Handel's *Messiah*

George Frideric Handel / *Composer*

Ann Arbor Symphony Orchestra
UMS Choral Union
Scott Hanoian / *Conductor*

Joélle Harvey / *Soprano*
Meg Bragle / *Mezzo-soprano*
Nicholas Phan / *Tenor*
Dashon Burton / *Bass-baritone*

Joseph Gascho / *Harpsichord*
Scott VanOrnum / *Organ*

Saturday Evening, December 4, 2021 at 7:30
Sunday Afternoon, December 5, 2021 at 2:00
Hill Auditorium
Ann Arbor

Fifth and Sixth Performances of the 143rd Annual Season

This weekend's performances of Handel's *Messiah* are supported by the Carl and Isabelle Brauer Endowment Fund.

UMS is grateful to the following donors for their support in purchasing new risers for the UMS Choral Union, used in performance for the first time this weekend: Anonymous; The Charles H. Gershenson Trust, Maurice S. Binkow, Trustee; Gil Omenn and Martha Darling; and the Michigan Council for Arts and Cultural Affairs.

Media partnership provided by WRCJ 90.9 FM, Michigan Radio 91.7 FM, and Ann Arbor's 107one.

Ms. Harvey appears by arrangement with Fletcher Artist Management.

Ms. Bragle appears by arrangement with Schwalbe & Partners.

Mr. Phan appears by arrangement with Opus 3 Artists.

Mr. Burton appears by arrangement with Colbert Artists Management.

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**	**Mr. Phan**
	Isaiah 40: 1	Comfort ye, comfort ye my people, saith your God.
	Isaiah 40: 2	Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned.
	Isaiah 40: 3	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**	**Mr. Phan**
	Isaiah 40: 4	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**	**Mr. Burton**
	Haggai 2: 6	. . . 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;
	Haggai 2: 7	And I will shake all nations, and the desire of all nations shall come: . . .
	Malachi 3: 1	. . . 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**	**Ms. Bragle**
	Malachi 3: 2	But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire, . . .

7	**Chorus**		
	Malachi 3: 3	. . . and he shall purify the sons of Levi, . . . that they may offer unto the Lord an offering in righteousness.	
8	**Recitative**	**Ms. Bragle**	
	Isaiah 7: 14	Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel, "God-with-us."	
9	**Air and Chorus**	**Ms. Bragle**	
	Isaiah 40: 9	O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah: Behold your God!	
	Isaiah 60: 1	Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.	
10	**Arioso**	**Mr. Burton**	
	Isaiah 60: 2	For behold, . . . darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee.	
	Isaiah 60: 3	And the Gentiles shall come to thy light, and kings to the brightness of thy rising.	
11	**Air**	**Mr. Burton**	
	Isaiah 9: 2	The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.	
12	**Chorus**		
	Isaiah 9: 6	For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder, and his name shall be called Wonderful, Counselor, The Mighty God, The Everlasting Father, The Prince of Peace.	
13	**Pifa**	**(Pastoral Symphony)**	
14	**Recitative**	**Ms. Harvey**	
	Luke 2: 8	. . . there were . . . shepherds abiding in the field, keeping watch over their flock by night.	

15	**Arioso**	**Ms. Harvey**
	Luke 2: 9	And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.
16	**Recitative**	**Ms. Harvey**
	Luke 2: 10	And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.
	Luke 2: 11	For unto you is born this day in the city of David a Savior, which is Christ the Lord.
17	**Arioso**	**Ms. Harvey**
	Luke 2: 13	And suddenly there was with the angel a multitude of the heavenly host praising God and saying,
18	**Chorus**	
	Luke 2: 14	Glory to God in the highest, and peace on earth, good will toward men.
19	**Air**	**Ms. Harvey**
	Zechariah 9: 9	Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Savior, . . .
	Zechariah 9: 10	. . . and he shall speak peace unto the heathen: . . .
20	**Recitative**	**Ms. Bragle**
	Isaiah 35: 5	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**	**Ms. Bragle and Ms. Harvey**
	Isaiah 40: 11	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.

22	**Chorus**	
	Matthew 11: 30	. . . His yoke is easy, and His burden is light.

