



What's in a Song?

Nicole Cabell / *Soprano*

Daniela Mack / *Mezzo-soprano*

Nicholas Phan / *Tenor*

John Relyea / *Bass*

Martin Katz / *Piano and Curator*

Saturday Evening, January 6, 2018 at 8:00

Lydia Mendelssohn Theatre

Ann Arbor

This evening's performance is supported by the Maurice and Linda Binkow Vocal and Chamber Arts Endowment Fund, one of 40 permanently endowed funds at UMS that generate annual support and ensure future UMS seasons.

Special thanks to Stanford Olsen, Scott Piper, Matthew Thompson, and the U-M Vocal Performance Department for their participation in events surrounding this evening's performance.

Special thanks to Nicholas Roehler for providing the translations and surtitles for this evening's performance.

Ms. Cabell and Ms. Mack appear by arrangement with Columbia Artists Management.

Mr. Phan and Mr. Relyea appear by arrangement with Opus 3 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

I

Nicholas Phan, tenor

Leonard Bernstein

A Simple Song from *Mass*

Text by Stephen Schwartz and Leonard Bernstein

Franz Schubert

Der Musensohn, D. 764 (The Son of the Muses)

Text by Johann Wolfgang von Goethe

Reynaldo Hahn

Le rossignol des lilas (The Nightingale of the Lilac Trees)

Text by Léopold Dauphin

Arr. Maurice Ravel

Five Popular Greek Melodies (excerpts)

Text by Michel Dimitri Calvocoressi

Song of the Bride's Awakening

Yonder, by the Church

What Gallant Compares with Me?

Arr. Benjamin Britten

'Tis the Last Rose of Summer

Text by Thomas Moore

II

Nicholas Phan, tenor and Daniela Mack, mezzo-soprano

Gioachino Rossini

Les amants de Séville from *Sins of Old Age* (Lovers of Seville)

Text by Émilien Pacini

III

Daniela Mack, mezzo-soprano

Robert Schumann

Widmung from *Myrthen, Op. 25* (Dedication)

Text by Friedrich Rückert

Georges Bizet

Les adieux de l'hôtesse arabe (Adieux of the Arab Hostess)

Text by Victor Hugo

Britten

A Charm from *A Charm of Lullabies, Op. 41*

Text by Thomas Randolph

Alberto Williams

Vidalita from *Incan Songs, Op. 45*

Text by Alberto Williams

Alberto Ginastera

Gato from *Five Popular Argentinian Songs, Op. 10* (Cat)

Popular song text

Intermission

IV

John Relyea, bass-baritone

Pyotr Ilyich Tchaikovsky

Don Juan's Serenade from *Six Romances, Op. 38*

Text by Aleksei Konstantinovich Tolstoy

Richard Strauss

Ich trage meine Minne from *Five Lieder, Op. 32* (I Bear My Love)

Text by Karl Friedrich Henckell

Gustav Mahler

Verlor'ne Müh from *The Youth's Magic Horn* (Laddie, Let's Go Out)

Popular song text

Paul Bowles

The Cabin from *Blue Mountain Ballads*

Text by Tennessee Williams

Peter Warlock

Captain Stratton's Fancy

Text by John Masefield

V

Nicole Cabell, soprano

Bernstein

I Hate Music! from *I Hate Music!: A Cycle of Five Kid Songs*

Text by Bernstein

Henri Duparc

Chanson triste (Sad Song)

Text by Henri Cazalis as Jean Lahor

Antonín Dvořák

Als die alte Mutter from *Zigeunermelodien, Op. 55* (When My Mother Taught Me to Sing)

Text by Adolf Heyduk

Arr. Fernando Obradors

Del cabello más sutil (Of the Softest Hair)

Popular song text

Chiquitita la nóvia (Tiny is the Bride)

Text by Curro Dulce

VI

Tutti: A bouquet of surprises and favorites

Additional program selections to be announced by the artists from the stage.

WHAT'S IN A SONG?

