



Handel's *Messiah*

George Frideric Handel / *Composer*

Ann Arbor Symphony Orchestra

UMS Choral Union

Scott Hanoian / *Conductor*

Janai Brugger / *Soprano*

Meg Bragle / *Mezzo-soprano*

Michele Angelini / *Tenor*

Shenyang / *Bass-baritone*

Joseph Gascho / *Harpsichord*

Scott VanOrnum / *Organ*

Saturday Evening, December 3, 2016 at 8:00

Sunday Afternoon, December 4, 2016 at 2:00

Hill Auditorium

Ann Arbor

Saturday evening's supporting sponsor is the Carl and Isabelle Brauer Endowment Fund.

Sunday afternoon's supporting sponsors are Imagine Fitness & Yoga and the Carl and Isabelle Brauer Endowment Fund.

Media partnership provided by Ann Arbor's 107one.

Special thanks to Jefferson Williams, the Michigan Center for Early Christian Studies, and the U-M Department of Near Eastern Studies for their participation in events surrounding this weekend's performances.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for providing the holiday wreaths used in this weekend's performances.

Ms. Brugger appears by arrangement with Rayfield Allied.

Ms. Bragle appears by arrangement with Schwalbe and Partners.

Mr. Angelini appears by arrangement with Etude Arts.

Shenyang appears by arrangement with IMG Artists.

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

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

PROGRAM

Part I

- 1** **Sinfonia**
- 2** **Arioso**
Isaiah 40: 1
Isaiah 40: 2

Isaiah 40: 3
- Mr. Angelini**
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. Angelini**
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
- Shenyang**
. . . 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
- Ms. Bragle**
But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire, . . .

- 15 **Arioso**
Luke 2: 9
- Ms. Brugger**
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**
Luke 2: 10
- Ms. Brugger**
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**
Luke 2: 13
- Ms. Brugger**
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**
Zechariah 9: 9
- Ms. Brugger**
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
- Ms. Bragle**
Then shall the eyes of the blind be opened, and
the ears of the deaf . . . unstopped.
- Isaiah 35: 6*
Then shall the lame man leap as a hart, and the
tongue of the dumb shall sing: . . .
- 21 **Air**
Isaiah 40: 11
- Ms. Bragle and Ms. Brugger**
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.
- Matthew 11: 28*
Come unto Him, all ye that labor and are heavy
laden, and He will give you rest.
- Matthew 11: 29*
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.

- 29** **Accompanied
recitative**
Psalm 69: 20
- Mr. Angelini**
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. Angelini**
Behold and see if there be any sorrow like unto his sorrow . . .
- 31** **Accompanied
recitative**
Isaiah 53: 8
- Mr. Angelini**
. . . 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. Angelini**
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. Angelini**
. . . 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. Bragle**
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. Brugger**
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 **Shenyang**
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. Angelini**
He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.
- 43 Air**
Psalm 2: 9 **Mr. Angelini**
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 III

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

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

. . . 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.

Revelation 5: 13

. . . 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

UMS premiere: The UMS Choral Union began singing choruses of Handel's *Messiah* at its first-ever concert in December 1879 at the M.E. Church. *Messiah* has been performed in its entirety annually since December 1941.

Snapshots of History...In 1741:

- Vitus Bering dies in his expedition east of Siberia
- Anders Celsius develops his own thermometer scale
- Composer Antonio Vivaldi dies
- A memorial to William Shakespeare is erected in Poets' Corner of Westminster Abbey

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.

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Committed to Access and Inclusiveness

At UMS, we believe that everyone should have the opportunity to discover and experience the transformative power of the performing arts through affordable tickets, free educational events, and community-building activities.

These performances of Handel's *Messiah* are ongoing reminders of the importance of community to UMS's success. The musicians of the UMS Choral Union and the Ann Arbor Symphony Orchestra live and work among us. And UMS is always looking for ways to give back to our community, including ticket donations to other non-profit organizations for their fundraisers, working with local agencies for homeless people to provide access to performances, and providing live performing arts experiences such as the season opener at the Ann Arbor Skatepark or our popular "You Can Dance" sessions at the Ann Arbor Y, free to members of our community.