Intermission

Part II

23	**Chorus**	
	John 1: 29	. . . Behold, the Lamb of God, that taketh away the sin of the world! . . .
24	**Air**	**Ms. Bragle**
	Isaiah 53: 3	He was despised and rejected of men; a man of sorrows, and acquainted with grief: . . .
	Isaiah 50: 6	He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.
25	**Chorus**	
	Isaiah 53: 4	Surely he hath borne our griefs, and carried our sorrows: . . .
	Isaiah 53: 5	. . . he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes are we healed.
26	**Chorus**	
	Isaiah 53: 4	All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.
27	**Arioso**	**Mr. Phan**
	Psalm 22: 7	All they that see him laugh him to scorn: they shoot our their lips, and shake their heads, saying:
28	**Chorus**	
	Psalm 22: 8	He trusted in God that he would deliver him: let him deliver him, if he delight in him.

29	**Accompanied recitative**	**Mr. Phan**	
	Psalm 69: 20	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**	**Mr. Phan**	
	Lamentations 1: 12	Behold and see if there be any sorrow like unto his sorrow . . .	
31	**Accompanied recitative**	**Mr. Phan**	
	Isaiah 53: 8	. . . he was cut off out of the land of the living: for the transgressions of thy people was he stricken.	
32	**Air**	**Mr. Phan**	
	Psalm 16: 10	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**	**Mr. Phan**	
	Hebrews 1: 5	. . . 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**	**Ms. Bragle**	
	Psalm 68: 18	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**	**Ms. Harvey**	
	Isaiah 52: 7	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**	**Mr. Burton**	
	Psalm 2: 1	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**	**Mr. Phan**	
	Psalm 2: 4	He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.	
43	**Air**	**Mr. Phan**	
	Psalm 2: 9	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.	

Part III

45	**Air**	**Ms. Harvey**
	Job 19: 25	I know that my redeemer liveth, and that he shall stand at the latter day upon the earth.
	Job 19: 26	And though . . . worms destroy this body, yet in my flesh shall I see God.
	I Cor. 15: 20	For now is Christ risen from the dead, . . . the first fruits of them that sleep.
46	**Chorus**	
	I Cor. 15: 21	. . . since by man came death, by man came also the resurrection of the dead.
	I Cor. 15: 22	For as in Adam all die, even so in Christ shall all be made alive.
47	**Accompanied recitative**	**Mr. Burton**
	I Cor. 15: 51	Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed,
	I Cor. 15: 52	In a moment, in the twinkling of an eye at the last trumpet:
48	**Air**	**Mr. Burton**
	I Cor. 15: 52	. . . the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
	I Cor. 15: 53	For this corruptible must put on incorruption, and this mortal must put on immortality.
49	**Recitative**	**Ms. Bragle**
	I Cor. 15: 54	. . . then shall be brought to pass the saying that is written, Death is swallowed up in victory.
50	**Duet**	**Ms. Bragle and Mr. Phan**
	I Cor. 15: 55	O death, where is thy sting? O grave, where is thy victory?
	I Cor. 15: 56	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**	**Ms. Harvey**
	Romans 8: 31	If God be for us, who can be against us?
	Romans 8: 33	Who shall lay anything to the charge of God's elect? It is God that justifieth.
	Romans 8: 34	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 Methodist Episcopal Church. *Messiah* has been performed in its entirety annually since December 1941, with the exception of 2020, due to the COVID-19 pandemic.

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 seasonal entertainment, and are rewarded with the satisfaction of taking part in one of the great communal musical events.