Two years ago, when this Song Biennial was launched, I was honored to serve as pianist and curator for some of the events of the series.

Today, I retain that same honor and thrill that UMS and our generous donors, Mr. and Mrs. Maury Binkow, would continue to acknowledge the need to support the performance of songs and allow me to assist them. The idea of the immense repertoire of song literature disappearing for lack of support is unacceptable to me and hopefully to all lovers of this art form.

Events which depend on the spectacular do not require any help nowadays. Whether it be the opening of the Olympics or U-M's own Halloween concert, when stimulating visual and histrionic activity happens on stage, events are not hard to sell.

Songs are a different story. On stage is one singer with one pianist. These performers are not in costume, and there are no sets, no elaborate lighting effects, and certainly no *coups de théâtre* on stage. The tools these performers possess are their minds, their imaginations, their focus and intensity...above all, their musicianship and their feeling for words. Each member of the audience will go away with a different reaction to the words which he or she has heard; everyone can be touched, and touched without props or costumes. The artists may tell stories, but those stories will strike each person in the audience individually.

In addition to being a marvelous entertainment, this series is an inherent plea to remain capable of appreciating the small gesture,

the suggestion, the implication, the unadorned, the simple, and the symbolic. The need for the colossal need not win. Composers have been writing songs for centuries, and that can be no accident. This is a genre which can speak directly to us, using great text fused with great music. It would be a tragedy to allow songs to die unappreciated.

If an unlimited imagination is your thing, if intense personal expression is what you seek, if you believe, as the great Austrian songwriter Hugo Wolf did, that even little things deserve our attention and appreciation, then this Song Biennial is for you. You will be confronted with different styles of concerts, as we all were two years ago. You may enjoy the very traditional or prefer the very experimental, but you are open to being moved in the most personal of ways, with a direct conduit between the performers and yourself. If so, then you are on our team. You belong to the friends of song.

—Martin Katz, curator

WHY SONG?

Before attempting to answer this somewhat rhetorical question, let's be clear about how a song differs from other genres found in the world of the vocal repertoire. Unlike an aria from an opera or oratorio, or unlike a "number" from a musical:

- a song is usually for a single voice and keyboard;
- the text of most songs is poetry;
- the most traditional look of a song recital stage is simplicity itself: no sets, no varied lighting, no costumes, little if anything in the way of staging.

Sounds fairly plain, doesn't it? Probably tedious, if not downright boring. And yet, composers have not ceased to create songs for more than four centuries. Poets are usually thrilled to have their words chosen as inspirations for those composers. Finally, singers and the pianists who partner them delight in the prospect of preparing and presenting songs; they are proactive in creating opportunities to sing songs, often thinking of this as missionary work these days.

We live in an era of constant overstimulating effects. Visual effects are not colorful; they are blinding, dazzling. The decibel levels in theaters, rock concerts, and even restaurants approach to be deafening. Technology has made nothing impossible, and should our concentration lapse even momentarily, rest assured that some extraordinary effect will get us back on track within nanoseconds. We are never unconnected; devices are on duty at

all times, even during what used to be relaxing activities. All of this has made life difficult for the poor song.

If concentration and appreciation of the unexaggerated were muscles, they would be dangerously close to atrophy today. Staying with this muscle metaphor, these sensitivities need to be exercised, used, even taxed sometimes to maintain their tone and our ability to call on them at will. Song, perhaps more than any other musical genre, can work to restore their health. Song forces us to listen, and listen well.

The size of a song bears some appreciation too. The great *Lieder* composer Hugo Wolf can help us in this regard. His 45 shortest creations constitute his *Italian Songbook*, most only two pages long and many only half of that. As the flagship for this opus, he placed "Auch kleine Dinge können uns entzücken," (Even little things) a lovely reminder that the smallest things can delight us: pearls, olives, roses, and of course, by implication... songs. In the musical zoo, songs are the tiniest creatures, but no less dear than the 17 hours of Wagner's *Ring*. Let us not forget this.

