



Handel's *Messiah*

George Frideric Handel / *Composer*

Ann Arbor Symphony Orchestra

UMS Choral Union

Scott Hanoian / *Conductor*

Yulia Van Doren / *Soprano*

John Holiday / *Countertenor*

Miles Mykkanen / *Tenor*

Alex Rosen / *Bass*

Joseph Gascho / *Harpichord*

Scott VanOrnum / *Organ*

Saturday Evening, December 1, 2018 at 8:00

Sunday Afternoon, December 2, 2018 at 2:00

Hill Auditorium

Ann Arbor

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Special thanks to Steven Lorenz, Cheryl Valentine, Stephen West and the U-M Department of Vocal Performance, and Jeff Williams and the Michigan Center for Early Christian Studies for their participation in events surrounding this weekend's performances.

Ms. Van Doren appears by arrangement with Schwalbe and Partners.

Mr. Mykkanen appears by arrangement with Etude Arts.

Mr. Holiday and Mr. Rosen appear by arrangement with Columbia Artists.

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

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

PROGRAM

Part I

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

Isaiah 40: 3
- Mr. Mykkanen**
Comfort ye, comfort ye my people, saith your God.
Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned.
The voice of him that crieth in the wilderness:
Prepare ye the way of the Lord, make straight in the desert a highway for our God.
- 3 Air**
Isaiah 40: 4
- Mr. Mykkanen**
Every valley shall be exalted, and every hill and mountain . . . made low: the crooked . . . straight, and the rough places plain:
- 4 Chorus**
Isaiah 40: 5
- And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.
- 5 Accompanied recitative**
Haggai 2: 6

Haggai 2: 7

Malachi 3: 1
- Mr. Rosen**
. . . thus saith the Lord of hosts: Yet once, . . . a little while, and I will shake the heavens and the earth, the sea and the dry land;
And I will shake all nations, and the desire of all nations shall come: . . .
. . . the Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.
- 6 Air**
Malachi 3: 2
- Mr. Holiday**
But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire, . . .

- 15 Arioso**
Luke 2: 9
- Ms. Van Doren**
And, lo, the angel of the Lord came upon them,
and the glory of the Lord shone round about
them: and they were sore afraid.
- 16 Recitative**
Luke 2: 10
- Ms. Van Doren**
And the angel said unto them, Fear not: for,
behold, I bring you good tidings of great joy,
which shall be to all people.
- Luke 2: 11*
For unto you is born this day in the city of David
a Savior, which is Christ the Lord.
- 17 Arioso**
Luke 2: 13
- Ms. Van Doren**
And suddenly there was with the angel a
multitude of the heavenly host praising God and
saying,
- 18 Chorus**
Luke 2: 14
- Glory to God in the highest, and peace on earth,
good will toward men.
- 19 Air**
Zechariah 9: 9
- Ms. Van Doren**
Rejoice greatly, O daughter of Zion; shout, O
daughter of Jerusalem: behold, thy King cometh
unto thee: he is the righteous Savior, . . .
- Zechariah 9: 10*
. . . and he shall speak peace unto the heathen: . . .
- 20 Recitative**
Isaiah 35: 5
- Ms. Van Doren**
Then shall the eyes of the blind be opened, and
the ears of the deaf . . . unstopped.
- Isaiah 35: 6*
Then shall the lame man leap as a hart, and the
tongue of the dumb shall sing: . . .
- 21 Air**
Isaiah 40: 11
- Mr. Holiday and Ms. Van Doren**
He shall feed his flock like a shepherd: and he
shall gather the lambs with his arm, and carry
them in his bosom, and . . . gently lead those that
are with young.
- Matthew 11: 28*
Come unto Him, all ye that labor and are heavy
laden, and He will give you rest.
- Matthew 11: 29*
Take His yoke upon you, and learn of Him, for He
is meek and lowly of heart: and ye shall find rest
unto your souls.