Additionally, we offer affordable tickets for all performances; for the two recent near-sellout performances by the Berlin Philharmonic, **nearly 1,900 tickets (almost 28% of the total) were sold for \$25 or less.**

We welcome all, but we especially want to make sure that people with disabilities feel comfortable participating in our programs. In one of our efforts last year, UMS hosted a sensory-friendly performance of *A Christmas Carol* for people in our community with special needs. Our

School Day Performance series is committed to making sure that students of all abilities are able to attend and appreciate the work on our stages.

In the 2016–17 season, UMS continues to provide opportunities for individuals with special needs, including two upcoming events in the winter 2017 season:

- **The Takács Quartet will offer a sensory-friendly, lights-up open rehearsal** for people in the special needs community on Saturday, January 21 at noon, providing those who may not feel comfortable in a conventional performance environment with an opportunity to experience the beauty of Beethoven's string quartets.
- **Ping Chong + Company will include an American Sign Language interpreter** for both its School Day Performance and the evening performance to make its powerful interview-based theater production, *Beyond Sacred: Voices of Muslim Identity*, accessible to a broader community.

We strive to make UMS accessible to all, from our website and ticket purchase policies to services including large-print programs, assistive listening devices, service animal accommodations, sign-language interpretation, and others upon request. For more information about the programs offered in the winter 2017 season, or about UMS accessibility in general, please contact 734-615-9398 or fohums@umich.edu.

ARTISTS

Scott Hanoian (*conductor*) 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.

Janai Brugger (*soprano*), a 2012 winner of Plácido Domingo's prestigious Operalia competition and of the Metropolitan Opera National Council Auditions, begins the 2016–17 season at the Metropolitan Opera of New York in several roles: Jemmy in *Guillaume Tell* (role debut), Michaela in *Carmen*, Pamina in *The Magic Flute*, and Marzelline in *Fidelio* (role debut).

This year the proud recipient of the 2016 Marian Anderson Award, she gave a recital at the Kennedy Center in Washington, DC and sings Handel's *Messiah* at UMS in Ann Arbor. She joins the Atlanta Symphony for the role of Amor in *Orfeo* in concerts and a recording, and tackles the challenging role of Zemire in Getry's rarely-heard *Zemire et Azor* at Saratoga Opera.

Identified by *Opera News* as one of their top 25 "brilliant young artists" (October 2015 issue), Ms. Brugger appeared last season in the Metropolitan Opera's Rising Stars concert series and made several US concert and recital appearances, along with her highly successful debut as Norina in *Don Pasquale* at Palm Beach Opera. She revived the role of Musetta in *La Bohème* at Los Angeles Opera under the baton of Gustavo Dudamel.

Recent highlights include the role of Pamina in *Die Zauberflöte* in which she made her UK debut at the Royal Opera House Covent Garden to great acclaim, followed by an appearance at Los Angeles

Opera in a new production by Barrie Kosky; and Liu in *Turandot* at the Metropolitan Opera, where she also sang the role of Helena in *The Enchanted Island*.

In previous seasons, Ms. Brugger made her debut as Michaela in *Carmen* with Opera Colorado; she sang High Priestess in *Aida* at the Hollywood Bowl with Los Angeles Philharmonic, Juliette in *Roméo et Juliette* at Palm Beach Opera, and, as a member of the Domingo-Thornton Young Artist Program, her Los Angeles Opera appearances include Barbarina in *Le Nozze di Figaro* under the baton of Plácido Domingo, Page in *Rigoletto* with James Conlon, and Musetta in *La Bohème* with Patrick Summers. Cover assignments as a young artist include the roles of Mrs. Neruda in *Il Postino*, and the Governess in *The Turn of the Screw*.

A native of Chicago, she obtained a master's degree from the University of Michigan, where she studied with the late Shirley Verrett. She received her bachelor's degree from DePaul University where she studied with Elsa Charlston. In 2010, Ms. Brugger participated in the Merola Opera Program at San Francisco Opera, and went onto become a young artist at Los Angeles Opera for two seasons.

Widely praised for her musical intelligence and "expressive virtuosity" (*San Francisco Chronicle*), **Meg Bragle** (*mezzo-soprano*) is quickly earning an international reputation as one of today's most gifted mezzo-sopranos.

A frequent featured soloist with Sir John Eliot Gardiner and the English Baroque Soloists, she has made four recordings with the group, including Bach's Easter and Ascension Oratorios (the vehicle for her BBC Proms debut) and the October 2015 release of Bach's *Mass in b minor*.