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

The swiftness with which Handel composed *Messiah* can be partially explained by the musical borrowings from his own earlier compositions. For example, the melodies used in the two choruses "And He shall purify" and "His yoke is easy" were taken from an Italian chamber duet Handel had written earlier in 1741, "*Quel fior che all' alba ride*." Another secular duet, "*Nò, di voi non vo' fidarmi*," provided material for the famous chorus "For unto us a Child is born," and the delightful "All we like sheep" borrows its wandering *melismas* from the same duet. A madrigal from 1712, "*Se tu non lasci amore*," was transformed into a duet-chorus pair for the end of the oratorio, "O Death, where is thy sting," and "But thanks be to God." In each instance, however, Handel does more than simply provide new words to old tunes. There is considerable re-composition, and any frivolity that remains from the light-hearted secular models is more than compensated for by the new material Handel masterfully worked into each chorus. Over-enthusiastic "Handelists" in the 19th century perpetuated all sorts of legends regarding the composition of *Messiah*. An often-

repeated story relates how Handel's servant found him sobbing with emotion while writing the famous "Hallelujah Chorus," and the composer claiming, "I did think I did see all Heaven before me and the great God Himself." Supposedly Handel often left his meals untouched during this compositional period, in an apparent display of devotional fasting and monastic self-denial. Present-day historians more familiar with Handel's life and religious views tend to downplay these stories. It's been suggested that if Handel did indeed have visions of Heaven while he composed *Messiah*, then it was only in the same manner in which he visualized the Roman pantheon of gods while he composed his opera *Semele*. Handel's religious faith was sincere, but tended to be practical rather than mystical.

The tradition of performing *Messiah* at Christmas began later in the 18th century. Although the work was occasionally performed during Advent in Dublin, the oratorio was usually regarded in England as an entertainment for the penitential season of Lent, when performances of opera were banned. *Messiah*'s extended musical focus on Christ's redeeming sacrifice also makes it particularly suitable for Passion Week and Holy Week, the periods when it was usually performed during Handel's lifetime. But in 1791, the Cæcilian Society of London began its annual Christmas performances, and in 1818 the Handel and Haydn Society of Boston gave the work's first complete performance in the US on Christmas Day — establishing a tradition that continues to the present. UMS is a direct result of this tradition. In 1879, a group of local university and townspeople gathered together to study Handel's *Messiah*; this group assumed the name "The Choral Union" and, in 1880, the members of the Choral Union established the University Musical Society.

Following the pattern of Italian baroque opera, *Messiah* is divided into three parts. The first is concerned with prophecies of the Messiah's coming, drawing heavily from messianic texts in the Book of Isaiah, and concludes with an account of the Christmas story that mixes both Old and New Testament sources. The second part deals with Christ's mission and sacrifice, culminating in the grand "Hallelujah Chorus." The final, shortest section is an extended hymn of thanksgiving, an expression of faith beginning with Job's statement "I know that my Redeemer liveth" and closing with the majestic chorus "Worthy is the Lamb" and a fugal "Amen." In its focus on Christ's sacrifice *Messiah* resembles the great Lutheran Passions of Schütz and Bach, but with much less direct narrative and more meditative commentary on the redemptive nature of the Messiah's earthly mission. Handel scholar Robert Myers suggested that "logically Handel's masterpiece should be called *Redemption*, for its author celebrates the *idea* of Redemption, rather than the *personality* of Christ."

For the believer and non-believer alike, Handel's *Messiah* is undoubtedly a majestic musical edifice. But while a truly popular favorite around the world, *Messiah* aspires to more than

just a reputation as an enjoyable musical event. After an early performance of the work in London, Lord Kinnoul congratulated Handel on the “noble entertainment” he had recently brought to the city. Handel is said to have replied, “My Lord, I should be sorry if I only entertained them; I wished to make them better.” Certainly *Messiah* carries an ennobling message to people of all faiths and credos, proclaiming “peace on earth, and goodwill towards men” — a message that continues to be timely and universal.

Program note by Luke Howard.

ARTISTS

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, Osmo Vänskä, Peter Oundjian, Fabien Gabel, and Arie Lipsky.

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 2013–15.

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 led 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.

A native of Bolivar, New York, **Joélle Harvey** (*soprano*) has established herself as a noted interpreter of a broad range of repertoire, anchored by Handel, Mozart, and new music. Ms. Harvey's engagements during the 2021–22 season include debuts at Opernhaus Zürich (Aristea in Pergolesi's *L'Olimpiade*), the Chicago Symphony Orchestra (Barber's *Knoxville: Summer of 1915*, conducted by Jakub Hrůša), and UMS (Handel's *Messiah*). She joins Les Violons du Roy for further *Messiah* performances, returns to the North Carolina Symphony (Mahler's Symphony No. 4), the Indianapolis Symphony (Beethoven's Symphony No. 9), and continues her close collaboration with Boston's Handel & Haydn Society in two appearances: Vivaldi's *Gloria* and CPE Bach's *Magnificat*, conducted by Jonathan Cohen, and Haydn's *The Creation*, led by Harry Christophers in his final performances as artistic director.