Having listed the potential benefits of song for the listener, what does a song offer its performers? Comparing song to opera makes its advantages very easy to enumerate:

- There is no operatic role where every moment fits the vocal and histrionic talents of any single singer; with songs, the choices of repertoire, key, and even performance order are the singer's property;

- Even operas scored for chamber orchestra still pose the problem of balance and projection of the voice; a pianist can usually solve this dilemma and keep this under control;
- With song, the performers obey their own artistic choices; there is no maestro who may or may not see things similarly; likewise, there is no director influencing or dictating how the singer reads or feels a line of text. Even if the song is composed so that the piano controls tempo and volume, the singer has probably chosen the pianist, so they are bound to operate as a unified team;
- When a singer performs an operatic role, he or she is a character in a play; there is no uncertainty about who one is, where one is, why one knocks on a door, or breaks down into tears. In the world of song — with a few exceptions (when a composer chooses a text from a larger work, for example) all of these are unknowns. The singer and pianist *imagine* the who, the what, the where, and the why of everything they perform. There can be as many “right answers” as there are singers who choose that particular song. It’s a veritable candy store of choices.

These are serious, significant, and wonderful advantages which the performers of song enjoy. Nothing limits the imagination except the music itself, and even that may invite different emotions in different performers. Dare I suggest that a less imaginative artist can succeed in an opera; there is so much help

available from the plot, the costumes, the *mise-en-scène*. Put that same performer into an evening of song, and the success may be less certain, far harder to guarantee. Conversely, a performer with fantasy at his or her disposal — someone with an unlimited imagination — will adore the song repertoire and shine in it. A song is a canvas waiting for a painter, a kitchen waiting for a chef.

Program note by Martin Katz, reprinted from the inaugural January 2016 What’s in a Song program.

UMS ARCHIVES

The singing of songs has always played an important part in the annals of UMS history; songs were sung on many of the earliest concert programs produced by UMS. On December 12, 1879, the year of UMS's founding, Mrs. Emma Thurston stepped forward to sing a song called "The Message" written by one I. Blumenthal. Many of the songs on tonight's program have illustrious performance histories on our Ann Arbor stages.

Scratching the surface on the performance history of just one of tonight's songs, Schumann's beloved "Widmung," reveals a rich and deep UMS tradition. "Widmung" has been sung over the decades on UMS recitals by none other than:

Ida Belle Winchell, 1887, Hobart Hall
Ernestine Schumann-Heink, 1906, University Hall
Maria Jeritza, 1924, Hill Auditorium
Rosa Ponselle, 1934, Hill Auditorium
Risë Stevens, 1949, Hill Auditorium
Lauritz Melchior, 1950, Hill Auditorium
Victoria de los Angeles, 1951, Hill Auditorium
Marilyn Horne, 1979, Hill Auditorium
Jessye Norman, 1993, Hill Auditorium

ARTISTS

Martin Katz (*piano and curator*) was called “the gold standard of accompanists” by the *New York Times*. His 50-year career has taken him to five continents, collaborating with the world’s most celebrated singers in recital and recording. He has regularly shared the concert stage with Marilyn Horne, Frederica von Stade, Karita Mattila, Dame Kiri Te Kanawa, Lawrence Brownlee, David Daniels, and Piotr Beczala, to name but a few.

Mr. Katz is also active as a conductor and editor. He has led opera productions for San Francisco’s Merola program, the BBC, as well as innumerable performances at the University of Michigan. His editions of Baroque and bel canto operas have been performed in Houston, Ottawa, and at the Metropolitan Opera.

At U-M for more than three decades, he has chaired the program in collaborative piano and coached vocal repertoire for singers and pianists alike. His students are working in their chosen field all over the world. U-M recently awarded him a Distinguished University Professorship.

An author too, Mr. Katz’s first opus, *The Complete Collaborator*, has been published by Oxford University Press, and is considered the seminal work on the subject.

