \*\*  
 Elizabeth Crabtree \*  
 Marie Ankenbruck Davis \*\*  
 Carrie Deierlein  
 Kristina Eden  
 Susannah Engdahl  
 Jennifer Lynn Freese \*  
 Marie Gatien  
 Cindy Glovinsky  
 Juyeon Ha  
 Meredith Hanoian  
 Amy L. Hansen  
 Diana Hubbard  
 Karen T. Isble  
 Emily Jennings  
 Emily Keenan  
 Kyoung Kim \*  
 Rachel Krupp  
 Patricia J. Lindemann  
 Kimberly Lock  
 Shayla McDermott  
 Margaret McKinney  
 Carole McNamara  
 Jayme Mester  
 Katie Mysliwicz  
 Stacey Nathan  
 Amanda Palamino  
 Margaret Dearden Petersen \*  
 Sara J. Peth \*\*\*\*  
 Jane Renas  
 Renee Roederer  
 Abigail Samuels  
 Joy Schultz  
 Sujin Seo  
 Nikhila Shankar  
 Anna Sharples  
 Stefanie Stallard  
 Jennifer Stevenson \*  
 Sue Ellen Straub \*\*\*  
 Virginia Thorne-Hermann – SC \*  
 Margaret (Margie) Warrick \*\*\*  
 Barbara J. Weathers \*  
 Mary Wigton – SL \*\*

### Alto

Paula Allison-England \*  
 Margy Boshoven  
 Lora Perry Campredon  
 Kathleen Evans Daly

Elise Demitrack  
 Melissa Doyle  
 Sarah Fenstermaker  
 Jane Forman  
 Anne Gray  
 Judi Lempert Green  
 Johanna Grum  
 Kat Hagedorn \*  
 Weixuan He  
 Carol Kraemer Hohnke \*\*  
 Melissa Evans Itsell  
 Sue Johnson  
 Katherine Klyklo \*\*\*  
 Erika Kowalski  
 Jean Leverich \*  
 Cynthia Lunan \*\*  
 Milisa Manojlovich  
 Karla K. Manson – SC \*  
 Elizabeth Mathie  
 Beth McNally \*  
 Marilyn Meeker – SL \*\*\*  
 Anne Messer  
 Carol Milstein \*\*  
 Lisa Murray \*  
 Kathleen Operhall \*\*  
 Alana Ya-lan Price  
 Hanna M. Reincke  
 Ruth Senter  
 Cindy Shindledecker \*  
 Suzanne Shoffner  
 Susan Sinta \*  
 Hanna Song  
 Katherine Spindler \*  
 Gaye Beck Stevens \*  
 Isabel Suarez  
 Ruth A. Theobald \*  
 Alice E. Tremont  
 Cheryl Utiger \*\*  
 Alice VanWambeke \*  
 Cynthia Weaver  
 Mary Beth Westin \*  
 Carrie Lynn Williams  
 Sue Wortman

### Tenor

Achyuta Adhviryu  
 Gary Banks – SC \*  
 Paolo Debuque  
 John R. Diehl  
 Fr. Timothy J. Dombrowski \*\*\*\*  
 Steven Fudge – SL \*  
 Carl Gies \*  
 Randy Gilchrist  
 Arthur Gulick \*\*  
 Peter C. Henninger-Osgood  
 Benjamin Johnson  
 Marius Jooste \*  
 Bob Klaffke \*\*  
 Shohei Kobayashi

Andrew S. Kohler  
 Nic Mishler  
 Anthony Parham, Sr.  
 Christopher Petersen  
 Eli Rhodenhiser  
 Ray Schuster  
 Carl Smith \*\*\*  
 Robert J. Stevenson \*  
 Patrick Tonks  
 Maxwell Trombley  
 Trevor Young  
 Lawrence Zane

### Bass

Sam Baetzel \*  
 William H. Baxter – SC \*  
 Daniel Bizer-Cox  
 William Boggs  
 Charles A. Burch  
 Kyle Cozad  
 John Dryden \*\*  
 Robert Edgar  
 Jeffrey Ellison  
 Greg Fleming  
 Robert R. Florka  
 Christopher Friese  
 Philip J. Gorman \*\*  
 Christopher Hampson  
 James Head \*  
 Jorge Iñiguez-Lluhi  
 Michael S. Khoury  
 Tim Laciano  
 Sunho Lee  
 Roderick L. Little \*  
 Joseph D. McCadden \*\*  
 James B. McCarthy  
 Patrick Pjesky  
 James Cousins Rhodenhiser \*  
 Evaristo Rodriguez  
 Ian Roederer  
 Paul C. Schultz  
 William Shell – SL  
 Robert D. Shereda  
 David Sibbold  
 William Stevenson \*  
 Thomas Trevethan \*  
 Paul Venema  
 James Watz

*\* Each asterisk next to a name represents one decade of membership in the Choral Union*

**SL** – Section Leader

**SC** – Section Coach

## UMS ARCHIVES

This evening's performance marks the third performance by the **Budapest Festival Orchestra** and the fourth performance by Maestro **Iván Fischer** under UMS auspices. The Orchestra and Maestro Fischer made their UMS debuts in February 1997 at Hill Auditorium in a program of Brahms and Bartók. The Orchestra most recently appeared in October 1998 with Maestro Fischer at Hill Auditorium with a program of Stravinsky and Bartók. Maestro Fischer most recently appeared under UMS auspices in February 2005 conducting the Orchestra and Choir of the Age of Enlightenment in a performance of Mendelssohn's *A Midsummer Night's Dream* at Hill Auditorium. This evening's performance marks **Richard Goode**'s eighth appearance under UMS auspices, following his UMS debut in February 1969 in recital at Rackham Auditorium. Mr. Goode most recently appeared at UMS in recital at Hill Auditorium in April 2015. This evening's performance marks the **UMS Choral Union**'s 435th appearance under UMS auspices, following its most recent UMS performances of Handel's *Messiah* in December 2016 under the baton of **Scott Hanoian**. UMS welcomes **Laura Aikin, Kelley O'Connor, Robert Dean Smith, and Matthew Rose**, as they make their UMS debuts this evening.

### **MAY WE ALSO RECOMMEND...**

- 3/4            Jazz at Lincoln Center Orchestra with Wynton Marsalis  
3/11           UMS Choral Union and Ann Arbor Symphony Orchestra:  
                Beethoven's *Missa Solemnis*  
4/25           The English Concert with Joyce DiDonato: Handel's *Ariodante*

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

### **ON THE EDUCATION HORIZON...**

- 2/16           Penny Stamps Speaker Series: Ping Chong  
                (Michigan Theater, 603 E. Liberty Street, 5:10 pm)  
  
3/18           You Can Dance: Kidd Pivot  
                (Ann Arbor Y, 400 W. Washington Street, 2–3:30 pm)  
  
3/25           Pre-Concert Lecture Series: Exploring Beethoven's String Quartets  
                (Michigan League Koessler Room, Third Floor, 911 N. University Ave.,  
                7:00 pm)

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

THIS EVENING'S VICTORS FOR UMS:



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

—

Sesi Motors

—

Jim Toy

*Supporters of this evening's performance by the Budapest Festival  
Orchestra.*