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 / Harpsichord  
Scott VanOrnum / Organ

Saturday Evening, December 1, 2018 at 8:00  
Sunday Afternoon, December 2, 2018 at 2:00  
Hill Auditorium  
Ann Arbor

19th and 20th Performances of the 140th Annual Season  
Choral Music Series
This weekend’s performances are supported by the Carl and Isabelle Brauer Endowment Fund.

Media partnership provided by WRCJ 90.9 FM and Ann Arbor’s 107one.

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 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
   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
   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
   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
*Isaiah 7: 14*
Mr. Holiday  
Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel, “God-with-us.”

9 Air and Chorus
*Isaiah 40: 9*
Mr. Holiday  
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
*Isaiah 60: 2*
Mr. Rosen  
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
*Isaiah 9: 2*
Mr. Rosen  
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
*Luke 2: 8*
Ms. Van Doren  
... there were ... shepherds abiding in the field, keeping watch over their flock by night.
<table>
<thead>
<tr>
<th></th>
<th>Arioso</th>
<th>Ms. Van Doren</th>
<th>Luke 2: 9</th>
<th>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.</th>
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</thead>
<tbody>
<tr>
<td>16</td>
<td>Recitative</td>
<td>Ms. Van Doren</td>
<td>Luke 2: 10</td>
<td>And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.</td>
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<td></td>
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<td></td>
<td>Luke 2: 11</td>
<td>For unto you is born this day in the city of David a Savior, which is Christ the Lord.</td>
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<tr>
<td>17</td>
<td>Arioso</td>
<td>Ms. Van Doren</td>
<td>Luke 2: 13</td>
<td>And suddenly there was with the angel a multitude of the heavenly host praising God and saying,</td>
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<tr>
<td>18</td>
<td>Chorus</td>
<td>Ms. Van Doren</td>
<td>Luke 2: 14</td>
<td>Glory to God in the highest, and peace on earth, good will toward men.</td>
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<tr>
<td>19</td>
<td>Air</td>
<td>Ms. Van Doren</td>
<td>Zechariah 9: 9</td>
<td>Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Savior, . . .</td>
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<td>Zechariah 9: 10</td>
<td>. . . and he shall speak peace unto the heathen: . . .</td>
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<tr>
<td>20</td>
<td>Recitative</td>
<td>Ms. Van Doren</td>
<td>Isaiah 35: 5</td>
<td>Then shall the eyes of the blind be opened, and the ears of the deaf . . . unstopped.</td>
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<td>Isaiah 35: 6</td>
<td>Then shall the lame man leap as a hart, and the tongue of the dumb shall sing: . . .</td>
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<tr>
<td>21</td>
<td>Air</td>
<td>Mr. Holiday and Ms. Van Doren</td>
<td>Isaiah 40: 11</td>
<td>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.</td>
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<td>Matthew 11: 28</td>
<td>Come unto Him, all ye that labor and are heavy laden, and He will give you rest.</td>
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<td>Matthew 11: 29</td>
<td>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.</td>
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</table>
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  
**Mr. Holiday**
*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. Mykkanen**
*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

**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*  
*Revelation 11: 15*  
*Revelation 19: 16*  
Hallelujah: for the Lord God omnipotent reigneth.  
. . . The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.  
. . . 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  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
   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
   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
   I Cor. 15: 54  . . . then shall be brought to pass the saying that is written, Death is swallowed up in victory.

50 Duet
   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.
**Air**

*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.

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**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.
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.

**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’in-coronazione 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 enraptured audiences across the world, from Carnegie Hall and the Kennedy Center to 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*. This weekend’s performances mark the **Ann Arbor Symphony Orchestra**’s 78th and 79th UMS performances since its 1974 UMS debut. **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 Blaske / 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 Krebskiel 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 Jose 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 VanOmm / Accompanists
Kathleen Operhall / Chorus Manager
Anne Cain-Nielsen / Librarian

Soprano
Audra Anderson
Elizabeth Baldner
Jamie Bott *
Debra Joy Brabenec **
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 Glovinsky
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 Mick
Stephanie Miller-Allen
Arimaity Minwalla
Katie Mysliwiec
Margaret Dearden Petersen **
Sara J. Peth *****
Julie Pierce *
Renee Roederer
Catherine Rogers
Amy Scheppers
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 Willis

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. Dalry
Melissa Doyle *
Summer Edwards
Jane Forman
Judi Lempert Green
Johanna Grum *
Kat Hagedorn *
Carol Kraemer Hohnke **
Kate Hughey
Caительн Hult
Melissa Evans Itsell
Katherine Klykylo ***
Jean Leverich **
Cynthia Lunan **
Milisa Manojlovich
Beth McNally – SC **
Ann McReynolds
Marilin Meeker – SL ***
Carol Milstein **
Danielle Mukamel
Kathryn Murphy
Kathleen Operhall **
Emily Peck
Rachel Piper
Carrie Ramseyer
Hanna M. Reincke
Ruth Senter
Meghana Shankar
Cindy Shindledercker **
Sandra Sinta *
Natalie Sloggett
Hanna Song *
Katherine Spindler *
Gayle Beck Stevens **
Paula Strenske
Ruth A. Theobald *
Alexa Thomas
Cheryl Utiger *
Alice VanWambke *
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 Wasserman
Trevor Young
Lawrence Zane

Bass
Sam Baetzel – SL *
William H. Baxter **
Joel Beam
Andrew Berryhill
William Boggis – SC
Charles A. Burch
Kyle Cozad
Sean Dey
John Dryden ***
Robert Edgar
Jeffrey Ellison
Daniel Enos
Allen Finkel
Greg Fleming
Robert R. Florka
Christopher Friese
Philip Gorman **
Ryan Hayes
Jorge Igles-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
MAY WE ALSO RECOMMEND...

12/16  Joyce DiDonato and Yannick Nézet-Séguin
1/20  Los Angeles Master Chorale: *Lagrimi 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.*