Ms. Bragle has performed with the Houston, Indianapolis, Pacific, and Colorado Symphonies, National Arts Center Orchestra, Calgary Philharmonic, Philharmonia Baroque Orchestra, Music of the Baroque, Orchestra of St. Luke's, Orchestra of the Age of Enlightenment, Orchestre Révolutionnaire et Romantique, Tafelmusik Baroque Orchestra, Les Violons du Roy, and Apollo's Fire.

Highlights of her 2016–17 season include appearances with Milwaukee Symphony (Mozart's *Requiem Mass*), Cincinnati Symphony (Bach's *Mass in b minor*), St. Paul Chamber Orchestra (Pergolesi's *Stabat Mater*), American Bach Soloists (Handel's *La Resurrezione*), and Early Music Vancouver (Bach's *Magnificat*). She also performs this season at the Winter Park and Carmel Bach Festivals, with St. Thomas Church Choir of Men and Boys in New York, University Musical Society, Voices of Music, and Catacoustic Consort. Other recent highlights include Bruno Moretti's *Vespro* with New York City Ballet and tours of Bach's *St. Matthew Passion* and *Christmas Oratorio* with the Netherlands Bach Society. Ms. Bragle is also a member of the summer voice faculty at Interlochen Center for the Arts.

Her opera roles include the title role in Handel's *Susannah* (recently performed with Ars Lyrica Houston), Dido and the Sorceress in Purcell's *Dido and Aeneas*, Dardano in Handel's *Amadigi*, Amastre in Handel's *Serse*, Speranza in Monteverdi's *L'Orfeo*, Ippolita in Cavalli's *Elena*, and Elpina in Vivaldi's *La Fida Ninfa*.

In addition to her recordings with the English Baroque Soloists, Ms. Bragle has made several with Apollo's Fire: Mozart's *Requiem* (Koch), Handel's *Dixit Dominus* and *Ode for the Birthday of Queen Anne* (Avie), and Monteverdi's *Vespro della Beata Vergine* (Avie) and *L'Orfeo* (Eclectra).

Heralded by the *Dallas Morning News* as an artist who "displays a voice of silken loveliness as well as graceful agility," **Michele Angelini** (*tenor*) made his European operatic debut at the Rossini Opera Festival in Pesaro as Conte di Libenskof in *Il viaggio a Reims*, and thrills audiences on leading international stages in repertoire of Bellini, Donizetti, Gluck, Handel, Mozart, and Rossini.

Michele Angelini makes three distinguished debuts in the 2016–17 season: a Metropolitan Opera debut as Ruodi in the company's new production of *Guillaume Tell* directed by Pierre Audi and conducted by Fabio Luisi; an Opera Philadelphia debut as Argirio in Rossini's *Tancredi* in a new production by Emilio Sagi, conducted by music director Corrado Rovaris; and a Teatro Real debut as Grimoaldo in a new production of Handel's *Rodelinda* directed by Claus Guth and conducted by music director Ivor Bolton.

Highlights of recent seasons include *Il barbiere di Siviglia* with the Royal Opera House, Covent Garden, Staatsoper im Schiller Theater Berlin, the Royal Swedish Opera, and New Orleans Opera; Libenskof in *Il viaggio a Reims* at Maggio Musicale Fiorentino; *L'italiana in Algeri* at Teatro Comunale di Bologna, Asociación Bilbaína de Amigos de la Ópera, and the Atlanta Opera; *Così fan tutte* at Teatro dell'Opera di Roma; as Hänschen in the world premiere of Benoit Mernier's *Frühlings Erwachen* at the Théâtre Royal de la Monnaie; *Don Giovanni* at the Royal Opera House, Covent Garden, Royal Swedish Opera, and Savonlinna Opera Festival; and *La cenerentola* at Fort Worth Opera and Opera Colorado. He also has bowed in productions of *Il turco in Italia* at Düsseldorf's Deutsche Oper am Rhein; *La sonnambula* at Florida Grand Opera; the title role in Mozart's *Il sogno di Scipione* with Gotham Chamber

Opera; and Chabrier's *Le Roi Malgré Lui* at Bard Summerscape. Metropolitan Opera engagements have included *La fille du Régiment* (covering Juan Diego Flórez) and Rinaldo in Rossini's *Armida* (covering Lawrence Brownlee) and Uberto in *La donna del lago* (covering Mr. Flórez and Mr. Brownlee, respectively).