- 29** **Accompanied
recitative**
Psalm 69: 20
- Mr. Mykkanen**
Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man; neither found he any to comfort him.
- 30** **Arioso**
Lamentations 1: 12
- Mr. Mykkanen**
Behold and see if there be any sorrow like unto his sorrow . . .
- 31** **Accompanied
recitative**
Isaiah 53: 8
- Mr. Mykkanen**
. . . he was cut off out of the land of the living: for the transgressions of thy people was he stricken.
- 32** **Air**
Psalm 16: 10
- Mr. Mykkanen**
But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.
- 33** **Chorus**
Psalm 24: 7
- Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.
- Psalm 24: 8*
- Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.
- Psalm 24: 9*
- Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.
- Psalm 24: 10*
- Who is this King of glory? The Lord of hosts, he is the King of glory.
- 34** **Recitative**
Hebrews 1: 5
- Mr. Mykkanen**
. . . unto which of the angels said he at any time, Thou art my son, this day have I begotten thee? . . .
- 35** **Chorus**
Hebrews 1: 6
- . . . let all the angels of God worship him.
- 36** **Air**
Psalm 68: 18
- Mr. Holiday**
Thou art gone up on high, thou has lead captivity captive: and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them.

- 37 Chorus**
Psalm 68: 11 The Lord gave the word: great was the company of the preachers.
- 38 Air**
Isaiah 52: 7 **Ms. Van Doren**
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things . . .
- 39 Chorus**
Romans 10: 18 Their sound is gone out into all lands, and their words unto the ends of the world.
- 40 Air**
Psalm 2: 1 **Mr. Rosen**
Why do the nations so furiously rage together, . . . why do the people imagine a vain thing?
Psalm 2: 2 The kings of the earth rise up, and the rulers take counsel together against the Lord and his anointed, . . .
- 41 Chorus**
Psalm 2: 3 Let us break their bonds asunder, and cast away their yokes from us.
- 42 Recitative**
Psalm 2: 4 **Mr. Mykkanen**
He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.
- 43 Air**
Psalm 2: 9 **Mr. Mykkanen**
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
- 44 Chorus**
Revelation 19: 6 Hallelujah: for the Lord God omnipotent reigneth.
Revelation 11: 15 . . . The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.
Revelation 19: 16 . . . King of Kings, and Lord of Lords.

You are invited to join the UMS Choral Union in singing the "Hallelujah" chorus. Please leave the music at the door when exiting the auditorium. Thank you.

Part III

- 45 Air**
Job 19: 25
Job 19: 26
I Cor. 15: 20
- Ms. Van Doren**
I know that my redeemer liveth, and that he shall stand at the latter day upon the earth.
And though . . . worms destroy this body, yet in my flesh shall I see God.
For now is Christ risen from the dead, . . . the first fruits of them that sleep.
- 46 Chorus**
I Cor. 15: 21
I Cor. 15: 22
- . . . since by man came death, by man came also the resurrection of the dead.
For as in Adam all die, even so in Christ shall all be made alive.
- 47 Accompanied recitative**
I Cor. 15: 51
I Cor. 15: 52
- Mr. Rosen**
Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed,
In a moment, in the twinkling of an eye at the last trumpet:
- 48 Air**
I Cor. 15: 52
I Cor. 15: 53
- Mr. Rosen**
. . . the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
For this corruptible must put on incorruption, and this mortal must put on immortality.
- 49 Recitative**
I Cor. 15: 54
- Mr. Holiday**
. . . then shall be brought to pass the saying that is written, Death is swallowed up in victory.
- 50 Duet**
I Cor. 15: 55
I Cor. 15: 56
- Mr. Holiday and Mr. Mykkanen**
O death, where is thy sting? O grave, where is thy victory?
The sting of death is sin; and the strength of sin is the law.
- 51 Chorus**
I Cor. 15: 57
- But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

52

Air

Romans 8: 31

Romans 8: 33

Romans 8: 34

Ms. Van Doren

If God be for us, who can be against us?

Who shall lay anything to the charge of God's elect? It is God that justifieth.

Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is . . . at the right hand of God, who . . . maketh intercession for us.

53

Chorus

Revelation 5: 12

. . . Worthy is the Lamb that was slain and hath redeemed us to God by His blood to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing.

Revelation 5: 13

. . . Blessing, and honor, . . . glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.

Amen.