Winner of the BBC Cardiff Singer of the World Competition in 2005, **Nicole Cabell** (*soprano*) is now one of the most sought-after lyric sopranos in the world. She recently made her company and role debut in the title role in *Alcina* for Grand Théâtre de Genève under Leonardo García Alarcón to universal acclaim, with *Opera News* praising her “fabulous performance...her tone was rounded and silky, projected with ease, immaculately controlled, and finely

nuanced.” She returns to Geneva this season as Contessa Almaviva, and adds another Baroque role, again under Alarcón, for her debut at Dutch National Opera: Flavia in Cavalli’s *Eliogabalo*, in the highly praised Thomas Jolly production from Paris.

Full lyric roles are equally prominent, and she recently made her company debut at Opéra national de Paris as Mimi (*La bohème*), followed by further performances for Cincinnati Opera under Louis Langrée and Minnesota Opera, and gave her first appearances at San Francisco Opera as Giulietta (*I Capuleti e I Montecchi*) followed by Violetta (*La traviata*). Further highlights include Violetta at the Royal Opera House–Covent Garden under Nicola Luisotti, Rosalinde (*Die Fledermaus*) in Cincinnati, Hanna (*Die lustige Witwe*) for Lyric Opera of Chicago, and Adina (*L’elisir d’amore*) at both the Gran Teatre del Liceu and the New National Theatre in Tokyo.

Showcasing her pre-eminence in the music of Mozart, Ms. Cabell has sung Contessa Almaviva (*Le nozze di Figaro*) in Montreal and in the Patrice Caurier and Moshe Leiser production for Angers Nantes Opéra, Pamina (*Die Zauberflöte*) at the Lyric Opera of Chicago, and Donna Elvira (*Don Giovanni*) in Tokyo and for the Quincena Festival in Spain.

Especially adept in French repertoire on both operatic and concert stages, Ms. Cabell has sung Leïla (*Les pêcheurs de perles*) for Santa Fe Opera and Juliette (*Roméo et Juliette*) for Atlanta, Cincinnati, and Palm Beach Operas; and has recently appeared with the London Symphony Orchestra singing Debussy’s *La Damselle élue*, toured with the Royal Philharmonic Orchestra performing Poulenc’s *Gloria* under Charles Dutoit; and sung Poulenc’s *Stabat Mater* with the Orchestre National

de France under Jean-Claude Casadesus.

Further concert highlights include Barber's *Knoxville, Summer of 1915* with both Sinfónica de Galicia and the BBC Concert Orchestra, Elgar's *The Apostles* with the BBC Symphony Orchestra under Sir Andrew Davis, Ravel's *Shéhérazade* for Rochester Philharmonic Orchestra, and her debut as Bess from Gershwin's *Porgy and Bess* with the Sydney Symphony Orchestra under David Robertson. This season, she performs Bernstein's *A White House Cantata* with Karel Mark Chichon and Radio Filharmonisch Orkest at TivoliVrendenburg, as part of the composer's anniversary year.

Her debut album for Decca, *Soprano*, was named "Editor's Choice" by *Gramophone* magazine and has received widespread critical acclaim, winning the 2007 Georg Solti Orphée d'Or from the Académie du Disque Lyrique and an Echo Klassik Award. Other recording projects include the title role in Donizetti's *Imelda de' Lambertazzi* for Opera Rara.

Daniela Mack (*mezzo-soprano*) has been acclaimed for her "caramel timbre, flickering vibrato, and crisp articulation" (*Opernwelt*) as she "hurls fast notes like a Teresa Berganza or a Frederica von Stade" (*San Francisco Chronicle*).

In the current season, Ms. Mack will create the role of Elizabeth Cree in the world premiere of Kevin Puts and Mark Campbell's *Elizabeth Cree* at Opera Philadelphia and will return later in the season for *Carmen*. She returns to the Washington National Opera as Bradamante in *Alcina*, debuts at the Seattle Opera as Berlioz's Béatrice in *Béatrice et Bénédicte*, and reprises her performances as Jacqueline Kennedy in *JFK* at the Montreal Opera. She also returns to Santa Fe Opera for her first North American performances as Isabella in *L'italiana in Algeri*. Ms. Mack

made her Royal Opera House-Covent Garden debut as Rosina in *Il barbiere di Siviglia* with Javier Camerena and made her Metropolitan Opera debut in Mary Zimmerman's new production of *Rusalka* as the Kitchen Boy.