Concert work has featured his Rheingau Musik Festival debut in performances of Rossini's *Stabat Mater* with music director Andrés Orozco-Estrada conducting the Frankfurt Radio Symphony Orchestra, Rodrigo in Rossini's *Otello* with Opera Orchestra of New York and *Moïse et Pharaon* with The Collegiate Chorale both at Carnegie Hall, Gennaro in *Lucrezia Borgia* at Bel Canto at Caramoor with the Orchestra of St. Luke's, Rossini's *Petite Messe Solennelle* with the New York Choral Society at Lincoln Center, and Handel's *Messiah* with the National Symphony Orchestra at the Kennedy Center and at Oslo's Den Norske Opera.

Shenyang (*bass-baritone*) is recognized as the 2007 BBC Cardiff Singer of the World as well as 2010 winner of the Montblanc New Voices at Stars of the White Nights Festival and as 2008 winner of the Borletti-Buitoni Trust Award. Highlights of the current season include the title role in *Le Nozze di Figaro* for his house debut with Seattle Opera. He makes important debuts with the Sydney Symphony in Beethoven's *Missa Solemnis* conducted by music director David Robertson, and with the New Japan Philharmonic for Mahler's Eighth Symphony conducted by Daniel Harding. He returns to the Beijing Music Festival for performances of Schoenberg's *Guerre Lieder* and sings a duo recital program with soprano Susannah Phillips and pianist Brian Zeger at the Metropolitan Museum of Art.

A frequent collaborator with the Metropolitan Opera, Shenyang has most recently returned to the house for Julie Taymor's beloved production of *The Magic Flute*, conducted by Jane Glover, and for *La cenerentola* under the baton of the Met's principal conductor Fabio Luisi. On the concert stage, he recently joined Yannick Nézet-Séguin and the Philadelphia Orchestra, Alan Gilbert and the New York Philharmonic, and Gianluigi Gelmetti and the Monte-Carlo Philharmonic for Beethoven's Ninth Symphony and, in a return engagement, he joined Michael Tilson Thomas and the San Francisco Symphony for Beethoven's *Mass in C*.

Shenyang embodies a 21st-century bridge between the cultures of East and West. His celebration of the human voice was spotlighted as Artist-in-Residence of the Shanghai Symphony Orchestra in 2011–12 in numerous programs conducted by Long Yu with repertoire ranging from Bach and Mozart to Rachmaninoff and Mahler. He joined Daniel Harding and the China Philharmonic for selections from Mahler's *Des knaben Wunderhorn* at the opening weekend of the Beijing Music Festival and was presented in solo recital at the Festival in a program of Schubert, Loewe, and Mahler.

Born in Tianjin, China, Shenyang studied with Professor Ping Gu at the Shanghai Conservatory of Music. He is an alumnus of the Metropolitan Opera Lindemann Young Artist Development Program and of The Julliard School Opera Center. He has received master classes with James Levine, José Van Dam, John Fisher, Carlo Bergonzi, Renata Scotta, Sir Thomas Allen, Håkan Hagegård, Christa Ludwig, Barbara Bonney, Malcolm Martineau, Stephen Wadsworth, and Renée Fleming. Reflecting his emerging stature as a prominent musical and cultural figure in Asia and elsewhere, Shenyang

is a Brand Ambassador for Montblanc in an exclusive relationship with the luxury product company.

Joseph Gascho (*harpichord*) has performed for enrapt audiences across the world, from Carnegie Hall and the Kennedy Center to Paris, Tokyo, and Taipei. Trained under the mastery of Webb Wiggins and Arthur Haas, Mr. Gascho has garnered multiple awards for his playing, including first prize in the Jurow International Harpsichord Competition, and the prestigious Pomeroy Prize for Early Music.

As a conductor, Mr. Gascho has been praised for his "exceptionally stylish leadership" (*Ionarts*). He has guest-conducted and performed concerti with Apollo's Fire, and served as conductor with Opera Vivente, the Maryland Opera Studio, and the Peabody Institute. He's also wielded the baton with The University of Virginia Baroque Orchestra, George Washington University Opera, and the Magnolia Baroque Festival.

He is likewise distinguished as an accomplished recording producer. Many celebrated artists and ensembles have turned to him to produce their recordings, including Pomerium, the Folger Consort, Trio Pardessus, the 21st Century Consort, Ensemble Gaudior, Three Notch'd Road, pianist/composer Haskell Small, Cantate Chamber Singers, and the Washington Master Chorale.