MESSIAH (1741)

George Frideric Handel

Born February 23, 1685 in Halle, Germany

Died April 14, 1759 in London

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

George Frideric Handel's sacred oratorio *Messiah* is without question one of the most popular works in the choral/orchestral repertoire today. In what has become an indispensable Christmas tradition, amateur and professional musicians in almost every city and town throughout the country perform this work as a seasonal entertainment, and are rewarded with the satisfaction of taking part in one of the great communal musical events.

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

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

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

The tradition of performing *Messiah* at Christmas began later in the 18th century. Although the work was occasionally performed during Advent in Dublin, the oratorio was usually regarded in England as an entertainment for the penitential season of Lent, when performances of opera were banned. *Messiah*’s extended musical focus on Christ’s redeeming sacrifice also makes it particularly suitable for Passion Week and Holy Week, the periods when it was usually performed during Handel’s lifetime. But in 1791, the Cæcilian Society of London began its annual Christmas performances, and in 1818 the Handel and Haydn Society of Boston gave the work’s first complete performance in the US on Christmas Day — establishing a tradition that continues to the present.

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, Stefan Sanderling, 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.

Recognized by *Opera* magazine as “a star-to-be” following her Lincoln Center debut, **Yulia Van Doren's** (*soprano*) current

season includes returns to Philharmonia Baroque Orchestra under Nicholas McGegan (Handel's *Saul*) and Music of the Baroque (Bach's *Christmas Oratorio*), and appearances with the St. Louis Symphony (Haydn's *Creation*), National Symphony (*Messiah*), and Seattle Symphony (*Messiah*).

A dedicated interpreter of repertoire off the beaten path, career highlights include creating the lead female role in the world premiere of Shostakovich's *Orango* with the Los Angeles Philharmonic, directed by Peter Sellars and released on Deutsche Grammophon; two Grammy-nominated opera recordings with the Boston Early Music Festival; the modern revival of Monsigny's opera *Le roi et le fermier* at Opera de Versailles, Lincoln Center, and the Kennedy Center (recorded for Naxos); a tour of Handel's *Orlando* with Philharmonia Baroque Orchestra to the Mostly Mozart, Ravinia, and Tanglewood festivals; a leading role in Scarlatti's *Tigrane* at Opera de Nice; nationally televised performances at the Cartagena International Music Festival with soprano Dawn Upshaw, an important mentor; and creating a leading role in the world premiere staging of Lera Auerbach's *The Blind, an a cappella* opera, at the Lincoln Center Festival. Especially recognized for her work in the baroque repertoire, Ms. Van Doren has performed with the majority of the North American baroque festivals and orchestras, and has the distinction of being the only singer awarded a top prize in all four US Bach vocal competitions.

Born in Moscow, Ms. Van Doren was raised in the US in a music-filled household in which she and her seven younger siblings were taught by her Russian mezzo-soprano mother and American jazz pianist father. Ms. Van Doren is honored to be an

Astral Artist, a Paul and Daisy Soros Fellow, and as the recipient of a Beebe Grant, she spent the 2011–12 season based in Paris.

John Holiday (*countertenor*), winner of the 2017 Marian Anderson Vocal Award and nominee for “Newcomer of the Year” by the German magazine *Opernwelt*, has quickly established himself as a fast-rising singer to watch, with his voice that has been praised as “a thing of astonishing beauty” (*New Yorker*).

Mr. Holiday’s current season includes a role debut as Nero in *Agrippina* with Ars Lyrica, Handel’s *Israel in Egypt* with MasterVoices at Carnegie Hall, and a debut with the University Musical Society in Ann Arbor in Handel’s *Messiah*. His season continues with his debut at the National Kaohsiung Center for the Arts in Taiwan, singing the role of the First Male Voice in Huang Ruo’s chamber opera *Paradise Interrupted*. Other recent highlights include creating the role of John Blue in the world premiere of *We Shall Not Be Moved* with Opera Philadelphia, his Kennedy Center debut for his Marian Anderson Award Recital, and a tour with the Los Angeles Philharmonic and Gustavo Dudamel.

