



# Beethoven's *Missa Solemnis*

Ludwig van Beethoven / *Composer*

Ann Arbor Symphony Orchestra

UMS Choral Union

Scott Hanoian / *Conductor*

Erin Wall / *Soprano*

Kelley O'Connor / *Mezzo-soprano*

Matthew Plenk / *Tenor*

Nathan Stark / *Bass*

Saturday Evening, March 11, 2017 at 8:00

Hill Auditorium

Ann Arbor

45th Performance of the 138th Annual Season  
Choral/Vocal Series

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## PROGRAM

*Ludwig van Beethoven*

### **Missa Solemnis in D Major, Op. 123**

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

*This evening's program will be performed without intermission.*

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

Ludwig van Beethoven

Born December 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*Program note by Peter Laki.*

## TEXTS AND TRANSLATIONS

### Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

### Gloria

Gloria in excelsis Deo.  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.  
Domine Deus, Rex coelestis,  
Deus pater omnipotens.  
Domine Fili unigenite,  
Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.

Glory to God in the highest.  
And on earth peace to people of good will.  
We praise you, we bless you,  
we worship you, we glorify you.  
We give you thanks  
for your great glory.  
Lord God, heavenly King,  
God, Father omnipotent.  
Lord, the only-begotten Son,  
Jesus Christ most high.  
Lord God, Lamb of God,  
Son of the Father.

Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dextram Patris,  
miserere nobis!

You who take away the sins of the world,  
have mercy upon us.  
You who take away the sins of the world,  
receive our prayer.  
You who sit at the right hand of the Father,  
have mercy upon us.

Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus, Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris, amen.

For you alone are holy,  
you alone are the Lord,  
you alone most high, Jesus Christ.  
With the Holy Spirit,  
in the glory of God the Father. Amen.



## Credo

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

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

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

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

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

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

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

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

**Sanctus**

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth!  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis!

Holy, holy, holy,  
Lord God of hosts!  
Heaven and earth are full of your glory.  
Hosanna in the highest!

**Benedictus**

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis!

Blessed is He that comes  
in the name of the Lord.  
Hosanna in the highest!

**Agnus Dei**

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

Lamb of God,  
you who take away the sins of the world,  
have mercy upon us.  
Lamb of God,  
you who take away the sins of the world,  
grant us peace.

## ARTISTS

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

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

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

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

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

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

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

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







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

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

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

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

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

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

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

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

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

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

The **Ann Arbor Symphony Orchestra** (A<sup>2</sup>SO) has been independently and favorably compared to musical giants such as the Leipzig Gewandhaus, Boston, and Detroit symphony orchestras. All of these orchestras play regularly here, and our quality-conscious audience equates the A<sup>2</sup>SO to them with their discretionary entertainment dollars. This season the A<sup>2</sup>SO announced sixth consecutive year of over 1,000 subscribers, underscoring the quality of the musical experience delivered to our growing audience.

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

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

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

Formed in 1879 by a group of local university and townspeople who gathered together for the study of Handel's *Messiah*, the **UMS Choral Union** has performed with many of the world's distinguished orchestras and conductors in its 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 February, the UMS Choral Union joined the Budapest Festival Orchestra and conductor Iván Fischer for a performance of Beethoven's Ninth Symphony — the first time in 30 years it had been performed under UMS auspices at Hill Auditorium. Women of the UMS Choral Union will join the Ann Arbor Symphony Orchestra and Arie Lipsky in March for a performance of Debussy's *Nocturnes*. Beethoven's *Missa Solemnis* will be performed with the Toledo Symphony and Stefan Sanderling again in April at the Toledo Museum of Art's Peristyle, and the chorus will end the season in May with performances of Beethoven's Ninth Symphony with the Detroit Symphony and Leonard Slatkin.

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

of William Bolcom's *Songs of Innocence and of Experience* in Hill Auditorium in April 2004 under the baton of Leonard Slatkin. Naxos Records released a three-disc set of this recording in October 2004, featuring the UMS Choral Union and U-M School of Music, Theatre & Dance ensembles. The recording won four Grammy Awards in 2006, including "Best Choral Performance" and "Best Classical Album." The recording was also selected as one of *The New York Times* "Best Classical Music CDs of 2004." Other recent highlights include a 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).