Mr. Gascho serves on the faculty at the University of Michigan School of Music, Theatre & Dance, and at the Twin Cities Early Music Festival's Baroque Instrumental Program. He has spent years mentoring students at the Baroque Performance Institute at Oberlin College, where he teaches basso continuo, coaches chamber music, and conducts the student orchestra. Educational institutions across

the world have invited him to lecture and give master classes, including Gettysburg College, the University of South Dakota, and the Conservatoire in Strasbourg, France. Mr. Gascho holds masters and doctoral degrees in harpsichord from the Peabody Conservatory and the University of Maryland, where he also studied orchestral conducting with James Ross.

As keyboardist for the acclaimed University of Michigan Chamber Choir, **Scott VanOrnum** (*organ*) brings unusual depth and artistry to ensemble music-making. His recent performances with the U-M Chamber Choir include a concert tour of Australia and New Zealand, which culminated with an invitational appearance at the New Zealand Choral Federation's National Conference. A specialist in continuo instruments for baroque and early classical choral repertoire, Mr. VanOrnum is also keyboardist for the U-M Orpheus Singers, where he mentors graduate choral conducting students in conductor-accompanist collaboration. He is also on the artistic staff of the UMS Choral Union, for which he served as collaborative pianist for the 2014 Grammy Award-nominated Naxos recording of Darius Milhaud's *L'Orestie d'Eschyle*. Mr. VanOrnum is director of music at Knox Presbyterian Church in Ann Arbor, and is adjunct professor at Schoolcraft College in Livonia.

A prolific ensemble keyboardist, Mr. VanOrnum has collaborated in performance preparation with conductors Valery Gergiev, Hans Graf, Helmuth Rilling, Leonard Slatkin, and Michael Tilson Thomas. Other recent performances include Lou Harrison's *Concerto for Organ and Percussion* with the U-M Percussion Ensemble and Joseph Gramley, conductor; performances of Maurice Duruflé's *Requiem* at the Interlochen Center for the Arts, the Oberlin

Conservatory of Music, the New Zealand Choral Federation, and St. John's Episcopal Cathedral Los Angeles; and J.S. Bach's monumental *St. Matthew Passion* with the Detroit Symphony Orchestra.

Mr. VanOrnum has concertized throughout the US and abroad, including performances in Germany, Italy, France, Scotland, Australia, and New Zealand. He has served on the faculties of U-M's All-State Program at Interlochen, the MPulse Vocal Arts Institute at U-M, and the Oklahoma Summer Arts Institute at Quartz Mountain. In addition to performing and teaching schedules, he has served on the executive boards of the Dearborn Symphony Orchestra and the Ann Arbor and Detroit chapters of the American Guild of Organists. An honors graduate of the Interlochen Arts Academy and recipient of the United States Presidential Scholars in the Arts medal, Mr. VanOrnum studied organ performance with David Craighead at the Eastman School, and with Marilyn Mason at U-M.

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

The A²SO is a versatile orchestra, performing the gamut of musical styles: from Beethoven to Kodály, and from the revered Russian masters to new and contemporary music by Ann Arbor's own

Bill Bolcom, Evan Chambers, Michael Daugherty, and Michael Schachter. A²SO concerts frequently feature world-class guest soloists including opening this season with Jon Kimura Parker here in Hill Auditorium. The Symphony is most privileged to be part of a community already enriched with musical talent including concertmaster Aaron Berofsky and area choruses such as the UMS Choral Union and Measure for Measure. The A²SO is proud to play concerts in all venues — from area farmers markets to school classrooms, and from libraries to day care centers and senior centers.

You can hear A²SO concerts in person and by broadcast on WKAR and WRCJ radio stations. Whether on an iPod or radio, in the concert hall or the classroom, the A²SO is passionately committed to lead and enrich the culture of the region. It attracts, inspires, and educates the most diverse audience possible, fosters a growing appreciation for orchestral music and regional talent, and provides imaginative programming through community involvement.

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.