Recently chosen as a 2018 Yerba Buena Center for the Arts 100 honoree, in the company of individuals such as Madeleine Albright, Glenn Close, and Janelle Monáe, Mr. Holiday received his BM in vocal performance from Southern Methodist University in Dallas, Texas, a MM in vocal performance from the University of Cincinnati College – Conservatory of Music, and the Artist Diploma in opera studies from The Juilliard School.

Miles Mykkanen (*tenor*) has garnered recognition on the world’s concert and operatic stages for his “focused, full-voiced tenor” (*New York Times*). The

current season sees the Michigan native making debuts at Minnesota Opera in the Pulitzer Prize-winning opera *Silent Night*, at Opera Philadelphia in *A Midsummer Night’s Dream*, and with Franz Welser-Möst and The Cleveland Orchestra in fully staged performances of *Ariadne auf Naxos*. The tenor joins the Bayerische Staatsoper for Gluck’s *Alceste* and, on the concert stage, *Messiah* brings him to the Atlanta Symphony Orchestra, the National Symphony Orchestra at The Kennedy Center, and to the University Musical Society in Ann Arbor.

Highlights of the recent past include Bernstein’s *Candide* at Arizona Opera, Palm Beach Opera, and at Tanglewood with The Knights; a New York Philharmonic debut in excerpts from *West Side Story* led by Leonard Slatkin; and numerous performances at the Marlboro Music Festival in collaboration with Mitsuko Uchida, Malcolm Martineau, and Roger Vignoles.

PBS Great Performances produced a documentary of Renée Fleming’s American Voices festival in 2015, featuring Mr. Mykkanen in a master class with Tony Award-winner Sutton Foster. He was also seen on Medici.tv in Juilliard’s live-stream master classes with Renée Fleming, Fabio Luisi, and Emmanuel Villaume.

Alex Rosen (*bass*) is quickly finding a home in the concert, operatic, and song repertoire in the US and abroad. His past season included Handel’s *Messiah* with Portland Baroque Orchestra and Houston Symphony Orchestra, his New York Philharmonic debut in Beethoven’s *Choral Fantasy*, and two tours of Haydn’s *Die Schöpfung* with Les Arts Florissants. This past summer, he appeared as Seneca in *L’incoronazione di Poppea* with Cincinnati Opera, and in a concert version of Handel’s *Acis and Galatea* with Les Arts Florissants.

His current season includes a reprise of *Die Schöpfung* and a tour of Bach's *St. John Passion* with Les Arts Florissants, *Die Schöpfung* with L'Orchestre National de Metz, and Handel's *Radamisto* with Opera Lafayette. Throughout the season, Mr. Rosen is collaborating with Polish pianist Michał Biel. Together, they won second prize in the 2018 International Hugo Wolf Academy Competition in Stuttgart, and are one of four duos in the inaugural season of the Royaumont Foundation's Song and Lied Academy in Paris. Mr. Rosen is a native of La Cañada, California.

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

He has guest conducted and performed concerti with Apollo's Fire, and served as conductor with Opera Vivente, the Maryland Opera Studio, and the Peabody Institute. He recently conducted four all-Bach concerts for Apollo's Fire, "leading with energy, authority, and a conducting technique that inspired the musicians he led to perform at their highest level. Mr. Gascho's interpretations of the cantatas found the heart of each piece from the outset, realizing fully the drama and emotion that, in lesser hands, can often be lost in their rigid format (*The Cleveland Plain Dealer*)."

He is likewise distinguished as an accomplished recording producer. Many celebrated artists and ensembles have turned to him to produce their recordings, including Pomerium, the Folger Consort,

Trio Pardessus, the 21st Century Consort, Ensemble Gaudior, Three Notch'd Road, pianist/composer Haskell Small, Cantate Chamber Singers, and the Washington Master Chorale.