Recently, Ms. Mack has been seen at the San Francisco Opera as Rosina in *Il barbiere di Siviglia* and Rosmira in *Partenope*, as well as created the role of Jacqueline Kennedy in the world premiere of David T. Little and Royce Vavrek's *JFK* at the Fort Worth Opera. In the summer of 2014, she made important role and company debut: the title role in *Carmen* at Santa Fe Opera in a new production by Stephen Lawless. She also debuted at the Lyric Opera of Chicago as the Kitchen Boy in David McVicar's production of *Rusalka* conducted by Andrew Davis and returned to Madison Opera as Sister Helen Prejean in *Dead Man Walking*.

On the concert stage, Ms. Mack debuted with three orchestras under Charles Dutoit: Orchestra de la Suisse Romande in Ravel's *L'heure espagnole* and *L'enfant et les sortilèges*, Boston Symphony Orchestra in *L'heure espagnole*, and Chicago Symphony Orchestra in Falla's *Three-Cornered Hat*. She also debuted with the Mitteldeutscher Rundfunk in Rossini's *Giovanna d'Arco* under James Gaffigan and performed Vivaldi's *Judith triumphans* with Boston Baroque. She debuted with the New York Philharmonic in Beethoven's *Symphony No. 9* under Alan Gilbert and with the Los Angeles Philharmonic in Manuel de Falla's *La vida breve* under the baton of Rafael Frühbeck de Burgos.

Ms. Mack is an alumna of the Adler Fellowship Program at San Francisco Opera where she has appeared as Idamante in *Idomeneo*, Siebel in *Faust*, and Lucienne in *Die tote Stadt* for her house debut. She performed the title role of *La Cenerentola* as

a member of the Merola Opera Program and made her West coast recital debut as part of San Francisco Opera's Schwabacher Debut Recital Series. Ms. Mack was recently a finalist in the 2013 BBC Cardiff Singer of the World Competition.

Named one of NPR's "Favorite New Artists of 2011," **Nicholas Phan** (*tenor*) is increasingly recognized as an artist of distinction. Praised for his keen intelligence, captivating stage presence, and natural musicianship, he performs regularly with the world's leading orchestras and opera companies. Also an avid recitalist, in 2010 he co-founded the Collaborative Arts Institute of Chicago (CAIC) to promote art song and vocal chamber music. This season, he also serves as the first singer to be guest artistic director of the Laguna Beach Music Festival.

Mr. Phan has appeared with many of the leading orchestras, festivals, and opera companies in North America and Europe, and toured extensively throughout the major concert halls of Europe with Il Complesso Barocco. He has worked with conductors including Marin Alsop, Harry Bicket, Pierre Boulez, James Conlon, Alan Curtis, Rafael Frühbeck de Burgos, Charles Dutoit, Jane Glover, Manfred Honeck, Bernard Labadie, Louis Langrée, Nicholas McGegan, Zubin Mehta, John Nelson, Yannick Nézet-Séguin, Helmuth Rilling, David Robertson, Esa-Pekka Salonen, Masaaki Suzuki, Michael Tilson Thomas, and Franz Welser-Möst.

An avid proponent of vocal chamber music, he has collaborated with many chamber musicians, including pianists Mitsuko Uchida, Richard Goode, Jeremy Denk, Graham Johnson, Roger Vignoles, Myra Huang, and Alessio Bax; violinist James Ehnes; guitarist Eliot Fisk; harpist Sivan Magen; and horn players Jennifer

Montone, Radovan Vlatkovic, and Gail Williams. In both recital and chamber concerts, he has been presented by Carnegie Hall, London's Wigmore Hall, the Metropolitan Museum of Art, the Chamber Music Society of Lincoln Center, the Philadelphia Chamber Music Society, Atlanta's Spivey Hall, Boston's Celebrity Series, and the Library of Congress in Washington, DC.