## UMS ARCHIVES

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

## ANN ARBOR SYMPHONY ORCHESTRA

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

Mary Steffek Blaske / *Executive Director*

Jim Lancioni / *Production Manager*

Naomi Leong / *Production Coordinator*

### Violin I

Kathryn Votapek\*

*Concertmaster*

*Aaron Berofsky Concertmaster Chair*

Michael Bechtel

*Straka-Funk Associate Concertmaster*

*Chair Honoring Kathryn Votapek*

Jennifer Berg

*Jennifer Berg Violin Chair*

Lijia Phang

*Froehlich Family Violin Chair*

John Bian

Alena Carter

*Ruth Merigian and*

*Albert A. Adams Chair*

Linda Etter

*Linda Etter Violin Chair*

Grace Kim

Bram Margoles

Sharon Meyers

Priscilla Johnson

### Violin II

Barbara Sturgis-Everett\*

*Gates & Rudisill Endowed Principal*

*Second Violin Chair*

Rita Wang

*Sarah and Jack Adelson Violin Chair*

David Ormai

*Doubleday Family Second Violin Chair*

Jecoliah Wang

*Brian K. Etter Memorial Violin Chair*

Jenny Wan

Cyril Zilka

Katie Rowan

*Kim, Darlene, and Taylor Eagle*

*Violin Chair*

Anne Ogren

Elaine Sargous

### Viola

Kristina Willey\*

*Tim and Leah Adams Principal*

*Viola Chair*

Jacqueline Hanson

*Vincent Family Charitable Fund*

*Section Viola Chair*

Janine Bradbury

Antione Hackney

Barbara Zmich

Yury Ozhegov

Nathan Peters

### Cello

Sarah Cleveland\*

*Sundelson Endowed Principal*

*Cello Chair*

Sabrina Lackey

*Rachel and Arie Lipsky Cello Chair*

Eric Amidon

*Rita and James H. White Cello Chair*

Andrea Yun

*Marijean Quigley-Young Cello Chair*

Caroline Kim

Nancy Chaklos

Brandon Cota

### Bass

Gregg Emerson Powell\*

Jon Luebke

*The EZ Chair*

Joy Rowland

*The A2SO Board Emerita Chair*

Robert Rohwer

Jonathan Hammonds

### Flute

Chris James\*

Merryl Monard

### Oboe

Timothy Michling\*

*Gilbert Omenn Endowed Principal*

*Oboe Chair*

Kristin Reynolds

*Bill and Jan Maxbauer Oboe Chair*

### Clarinet

Chad Burrow\*

*Jim and Millie Irwin Endowed Principal*

*Clarinet Chair*

Elliott Ross

*Rachel and Arie Lipsky Clarinet Chair*

### Bassoon

Christian Green\*

*E. Daniel Long Principal Bassoon Chair*

John Kriewall

*William and Betty Knapp Section*

*Bassoon Chair*

Scott Bartlett

*Contrabassoon*

### Horn

Dave Denniston\*

Tamara Kosinski

Matt Hansen

Garrett Krohn

### Trumpet

Bill Campbell\*

*David S. Evans III Principal*

*Trumpet Chair*

Eriko Shibata

*Lisa Marie Tubbs Trumpet Chair*

### Trombone

Donald Babcock\*

Scott Hartley

*Mark and Susan Orringer Family*

*Trombone Chair*

Greg Lanzi

### Timpani

James Lancioni\*

*A. Michael and Remedios Montalbo*

*Young Principal Timpani Chair*

*\*Principal*

## UMS CHORAL UNION

Scott Hanoian / *Conductor and Music Director*

Shohei Kobayashi / *Assistant Conductor*

Jean Schneider and Scott VanOrnum / *Accompanists*

Kathleen Operhall / *Chorus Manager*

Nancy Heaton / *Librarian*

### Soprano

Hedvig Bille Andersson  
Elizabeth Baldner  
Debra Joy Brabenec  
Ann Burke  
Anne Cain-Nielsen  
Carol Callan  
Susan F. Campbell  
Cheryl D. Clarkson  
Barbara Clayton  
Marie Ankenbruck Davis  
Carrie Deierlein  
Kristina Eden  
Susannah Engdahl  
Jennifer Lynn Freese  
Marie Gatien – SC  
Cindy Glovinsky  
Keiko Goto  
Juyeon Ha  
Meredith Hanoian  
Jenny Hebert  
Rebecca Hixon  
Suzanne Hopkins  
Chloe Keast  
Kyoung Kim  
Jessica C. B. King  
Rachel Krupp  
Kathleen E. Marinan  
Margaret McKinney  
Carole McNamara  
Katie Mysliwiec  
Stacey Nathan  
Margaret Dearden Petersen  
Sara J. Peth  
Julie Pierce  
Renee 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  
Jane Forman  
Judi Lempert Green  
Johanna Grum  
Kat Hagedorn  
Nancy Heaton  
Carol Kraemer Hohnke  
Melissa Evans Itsell  
Katherine Klyklo  
Jean Leverich  
Cynthia Lunan  
Milisa Manojlovich  
Elizabeth Mathie  
Beth McNally – SC  
Kathleen McEnnis  
Marilyn Meeker – SL  
Anne Messer  
Carol Milstein  
Lisa Murray  
Hanna M. Reincke  
Ruth Senter  
Meghana Shankar  
Cindy Shindledecker  
Susan Sinta  
Hanna Song  
Katherine Spindler  
Gaye Beck Stevens  
Paula Strenski  
Ruth A. Theobald  
Jessica Thweni  
Cheryl Utiger  
Cynthia Weaver  
Mary Beth Westin  
Karen Woollams

### Tenor

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

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

### Bass

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

SC – Section Coach  
SL – Section Leader

TONIGHT'S VICTOR FOR UMS:



## Jerry Blackstone UMS Choral Union Performance Fund

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

### MAY WE ALSO RECOMMEND...

- |      |  |
|------|--|
| 3/24 | Mitsuko Uchida, piano                          |
| 4/1  | Michael Fabiano, tenor with Martin Katz, piano |
| 4/25 | The English Concert: Handel's <i>Ariodante</i> |

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

### ON THE EDUCATION HORIZON...

- |      |   |
|------|---|
| 3/18 | You Can Dance: Kidd Pivot<br>(Ann Arbor Y, 400 W. Washington Street, 2–3:30 pm)   |
| 3/25 | Pre-Concert Lecture Series: Exploring Beethoven's String Quartets<br>(Michigan League Koessler Room, Third Floor, 911 N. University<br>Avenue, 7:00 pm) |

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