Mr. Gascho serves on the faculty at the U-M School of Music, Theatre & Dance, and at the Twin Cities Early Music Festival's Baroque Instrumental Program. He has spent years mentoring students at the Baroque Performance Institute at Oberlin College, where he teaches basso continuo, coaches chamber music, and conducts the student orchestra. Educational institutions across the world have invited him to lecture and give master classes, including Gettysburg College, the University of South Dakota, and the Conservatoire in Strasbourg, France. Mr. Gascho holds 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 University of Michigan Chamber Choir, **Scott VanOrnum** (*organ*) brings unusual depth and artistry to ensemble music-making. His recent performances with the U-M Chamber Choir include a concert tour of Australia and New Zealand, which culminated with an invitational appearance at the New Zealand Choral Federation's National Conference. A specialist in continuo instruments for baroque and early classical choral repertoire, Mr. VanOrnum is also keyboardist for the U-M Orpheus Singers, where he mentors graduate choral conducting students in conductor-accompanist collaboration. He is also on the artistic staff of the UMS Choral Union, for which he served as collaborative pianist for the 2014 Grammy Award-nominated Naxos recording of

Darius Milhaud's *L'Orestie d'Eschyle*. Mr. VanOrnum is 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.

Celebrating its 90th season this year, the **Ann Arbor Symphony Orchestra** (A²SO) has been independently and favorably compared to musical giants such as the Leipzig Gewandhaus, the Boston Symphony, and the Detroit Symphony orchestras. All of these orchestras play regularly here, and Ann Arbor's quality-conscious audience equates the A²SO to them with their discretionary entertainment dollars. This season the A²SO announced its eighth consecutive year of over 1,000 subscribers, underscoring the quality of the musical experience delivered to its growing audience.

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

Bill Bolcom, Evan Chambers, Michael Daugherty, and Jessica Hunt. The A²SO is proud to have commissioned and premiered Bolcom's *Ann Arbor Saturday* to begin the 90th season celebrations.

A²SO concerts frequently feature world-class guest soloists including this season's opening concert with Aaron Diehl improvising on Gershwin in Hill Auditorium, 2018 Enescu Competition winner Zlatomir Fung, and Grammy-winner Augustin Hadelich. The A²SO is most privileged to be part of a community already enriched with musical talent including this weekend's concertmaster Kathryn Votapek and area choruses such as the UMS Choral Union and Measure for Measure. The A²SO is proud to play concerts in all venues — from area farmers' markets to school classrooms, and from libraries to day care centers and senior centers. You can hear A²SO concerts in person and by broadcast on WKAR and WRCJ radio stations.

Whether on the radio, in the concert hall, or the classroom, the A²SO is passionately committed to lead and enrich the culture of the region. It attracts, inspires, and educates the most diverse audience possible, fosters a growing appreciation for orchestral music and regional talent, and provides imaginative programming through community involvement.

Join the A²SO back at Hill Auditorium on Friday, December 14 for its annual Holiday Pops concert.

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 140-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 2018–19 season continues in February for a performance of Britten's *War Requiem*. In April, the Choral Union joins the Ann Arbor Symphony Orchestra and Arie Lipsky for a performance of Beethoven's *Symphony No. 9*.

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." 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. The ensemble recently received The American Prize in Choral Performance (community division) for its 2017 performance of Beethoven's *Missa Solemnis*.

Participation in the UMS Choral Union remains open to all students and adults by audition. For more information on how to audition, please visit ums.org/choralunion.

UMS ARCHIVES

The **UMS Choral Union** began performing on December 16, 1879 and has presented Handel's *Messiah* in performances ever since. This weekend's performances mark the **UMS Choral Union's** 439th and 440th appearances under UMS auspices, following its most recent UMS performances in December 2017 of Handel's *Messiah* in Hill Auditorium. **Scott Hanoian** makes his 10th and 11th 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** 78th and 79th UMS performances since its 1974 UMS debut. **Joseph Gascho** makes his seventh and eighth UMS appearances this weekend following his UMS debut in December 2015 in performances of Handel's *Messiah*. Organist **Scott VanOrnum** makes his 28th and 29th 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 soprano **Yulia Van Doren**, countertenor **John Holiday**, tenor **Miles Mykkanen**, and bass **Alex Rosen** as they make their UMS debuts this weekend.