Mr. Phan's most recent solo album, *Gods and Monsters*, was released on Avie Records. His first three solo albums, *A Painted Tale*, *Still Fall the Rain*, and *Winter Words*, made many "best of" lists, including those of the *New York Times*, *New Yorker*, *Chicago Tribune*, and *Boston Globe*. His growing discography also includes a Grammy-nominated recording of Stravinsky's *Pulcinella* with Pierre Boulez and the Chicago Symphony, the opera *L'Olimpiade* with the Venice Baroque Orchestra, Scarlatti's *La gloria di Primavera* with Philharmonia Baroque, Bach's *St. John Passion* (in which he sings both the Evangelist as well as the tenor arias) with Apollo's Fire, and the world-premiere recordings of two orchestral song cycles: *The Old Burying Ground* by Evan Chambers and Elliott Carter's *A Sunbeam's Architecture*.

A graduate of the University of Michigan, Mr. Phan is the 2012 recipient of the Paul C. Boylan Distinguished Alumni Award. He also studied at the Manhattan School of Music and the Aspen Music Festival and School, and is an alumnus of the Houston Grand Opera Studio. He was the recipient of a 2006 Sullivan Foundation Award and 2004 Richard F. Gold Career Grant from the Shoshana Foundation.

John Relyea (*bass*) continues to distinguish himself as one of today's finest basses. He has appeared in many of the world's most celebrated opera houses including the Metropolitan Opera, San

Francisco Opera (where he is an alumnus of the Merola Opera Program and a former Adler Fellow), Lyric Opera of Chicago, Seattle Opera, Canadian Opera Company, Royal Opera House–Covent Garden, Paris Opera, Bayerische Staatsoper, Vienna State Opera, Theater an der Wien, and the Mariinsky Theater.

His roles include the title roles in *Attila*, *Le Nozze di Figaro*, *Bluebeard's Castle*, *Don Quixote*, *Attila*, and *Aleko*; Zaccaria in *Nabucco*, Bertram in *Roberto le Diable*, Raimondo in *Lucia di Lammermoor*, Colline in *La bohème*, Don Alfonso in *Lucrezia Borgia*, Don Basilio in *Il barbiere di Siviglia*, Alidoro in *La Cenerentola*, Giorgio in *I puritani*, Banquo in *Macbeth*, Garibaldo in *Rodelinda*, Méphistophélès in both *Faust* and *La Damnation de Faust*, the Four Villains in *Les Contes d'Hoffmann*, Escamillo in *Carmen*, Marke in *Tristan und Isolde*, Caspar in *Der Freischütz*, Nick Shadow in *The Rake's Progress*, Collatinus in *The Rape of Lucretia*, and King René in *Iolanta*.

Mr. Relyea also remains in high demand throughout the concert world where he appears regularly with orchestras such as the Chicago Symphony Orchestra, Cleveland Orchestra, Philadelphia Orchestra, Boston Symphony Orchestra, New York Philharmonic, Pittsburgh Symphony, Atlanta Symphony Orchestra, Swedish Radio Symphony Orchestra, Scottish Chamber Orchestra, the Philharmonia Orchestra, and the Berlin Philharmonic. He has also appeared at the Tanglewood, Ravinia, Blossom, Cincinnati May, Vail, Lanaudière, Salzburg, Edinburgh, Lucerne, and Mostly Mozart festivals, and in the BBC Proms. In recital, he has been presented at Weill Hall and the Metropolitan Museum of Art in New York City, the Wigmore Hall in London, UMS in Ann Arbor, and the University of Chicago Presents series.