During the 2020–21 season, Ms. Harvey filmed a performance of Villa-Lobos' *Bachianas Brasilieras No. 5* with The Cleveland Orchestra as part of their re-configured season, made her Cincinnati Symphony May Festival debut performing Britten's *Les Illuminations*, and joined the Handel & Haydn Society for a filmed production of their annual *Messiah* concert. Additionally, she collaborated with Los Angeles Opera on Anna Clyne's *The Gorgeous Nothings*, a setting of Emily Dickinson texts for their *On Now* initiative, and later in the summer joined the Elgin Symphony for Barber's *Knoxville Summer of 1915*, and Bard Summerscape for performances of songs by Nadia Boulanger as well as excerpts of Brahms' *Liebeslieder Waltzes*.

Recent concert highlights include appearances with the Cleveland Orchestra and the Toronto Symphony (Mahler's Second Symphony), San Diego Symphony (Mahler's Fourth Symphony and Barber's *Knoxville: Summer of 1915),* the New York

Philharmonic (Mozart's Requiem), Utah Symphony (Beethoven's Ninth Symphony), Saint Paul Chamber Orchestra (Bach *St. John Passion*), North Carolina Symphony (Mozart arias and *Mass in c minor*), Music of the Baroque (Bach *Coffee Cantata*), and Handel & Haydn Society (Mozart's Requiem).

Widely praised for her musical intelligence and "expressive virtuosity" (*San Francisco Chronicle*), **Meg Bragle** (*mezzo-soprano*) has earned an international reputation as one of today's most gifted mezzo-sopranos, particularly in the field of early music. 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 Bach *Mass in b minor*. Ms. Bragle has sung in North America and Europe with the Philharmonia Baroque Orchestra, Netherlands Bach Society, Tafelmusik Baroque Orchestra, Orchestra of the Age of Enlightenment, St. Paul Chamber Orchestra, Les Violons du Roy, Orpheus Chamber Orchestra, Orchestra of St. Luke's, Orchestre Révolutionnaire et Romantique, American Bach Soloists, Apollo's Fire, Arion Baroque, and the Dunedin Consort.

Ms. Bragle has performed with many symphony orchestras in the US and Canada including the Houston (Beethoven's *Mass in c minor*), National (*Messiah*), Indianapolis (Mozart's Requiem), Milwaukee (Mozart's Requiem), Cincinnati (Bach's *Mass in b minor*), Seattle (Bach's *Mass in b minor*), Pacific (Handel's *Judas Maccabeus*), and Colorado (Mendelssohn's *Elijah*) symphonies; the National Arts Center Orchestra (*Messiah*); and a series of concerts with the Calgary Philharmonic including Handel's *Messiah* and Beethoven's Symphony No. 9.

Her opera roles include Idamante in *Idomeneo*, Dorabella in *Così fan tutte*, 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*. Ms. Bragle is an accomplished recording artist. In addition to those with the English Baroque Soloists, she has made several recordings with Apollo's Fire: Mozart's *Requiem* (Koch); Handel's *Dixit Dominus* and *Ode for the Birthday of Queen Anne,* and Monteverdi's *Vespro della Beata Vergine* (Avie); and *L'Orfeo* (Electra). Other recordings include Bach's *St. John Passion* with Arion Baroque (ATMA Classique). A new recording of Pergolesi's *Stabat Mater* with the Winter Park Bach Festival is forthcoming.

Ms. Bragle received her bachelor's at the University of Michigan and her master's in conducting at Michigan State University. Ms. Bragle is based in Philadelphia where she is director of the Collegium Musicum and artist in residence at the University of Pennsylvania.