ANN ARBOR SYMPHONY ORCHESTRA

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

Mary Steffek Blasko / *Executive Director*

James Lancioni / *Production Manager and Librarian*

Erin Casler / *Production Coordinator*

Violin I

Kathryn Votapek*

Aaron Berofsky Concertmaster Chair

Jennifer Berg

Straka-Funk Violin Chair Honoring Kathryn Votapek

Bram Margoles

Ruth Merigian and Albert A. Adams Chair

Christina Adams

Jennifer Berg Violin Chair

Alena Carter

Linda Etter Violin Chair

Jiayi Zheng

Froehlich Family Violin Chair

Judy Blank

Susan Krehbiel Violin Chair

Sharon Meyers-Bourland

Violin II

Barbara Sturgis-Everett*

Gates & Rudisill Endowed Principal Second Violin Chair

David Ormai

Sarah and Jack Adelson Violin Chair

Daniel Stachyra

Brian Etter and Betty Nolting Memorial Violin Chair

Jenny Wan

Doubleday Family Violin Chair

Katie Rowan

Kim, Darlene, and Taylor Eagle Violin Chair

Cyril Zilka

Anne Ogren

Nathaniel Cornell

Viola

Yury Ozhegov*

Tim and Leah Adams Principal Viola Chair

Jacqueline Hanson

Vincent Family Charitable Fund Viola Chair

Stuart Carlson

David Ford

Barbara Zmich-McClellan

Cello

Sarah Cleveland*

Sundelson Endowed Principal Cello Chair

Eric Amidon

Rachel and Arie Lipsky Cello Chair

Nancy Chaklos

Rita and James H. White Cello Chair

Bass

Gregg Emerson Powell*

Paloma and José Jalife Principal Bass Chair

Robert Rohwer

A²SO Board Emerita Chair

Oboe

Timothy Michling*

Gilbert Omenn Endowed Principal Oboe Chair

Yuki Harding

Kristin Reynolds

Bill and Jan Maxbauer Oboe Chair

Bassoon

Christian Green*

E. Daniel Long Principal Bassoon Chair

Susan Nelson

William and Betty Knapp Section Bassoon Chair

Frankie Delgado

Trumpet

Eriko Fujita*

A. Michael and Remedios Montalbo

Young Principal Trumpet Chair

Michelle Riechers

Lisa Marie Tubbs Trumpet Chair

Timpani

James Lancioni*

A. Michael and Remedios Montalbo

Young Principal Timpani Chair

* denotes principal position

UMS CHORAL UNION

Scott Hanoian / *Conductor and Music Director*
 Shohei Kobayashi / *Assistant Conductor*
 Jean Schneider and Scott VanOrnum / *Accompanists*
 Kathleen Operhall / *Chorus Manager*
 Anne Cain-Nielsen / *Librarian*

Soprano

Audra Anderson
 Elizabeth Baldner
 Jamie Bott *
 Debra Joy Brabeneck **
 Ann Burke *****
 Anne Busch *
 Anne Cain-Nielsen
 Carol Callan *
 Susan F. Campbell ****
 Cheryl D. Clarkson **
 Barbara Clayton
 Marie Ankenbruck Davis **
 Carrie Deierlein
 Madeline Dickens
 Kristina Eden *
 Susannah Engdahl
 Jennifer Freese *
 Marie Gatien-Catalano – SC
 Cindy Glivinsky
 Molly Hampsey
 Meredith Hanoian
 Alaina Headrick
 Jenny Hebert
 Suzanne Hopkins
 Adrienne Howey
 Chloe Keast
 Ellen Kettler
 Claire Krupp
 Rachel Krupp
 Carly LaForest
 Allison Lamanna
 Shayla McDermott
 Margaret McKinney
 Jayme Mester
 Toni Micik
 Stephanie Miller-Allen
 Armaity Minwalla
 Katie Mysliwiec
 Margaret Dearden Petersen **
 Sara J. Peth *****
 Julie Pierce *
 Renee Roederer
 Catherine Rogers
 Amy Schepers
 Mary Schieve ***
 Joy C. Schultz *
 Kelsey Stark
 Elizabeth Starr **
 Jennifer Stevenson *
 Katherine Szocik
 Virginia Thorne-Herrmann *
 Petra Vande Zande
 Ariel Wan
 Margie Warrick ***
 Barbara J. Weathers *
 Maureen White-Goeman
 Mary Wigton – SL **
 Linda Wills