In February, the UMS Choral Union will join the Budapest Festival Orchestra and conductor Iván Fischer for a performance of Beethoven's Ninth Symphony — the first time in 30 years it has been performed under UMS auspices at Hill Auditorium. 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. 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:

Email: choralunion@umich.edu

Call: 734.763.8997

Visit: www.ums.org/choralunion

UMS ARCHIVES

The **UMS Choral Union** began performing on December 16, 1879 and has presented Handel's *Messiah* in performances ever since. This weekend's performances mark the UMS Choral Union's 433rd and 434th appearances under UMS auspices, following its most recent UMS performance in February 2016 under the baton of Scott Hanoian in a program entitled *Love is Strong as Death*. **Scott Hanoian** makes his fourth and fifth UMS appearances this weekend, following his UMS debut in December 2015 in performances of Handel's *Messiah*. This weekend's performances mark the **Ann Arbor Symphony Orchestra's** 73rd and 74th UMS performances since its 1974 UMS debut. Soprano **Janai Brugger** performs her fourth and fifth concerts under UMS auspices this weekend, following her UMS debut in December 2014 at Hill Auditorium in performances of Handel's *Messiah*. She most recently appeared in January 2016 at the Lydia Mendelssohn Theatre as part of *What's in a Song?* with Martin Katz. This weekend's performances mark mezzo-soprano **Meg Bragle's** third and fourth performances under UMS auspices following her UMS debut in December 2011 in performances of Handel's *Messiah*. **Joseph Gascho** makes his third and fourth UMS appearances this weekend following his UMS debut in December 2015 in performances of Handel's *Messiah*. Organist **Scott VanOrnum** makes his 24th and 25th UMS appearances this weekend following his UMS debut in March 2003 at Pease Auditorium with the UMS Choral Union under the baton of Thomas Sheets. He most recently appeared under UMS auspices in February 2016 with the UMS Choral Union and Scott Hanoian. UMS welcomes tenor **Michele Angelini** and bass-baritone **Shenyang** as they make their UMS debuts this weekend.