Described by the *Boston Globe* as "one of the world's most remarkable singers," **Nicholas Phan** (*tenor*) is increasingly recognized as an artist of distinction. An artist with an incredibly diverse repertoire that spans nearly 500 years of music, he performs regularly with the world's leading orchestras and opera companies. Mr. Phan is also an avid recitalist and a passionate advocate for art song and vocal chamber music; in 2010, he co-founded Collaborative Arts Institute of Chicago (CAIC), an organization devoted to

promoting this underserved repertoire.

A celebrated recording artist, Mr. Phan's most recent album, *Clairières*, a recording of songs by Lili and Nadia Boulanger, was nominated for the 2020 Grammy Award for "Best Classical Solo Vocal Album." His album *Gods and Monsters* was nominated for the same award in 2017. He remains the first and only singer of Asian descent to be nominated in the history of the category, which has been awarded by the Recording Academy since 1959. Mr. Phan's growing discography also includes a Grammy-nominated recording of Stravinsky's *Pulcinella* with Pierre Boulez and the Chicago Symphony, as well as the world-premiere recording of Elliott Carter's *A Sunbeam's Architecture*.

Sought after as a curator and programmer, in addition to his work as artistic director of CAIC, Mr. Phan has also created programs for broadcast on WFMT and WQXR, and served as guest curator for projects with the Philadelphia Chamber Music Society, Merola Opera, and San Francisco Performances, where he served as the vocal artist in residence from 2014–2018. Mr. Phan's programs often examine themes of identity, highlight unfairly underrepresented voices from history, and strive to underline the relevance of music from all periods to the currents of the present day.

Dashon Burton (*bass-baritone*) has established a vibrant career appearing regularly throughout the US and Europe in key elements of his repertoire — Bach's *St. John* and *St. Matthew Passions* and the b-minor *Mass*, Mendelssohn's *Elijah*, Beethoven's Ninth Symphony, the Brahms Requiem, Handel's *Messiah*, and Mozart's Requiem.

He opened the 2021–22 season with the Handel & Haydn Society of Boston led by Marin Alsop for Beethoven's Ninth Symphony which he repeats later in the season with the Nashville Symphony and Giancarlo Guerrero. Throughout the season he makes several notable orchestral debuts: the Chicago Symphony in Handel's *Messiah* led by Nicholas McGegan, the Los Angeles Philharmonic with Michael Tilson Thomas for his *Rückert Lieder*, the Pittsburgh Symphony for the Dvořák *Te Deum* led by Manfred Honeck, and the Verdi Requiem with the Seattle Symphony and Thomas Dausgaard. He continues his relationship with San Francisco Performances in appearances throughout the season and makes a debut with Celebrity Series of Boston in recital.

Operatic engagements in recent seasons have included *Salome* at the Salzburg Festival led by Franz Welser-Möst, Peter Sellars' production of Claude Vivier's *Kopernikus, un ritual de mort* at Paris' Théâtre de la Ville, Sarastro in *Die Zauberflöte* in Dijon and Paris, and Jupiter in Rameau's *Castor et Pollux* with Les Talens Lyriques.

Mr. Burton won his second Grammy Award in March 2021 for "Best Classical Solo Vocal Album" for Dame Ethyl Smyth's *The Prison* with The Experiential Orchestra on Chandos. An original member of the groundbreaking vocal ensemble Roomful of Teeth, he won his first Grammy Award for their recording of Caroline Shaw's Pulitzer Prize-winning *Partita for 8 Voices.* His other recordings include *Songs and Struggles of Redemption*; *We Shall Overcome*; singled out by the *New York Times* as "profoundly moving…a beautiful and lovable disc"; Paul Moravec's *Sanctuary Road* on Naxos; *Holocaust, 1944* by Lori Laitman; and Caroline Shaw's *The Listeners* with the Philharmonia Baroque Orchestra.

Mr. Burton received a bachelor's of

music degree from Oberlin College & Conservatory and a master's of music degree at Yale University. He is an assistant professor of voice at Vanderbilt University's Blair School of Music.

Harpsichordist and conductor **Joseph Gascho** (*harpsichord*) has performed across the world, from Carnegie Hall and the Kennedy Center to Paris, Tokyo, and Taipei. Recent performing highlights include performances with the Chicago Symphony Orchestra and the Detroit Symphony Orchestra and a solo recital and master class for the Japan Harpsichord Society.