Alto

Paula Allison-England **
 Carol Barnhart *
 Sandra Bosch

Margy Boshoven
 Lauren Boyles-Brewitt
 Shannon Cahalan
 Lora Perry Campredon
 Jean Cares
 Cheong-Hee Chang
 Kathleen E. Daly
 Melissa Doyle *
 Summer Edwards
 Jane Forman
 Judi Lempert Green
 Johanna Grum *
 Kat Hagedorn *
 Carol Kraemer Hohnke **
 Kate Hughey
 Caitlin Hult
 Melissa Evans Itsell
 Katherine Klyklo ***
 Jean Leverich **
 Cynthia Lunan **
 Milisa Manojlovich
 Beth McNally – SC **
 Ann McReynolds
 Marilyn Meeker – SL ***
 Carol Milstein **
 Danielle Mukamal
 Kathryn Murphy
 Kathleen Operhall **
 Emily Peck
 Rachel Piper
 Carrie Ramseyer
 Hanna M. Reincke
 Ruth Senter
 Meghana Shankar
 Cindy Shindledecker **
 Susan Sinta *
 Natalie Sloggett
 Hanna Song *
 Katherine Spindler *
 Gayle Beck Stevens **
 Paula Strenski
 Ruth A. Theobald *
 Alexa Thomas
 Cheryl Utiger **
 Alice VanWambeke *
 Karen Woollams **

Tenor

Michael Ansara Jr.
 Gary Banks – SC *
 Adam Bednarek
 Ben Bugaski
 Parinya Chucherdwatanasak
 John R. Diehl
 Steven Fudge – SL **
 Richard S. Gibson
 Carl Gies *
 Arthur Gulick **
 Peter C. Henninger-Osgood
 Tyler Hodges
 Benjamin Johnson
 Marius Jooste *
 Bob Klaffke **
 Shohei Kobayashi

Andrew S. Kohler
 Juergen Lucas
 Rich Marsh *
 Michael McCarren
 John Meluso
 Thomas Shaw
 Ray Shuster *
 Asa Smith
 Carl Smith ***
 Robert J. Stevenson *
 Maxwell Trombley
 Zachary Wesserman
 Trevor Young
 Lawrence Zane

Bass

Sam Baetzel – SL *
 William H. Baxter **
 Joel Beam
 Andrew Berryhill
 William Boggs – SC
 Charles A. Burch
 Kyle Cozad
 Sean Dry
 John Dryden ***
 Robert Edgar
 Jeffrey Ellison
 Daniel Enos
 Allen Finkel
 Greg Fleming
 Robert R. Florka
 Christopher Friesse
 Philip Gorman **
 Ryan Hayes
 Jorge Injigues-Lluhi
 Michael S. Khoury
 Joseph S. Kosh
 Rick Litow
 Tom Litow
 Roderick L. Little **
 Andrea Lupini
 Joseph D. McCadden ***
 James B. McCarthy
 James C. Rhodenhiser *
 Ian Roederer
 Matthew Rouhana
 David Sibbold
 Thomas Sommerfeld
 William Stevenson *
 Kevin Taylor
 David Townsend
 Scott Venman
 James Watz

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

SL – Section Leader
 SC – Section Coach

THIS WEEKEND'S VICTOR FOR UMS:



Carl and Isabelle Brauer Endowment Fund

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

MAY WE ALSO RECOMMEND...

- 12/16 Joyce DiDonato and Yannick Nézet-Séguin
1/20 Los Angeles Master Chorale: *Lagrime di San Pietro*
2/16 Ann Arbor Symphony Orchestra and UMS Choral Union:
Britten's *War Requiem*

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

- 12/16 Pre-Performance Talk: How Singers and Pianists Collaborate
(Hill Auditorium Mezzanine Lobby, 3:00 pm)
*Must have a ticket to that afternoon's performance by
Joyce DiDonato and Yannick Nézet-Séguin to attend.*
- 1/18 Post-Performance Artist Q&A: *The Great Tamer*
(Power Center, post-performance)
*Must have a ticket to that evening's performance of The Great Tamer
to attend.*

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