ANN ARBOR SYMPHONY ORCHESTRA

Arie Lipsky, *Music Director of the Ann Arbor Symphony*

Mary Steffek Blaske, *Executive Director*

Jim Lancioni, *Production Manager*

Naomi Leong and Kira Leeper, *Production Coordinators*

Violin I

David Ormai*

Aaron Berofsky Concertmaster Chair

Jennifer Berg

Straka-Funk Associate Concertmaster Chair Honoring

Kathryn Votapek

Alena Carter

Jennifer Berg Violin Chair

Mallory Tabb

Ruth Merigian and Albert A. Adams Chair

Michael Bechtel

Linda Etter Violin Chair

Grace Kim

Froehlich Family Violin Chair

Bram Margoles

John Bian

Violin II

Barbara Sturgis-Everett*

J. Robert Gates & Sally Rudisill Endowed Chair Honoring

Anne & Julie Gates and Annie & Sally Rudisill

David Lamse

Sarah and Jack Adelson Violin Chair

Daniel Stachyra

Brian K. Etter Memorial Violin Chair

Jenny Wan

Sharon Meyers-Bourland

Priscilla Johnson Violin Chair

Lilja Phang

Doubleday Family Violin Chair

Katie Rowan

Kim, Darlene, and Taylor Eagle Violin Chair

Anne Ogren

Viola

Kristina Willey*

Tim and Leah Adams Principal Viola Chair

Jacqueline Hanson

Vincent Family Charitable Fund Viola Chair

Antione Hackney

Chi-Jui Lee

Yury Ozhegov

Cello

Sarah Cleveland*

Sundelson Endowed Principal Cello Chair

Daniel Thomas

Rachel and Arie Lipsky Cello Chair

Andrea Yun

Rita and James H. White Cello Chair

Bass

Gregg Emerson Powell*

Robert Rohwer

A2SO Board Emerita Chair

Oboe

Timothy Michling*

Gilbert Omenn Endowed Principal Oboe Chair

Liz Spector Callahan

Kristin Reynolds

Bill and Jan Maxbauer Oboe Chair

Bassoon

Christian Green*

E. Daniel Long Principal Bassoon Chair

John Kriewall

William and Betty Knapp Section Bassoon Chair

Scott Bartlett

Trumpet

Amanda Ross*

David S. Evans III Principal Trumpet Chair

Ben Thauland

Lisa Marie Tubbs Trumpet Chair

Timpani

James Lancioni*

Michael and Remedios Montalbo Young Principal Timpani Chair

* denotes principal position

UMS CHORAL UNION

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

Soprano

Hedvig Bille Andersson
Debra Joy Brabeneck **
Ann Burke ****
Anne Cain-Nielsen
Carol Callan *
Susan F. Campbell ****
Young S. Cho ****
Cheryl D. Clarkson **
Barbara Clayton
Marie Ankenbruck Davis **
Carrie Deierlein
Kristina Eden
Susannah Engdahl
Colleen Fitzpatrick
Elizabeth Ford-Baldner
Jane Forman
Jennifer Lynn Freese *
Marie Gatien
Cindy Glovinsky
Keiko Goto
Juyeon Ha
Meredith Hanoian
Jenny Hebert
Rebecca Hixon
Suzanne Hopkins
Emily Jennings
Chloe Keast
Kyoung Kim *
Jessica C. B. King
Rachel Krupp
Kathleen E. Marinar
Margaret McKinney
Carole McNamara
Jayme Mester
Katie Mysliwiec
Elizabeth Naida *
Stacey Nathan
Virginia A. Neisler
Margaret Dearden Petersen **
Sara J. Peth ****
Julie Pierce
Renée Roederer
Mary Schieve **
Joy Schultz
Nikhila Shankar
Elizabeth Starr ***
Jennifer Stevenson *
Sue Ellen Straub ***
Sarai Troutman
Ariel Wan
Margaret (Margie) Warrick ***
Barbara J. Weathers *
Mary Wigton – SL **
Linda Wills

Alto

Paula Allison-England **
Carol Barnhart *
Laura Bednarek
Margy Boshoven
Lauren Boyles-Brewitt
Lora Perry Campredon
Cheong-Hee Chang
Kathleen Evans Daly
Elise Demitrack
Melissa Doyle
Jessica Dudek
Sarah Fenstermaker
Anne Gray
Judi Lempert Green
Johanna Grum
Kat Hagedorn *
Carol Kraemer Hohnke **
Melissa Evans Itsell
Sue Johnson *
Katherine Klykylo ***
Jean Leverich **
Cynthia Lunan **
Milisa Manojlovich
Elizabeth Mathie
Beth McNally * – SC
Kathleen McEnnis
Marilyn Meeker – SL ***
Anne Messer
Carol Milstein **
Lisa Murray *
Kathleen Operhall **
Hanna M. Reincke
Ruth Senter
Meghana Shankar
Cindy Shindlecker *
Susan Sinta *
Hanna Song
Katherine Spindler *
Gaye Beck Stevens *
Paula Strenski
Ruth A. Theobald *
Jessica Thweni
Cheryl Utiger **
Alice VanWambeke *
Cynthia Weaver
Mary Beth Westin *
Karen Woollams
Xiaoxi Zhang

Tenor

Achyuta Adhviryu
Michael Ansara Jr.
Gary Banks – SC *
Adam Bednarek
Parinya Chucherdwatanasak
Joseph D. Daniel
Fr. Timothy J. Dombrowski ****
Steven Fudge – SL *

Richard S. Gibson
Carl Gies *
Arthur Gulick **
Peter C. Henninger-Osgood
Benjamin Johnson
Bob Klaffke **
Shohei Kobayashi
Christopher Miller
Nic Mishler
Anthony Parham Sr.
Eric Portenga
Andrew Ridder
Ray Shuster
Carl Smith ***
Robert J. Stevenson *
Maxwell Trombley
Trevor Young

Bass

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

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

SL – Section Leader
SC – Section Coach

SATURDAY'S VICTOR FOR UMS:



**Carl and Isabelle Brauer Endowment
Fund**

SUNDAY'S VICTORS FOR UMS:

Imagine Fitness & Yoga

—

**Carl and Isabelle Brauer Endowment
Fund**

Supporters of this weekend's performances of Handel's Messiah.

MAY WE ALSO RECOMMEND...

- | | |
|-------|---|
| 12/10 | The King's Singers Christmas Songbook |
| 2/10 | Budapest Festival Orchestra |
| 3/11 | UMS Choral Union and Ann Arbor Symphony Orchestra:
Beethoven's <i>Missa Solemnis</i> |

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

- | | |
|------|---|
| 1/17 | Penny Stamps Speaker Series: Meredith Monk
(Michigan Theater, 603 E. Liberty Street, 5:10 pm) |
| 1/21 | Pre-Concert Lecture Series: Exploring Beethoven's String Quartets
(Rackham Amphitheatre, Fourth Floor, 915 E. Washington Street,
7:00 pm) |
| 3/25 | Pre-Concert Lecture Series: Exploring Beethoven's String Quartets
(Michigan League Koessler Room, Third Floor, 911 N. University
Avenue, 7:00 pm) |

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