At the U-M School of Music, Theatre & Dance, he teaches harpsichord, basso continuo, chamber music, improvisation, and ornamentation, and co-directs the Baroque Chamber Orchestra with violinist Aaron Berofsky. He was recently appointed director of the Stearns Collection of Musical Instruments and has enjoyed recent collaborations with the Hatcher Graduate Library and the Biosciences Ideas Lab Project.

Since 2008, he has taught and mentored students at the Baroque Performance Institute at Oberlin College, where he teaches basso continuo, coaches chamber music, and conducts the student orchestra. Mr. Gascho holds master's 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 U-M Chamber Choir, **Scott VanOrnum** (*organ*) brings unusual depth and artistry to ensemble music-making. His 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 also associate director of music at Our Shepherd Lutheran Church in Birmingham.

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** (A^2SO) is a versatile professional orchestra, performing the gamut of musical styles — from Beethoven to Bolcom. Equally at home giving shining performances of the revered classical symphonic masterpieces as it is with platforming newly minted

commissions, the A²SO performs to 70,000 listeners every year in the Ann Arbor area. Founded in 1928, the A²SO (then known as the "Ann Arbor Community Orchestra," and later the "Ann Arbor Civic Orchestra") offered its first major program in November 1931. In 1941, distinguished music educator Joseph Maddy, who had founded what would later become the Interlochen Center for the Arts, became the fourth conductor of the Symphony, which at this time was still made up of amateur players. By 1986, the A²SO had become a fully professional orchestra under conductor Carl St. Clair and has continued to grow in artistic quality ever since. Across the 2021–22 season, listeners will experience the artistry of seven exceptional conductor finalists, each vying to become the next music director of the A²SO and lead the Orchestra in the next chapter of its mission.

The Orchestra's 2020-21 season was one of prudence and perseverance. Amid the pandemic-induced challenges that affected cultural organizations nationwide and around the world, the A²SO was far from silent. From presenting streamed chamber performances in partnership with Kerrytown Concert House, to platforming three music director finalists in professionally produced virtual concerts in the Michigan Theater, the Orchestra continued to bring music to the region and beyond. None of this could have been possible without the exceptional support of A2SO audiences, and the 2021–22 season of reunion and renewal is dedicated to them.

The A²SO proudly presents concerts in all venues — from area farmers markets to school classrooms, and from libraries to day care and senior centers. Each year, more than 30,000 youngsters in Southeast Michigan experience the A²SO in their schools, libraries, and communities. Through these interactions they grow their musical curiosity, listening skills, and their love of music. Beginning in 2021, the A²SO will work with Ann Arbor Public Schools to offer its *MY Song* program, equipping kids with tools and resources to create their own melodies. The culmination of this process is the opportunity for students to hear their compositions performed by a professional musician, building on their foundations and demonstrating the basics of writing for a variety of instruments.

A²SO concerts can be heard in person and by broadcast on WKAR and WRCJ radio stations. Whether on your device or radio, in the concert hall or the classroom, the A²SO is passionately committed to lead and enrich the culture of the region.

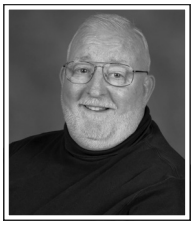
Formed in 1879 by a group of local university and townspeople who gathered together for the study of Handel's *Messiah*, the **UMS Choral Union** has performed with many of the world's distinguished orchestras and conductors in its 143-year history. First led by Professor Henry Simmons Frieze and then 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 addition to the resumption of its annual performances of Handel's *Messiah*, the UMS Choral Union's 2021–22 season includes a performance of Schumann's *Adventlied* with the Ann Arbor Symphony Orchestra and a collaboration with the National Arab Orchestra.

The UMS Choral Union was a participant

chorus in a rare performance and Grammy Award-winning recording of William Bolcom's *Songs of Innocence and of Experience* under the baton of Leonard Slatkin. Other recent highlights include a Grammy-nominated recording project of the rarely heard *Oresteian Trilogy* by Darius Milhaud conducted by Kenneth Kiesler and collaborations with the San Francisco Symphony, Budapest Festival Orchestra, Minnesota Orchestra, Detroit Symphony Orchestra, and New York Philharmonic. The ensemble received The American Prize in Choral Performance (community division) for its 2017 performance of Beethoven's *Missa Solemnis*.