The many conductors with whom Mr. Relyea has worked include Harry Bicket, Pierre Boulez, Sir Colin Davis, Christoph von Dohnányi, Gustavo Dudamel, Christoph Eschenbach, Valery Gergiev, Bernard Haitink, Mariss Jansons, James Levine, Lorin Maazel, Sir Charles Mackerras, Sir Neville Marriner, Zubin Mehta, Kent Nagano, Yannick Nézet-Séguin, Sir Roger Norrington, Seiji Ozawa, Antonio Pappano, Sir Simon Rattle, Donald Runnicles, Esa-Pekka Salonen, Robert Spano, Wolfgang Sawallisch, and Ilan Volkov.

Mr. Relyea's recordings include the Verdi *Requiem* (LSO Live); *Idomeneo* with Sir Charles Mackerras and the Scottish Chamber Orchestra (EMI); Mahler's *Symphony No. 8* with Sir Simon Rattle and the City of Birmingham Symphony Orchestra (EMI); and the Metropolitan Opera's DVD presentations of *Don Giovanni*, *I Puritani*, and *Die Meistersinger von Nürnberg* (Deutsche Grammophon); and *Macbeth* (Metropolitan Opera HD Live Series).

This season, Mr. Relyea debuts the roles of Fiesco in *Simon Boccanegra* with Teatro di San Carlo in Napoli, Hunding in *Die Walküre* with New York Philharmonic, and John Claggart in *Billy Budd* with Opera Di Roma. He returns to Boston Symphony for *La Damnation de Faust*, conducted by Charles Dutoit.

UMS ARCHIVES

Martin Katz makes his 41st UMS appearance this evening following his UMS debut in November 1976 in recital with bass-baritone Justino Díaz in Hill Auditorium. He has appeared on UMS stages over the past four decades with singers including Cecilia Bartoli, Kathleen Battle, Dame Kiri Te Kanawa, Marilyn Horne, Karita Mattila, Lawrence Brownlee, David Daniels, and Frederica von Stade. He most recently appeared at UMS in April 2017 in recital with tenor Michael Fabiano in Hill Auditorium. **Nicholas Phan** makes his sixth UMS appearance this evening following his UMS debut in March 2000 with the Michigan Chamber Players in Rackham Auditorium. He most recently appeared under UMS auspices in March 2016 with Apollo's Fire in a performance of Bach's *St. John Passion* conducted by Jeannette Sorrell at St. Francis of Assisi Catholic Church. **John Relyea** makes his fourth UMS appearance this evening following his UMS debut in February 2001 with the Swedish Radio Symphony Orchestra and Choir conducted by Manfred Honeck in Hill Auditorium. He most recently appeared under UMS auspices in April 2014 in a performance of Brahms's *Requiem* with the UMS Choral Union and Ann Arbor Symphony Orchestra conducted by Jerry Blackstone. UMS welcomes **Nicole Cabell** and **Daniela Mack** as they make their UMS debuts this evening.

THIS EVENING'S VICTOR FOR UMS:



Maurice and Linda Binkow Vocal and Chamber Arts Endowment Fund

Supporter of this evening's performance of What's in a Song.

MAY WE ALSO RECOMMEND...

- 1/31 Janai Brugger and Martin Katz
- 2/2 Gabriel Kahane's *8980: Book of Travelers*
- 2/4 Ian Bostridge: Schubert's *Winterreise*

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

- 1/14 Pre-Performance Talk with Professor Steven Whiting:
St. Lawrence String Quartet
(Earl Lewis Room, Third Floor, Rackham Graduate School,
915 E. Washington Street, 2:00 pm)
- 1/31 Master Class: Gabriel Kahane
(Stamps Auditorium, Walgreen Drama Center, 1226 Murfin Avenue,
4:30 pm)
- 2/3 Master Class: Ian Bostridge
(Britton Recital Hall, Moore Building, 1100 Baits Drive, 12:30 pm)
- 2/13 Artist Interview: Janai Brugger
(Watkins Lecture Hall, Moore Building, 1100 Baits Drive, 2:30 pm)

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