The UMS Choral Union strives to create an environment that is accessible, diverse, equitable, and inclusive of all. Participation in the Choral Union remains open to all students and adults by audition. For more information on how to audition, please visit www.ums.org/choralunion.

IN MEMORIAM



In 2021, the UMS Choral Union lost a beloved member and abiding spirit, **Fr. Timothy Dombrowski** (1946–2021). Fr. Tim was a member of the Choral Union for 49 years, before his declining health forced him to retire from the organization in 2018. Besides his faithful service and pastoral care throughout the Diocese of Lansing and the Archdiocese of Detroit, Tim's love of singing was one of his great sources of personal consolation. He often delivered words of enlightenment prior to the Choral Union's performances of *Messiah*, reminding the choir that its performance could be the first or last experience of that work for many in the audience. His humor and care for all in the Choral Union were always reminders of his heart and his belief.

The Choral Union humbly dedicates the 2021 performances of *Messiah* in celebration of the life and good works of Fr. Tim, our constant inspiration.

ANN ARBOR SYMPHONY ORCHESTRA

Violin I
Kathryn Votapek / *Concertmaster*
Aaron Berofsky Concertmaster Chair
Emelyn Bashour / *Associate Concertmaster*
Straka-Funk Associate Concertmaster Chair
Honoring Kathryn Votapek
Daniel Stachyra
Ruth Merigan and Albert A. Adams Chair
Blythe Allers
Froelich Family Violin Chair
Emily Monroe
Stuart Carlson
Kisa Uradomo
Katie Rowan

Violin II
Nathaniel Cornell / *Principal*
Gates & Rudisill Endowed Principal Second Violin Chair
Brian Allen
Sarah and Jack Adelson Violin Chair
Francesca Bass
Doubleday Family Second Violin Section Chair
Michael Romans
Brian Etter and Betty Nolting Memorial Violin Chair
Anna Black
Chase Ward
Sita Yetasook
Judith Teasdle

Viola
Jacqueline Hanson / *Principal*
Katja Yeager
Connie Markwick
Lindzy Volk
Melissa Knecht

Cello
Benjamin Francisco / *Principal*
Sundelson Endowed Principal Cello Chair
Andrea Yun
Sarah Winans Newman Endowed Section Cello Chair
Benjamin Maxwell

Bass
Gregg Emerson Powell / *Principal*
Robert Rohwer
A²SO Board Emerita Chair

Oboe
Stephanie Shapiro / *Principal*
Gilbert Omenn Endowed Principal Oboe Chair
Yuki Harding
Kristin Reynolds
Jan and Bill Maxbauer Oboe Chair

English Horn
Kristin Reynolds

Bassoon
Christian Green / *Principal*
E. Daniel Long Principal Bassoon Chair
Daniel Fendrick
Barbara W. and James E. Martin Bassoon Chair
Susan Nelson

Trumpet
Justin Rowan / *Principal*
Eriko Fujita

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

UMS CHORAL UNION

Scott Hanoian / *Conductor and Music Director*
Maggie Burk / *Assistant Conductor*
Jean Schneider & Scott VanOrnum / *Pianists*
Kathleen Operhall / *Chorus Manager*
Johanna Grum / *Librarian*

Soprano
Katie Alltop
Elizabeth Baldner
Debra Joy Brabenec ***
Maggie Burk
Ann Burke *****
Anne Busch *
Jenny Calahan
Carol Callan *
Susan F. Campbell ****
Mary Jane Chase
Cheryl D. Clarkson **
Barbara Clayton
Corynn Coscia
Carrie Deierlein *
Madeline Dickens
Briana Dusling
Chikodi Etike
Marjorie Fera
Keiko Goto **
Meredith Hanoian – SC
Shelly Hawkins
Sarah Herwick
Jasmine Jaggers
Elle Jorling
Ellen Kettler
Amy Knight
Kallan Larsen
Tamina Lock
Kathleen E. Marinan
Stephanie Miller-Allen
Armaity Minwalla
Margaret Dearden Petersen **
Sara J. Peth ****
Lily Robinson
Renee Roederer
Rachael L.Rose
Mary Schieve ***
Virginia Thorne-Herrmann *
Margie Warrick ****
Maureen White-Goeman
Mary Wigton – SL **
Lauren E. Wilson

Alto
Paula Allison-England **
Margy Boshoven *
Lauren Boyles-Brewitt
Lora Perry Campredon
Jean Cares
Ashley Carman
Cheong-Hee Chang
Melissa Doyle *
Jane Forman
Karyn L. Goff
Judi Lempert Green
Johanna Grum *
Kathryn Hacker
Kat Hagedorn *
Sook Han *
Amy Hendricksma
Carol Kraemer Hohnke ***
Melissa Evans Itsell
Johanna Liao
Cynthia Lunan **
Milisa Manojlovich
Beth McNally – SC **
Marilyn Meeker – SL ****
Carol Milstein **
Richa Mukerjee
Kathryn Murphy
Kathleen Operhall **
Judith Pennywell
Alexa Piotrowski
Rachel Piper
Ruth Senter
Cindy Shindledecker **
Susan Sinta *
Hanna Song *
Katherine Spindler *
Ruth A. Theobald **
Cheryl Utiger **
Mary Beth Westin *
Karen Woollams **

Tenor
Stephen Amori
Michael Ansara Jr.
Gary Banks – SC *
Wade Baughman
Steven Fudge – SL **
Carl Gies *
Arthur Gulick ***
Peter C. Henninger-Osgood
Benjamin Johnson
Marius Jooste *
Corwin Kerr
Bob Klaffke **
Rich Marsh *
Michael McCarren
Ben Rorem
Thomas Shaw
Ray Shuster *
Robert J. Stevenson *
Peter Toogood
Trevor Young

Bass
Sam Baetzel – SL *
Joel Beam
Andrew Berryhill
William Boggs – SC *
Charles A. Burch
Kyle Cozad
Sean Dey
John Dryden ***
Robert Edgar
Jeffrey Ellison
Daniel Enos
Allen Finkel
Robert R. Florka
John Heilig
Jorge Iñiguez-Lluhi *
Michael S. Khoury
Sunho Lee
Rick J. Litow
Roderick L. Little **
Devin Makey
Aidan Meador-Woodruff
Thomas Postema
Thomas Sommerfeld
Jeff Spindler **
David Townsend
James Watz

SL – Section Leader
SC – Section Coach

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

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 446th and 447th appearances under UMS auspices, following its most recent UMS performance of Sibelius' *Snofrid* in January 2020 with the Minnesota Orchestra conducted by Osmo Vänskä in Hill Auditorium. **Scott Hanoian** makes his 17th and 18th 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 83rd and 84th UMS performances since its 1974 UMS debut. Soprano **Joélle Harvey** makes her second and third UMS appearances this weekend following her UMS debut in February 2013 in a performance of Handel's *Radamisto* with The English Concert conducted by Harry Bicket in Hill Auditorium. Mezzo-soprano and U-M alumna **Meg Bragle** makes her fifth and sixth UMS appearances this weekend following her performances in 2011 and 2016 of Handel's *Messiah*. Tenor and U-M alumnus **Nicholas Phan** makes his seventh and eighth UMS appearances this weekend following his UMS debut in March 2000 with Michigan Chamber Players in Rackham Auditorium. Mr. Phan most recently appeared under UMS auspices in January 2018 in a song recital with Martin Katz at the Lydia Mendelssohn Theatre. **Joseph Gascho** makes his 11th and 12th UMS appearances this weekend following his UMS debut in December 2015 in performances of Handel's *Messiah*. Organist **Scott VanOrnum** makes his 33rd and 34th 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. UMS welcomes bass-baritone **Dashon Burton** as he makes his UMS debut this weekend.

THANK YOU TO SUPPORTERS OF THIS WEEKEND'S PERFORMANCES

Patron Sponsor

Carl and Isabelle Brauer Endowment Fund