



Benjamin Britten's *War Requiem*

Benjamin Britten / *Composer*

Ann Arbor Symphony Orchestra

UMS Choral Union

Ann Arbor Youth Chorale

Scott Hanoian / *Conductor*

Tatiana Pavlovskaya / *Soprano*

Anthony Dean Griffey / *Tenor*

Stephen Powell / *Baritone*

Scott VanOrnum / *Organ*

Saturday Evening, February 16, 2019 at 8:00

Hill Auditorium

Ann Arbor

32nd Performance of the 140th Annual Season
Choral Music Series

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The Steinway piano used in this evening's performance is made possible by William and Mary Palmer.

Special thanks to Stephen West and the U-M Department of Vocal Performance for their participation in events surrounding this evening's performance.

Mr. Griffey appears by arrangement with Colbert Artists.

Mr. Powell appears by arrangement with Barrett Artists.

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

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

PROGRAM

Benjamin Britten

War Requiem, Op. 66

- I. Requiem aeternam
- II. Dies irae
- III. Offertorium
- IV. Sanctus
- V. Agnus Dei
- VI. Libera me

This evening's performance runs approximately 80 minutes in duration and is performed without intermission.

WAR REQUIEM (1962)

Benjamin Britten

Born November 22, 1913 in Lowestoft, England

Died December 4, 1976 in Aldeburgh, England

UMS premiere: This piece has never been performed on a UMS concert.

Snapshots of History...In 1962:

- First Lady Jacqueline Kennedy takes television viewers on a tour of the White House
- The US announces its embargo against Cuba
- The Sault Ste. Marie International Bridge is completed, connecting the twin cities of Sault Ste. Marie in Michigan and Ontario

It is not a Requiem to console the living; sometimes it does not even help the dead to sleep soundly. It can only disturb every living soul, for it denounces the barbarism more or less awake in mankind with all the great authority that a great composer can muster. There is no doubt at all, even before next Wednesday's performance, that it is Britten's masterpiece.

These words, by the English critic William Mann, appeared in the *London Times* on May 25, 1962, five days before the *War Requiem* received its first performance in the newly restored cathedral of the city of Coventry. After the premiere, critics and audiences alike were deeply moved by this passionate plea against war, expressed in a piece of music of surpassing beauty. In the 56 years that have elapsed since then, the *Requiem* has entered the international repertoire as one of the greatest choral works from the second half of the 20th century.

The exceptional impact of the *War Requiem* has many reasons: musical, historical, and philosophical. It was

commissioned by the Coventry Cathedral Festival, intended to be performed in that stunning piece of modern architecture designed by Basil Spence, and erected next to the ruins of the old cathedral destroyed in World War II. This enterprise involved the participation of many prominent British artists.

Britten had long wanted to compose a large-scale choral work, something that all important British composers had done before him. The commission gave him an opportunity to express his life-long pacifist beliefs. (Both he and his life partner Peter Pears had been registered as conscientious objectors during the war.) He decided to compose a setting of the Latin Mass of the Dead, interspersed with some of the war poems of Wilfred Owen. Tragically killed in action at age 25 just a week before the armistice that ended World War I, Owen left a small body of poetry that denounced the war in extremely powerful terms. The poet achieved iconic status in the decades after his death. His work had demonstrably influenced Michael

Tippett when he wrote his own libretto to the war oratorio *A Child of Our Time*, another work in whose premiere Peter Pears sang the tenor solo.

In combining Latin liturgy with vernacular anti-war poetry, Britten had an important model in Ralph Vaughan Williams's *Dona nobis pacem*. Yet Britten exploited the dramatic contrasts between the two kinds of text more fully than his older colleague had done. He didn't always separate them neatly in alternating movements but often made them clash directly within the same movement, carefully selecting the passages from the Owen poems that created particularly strong resonances with specific lines of the liturgical text.

Britten also had a personal stake in the composition, apparent from the fact that he dedicated the work in memory of four friends, three of whom had been killed in the war, and the fourth, also a war veteran, committed suicide in 1959. The four names listed on the first page of the score — Roger Burney, Piers Dunkerley, David Gill, and Michael Halliday — stand as four tombstones representing many more graves, marked and unmarked, of victims of the war.

Britten was one of the great opera composers of the 20th century and like his operas, the *War Requiem* is filled with an urgent sense of drama. In this, he followed Verdi, whose own *Requiem* is also frequently described as operatic. There are even some direct resemblances between the two works, for instance in the way Britten, like his predecessor, has the chorus whisper the word "Requiem" in unison at the beginning of the

work. Yet in Britten's *Requiem*, the tenor solo immediately interrupts the choral whispering as, accompanied by the agitated figurations of the harp and a nervous motif in the strings, he intones Owen's poignant line "What passing-bells for those who die as cattle?"

Here as throughout the work, the Latin text is sung by the chorus and the soprano solo, and Owen's words by the tenor and baritone. The liturgy is often accompanied by the full orchestra and the Owen selections by a chamber ensemble. Some of the most moving moments in the piece, however, have no orchestral participation at all: the first movement ends with a series of otherworldly chords sung by the unaccompanied chorus in triple *pianissimo*, punctuated only by two bell strokes. The same music will return two more times, at important junctures in the work.

At the beginning of the "Dies irae," the horn calls of the Last Judgment, in free rhythm, contrast with the relentless march rhythm of the chorus. The baritone solo answers the choral "Tuba mirum" with a poem about the bugles of war. The Day of Judgment, one realizes, will not take place in some uncertain, mythical future. Rather, it has already arrived on the battlefield.

The soprano makes her first entrance with "Liber scriptus," to an angular melody in dotted rhythm, accompanied only by wind instruments. The apocalyptic vision is linked to a modern one, in which the soldiers recognize in Death an "old chum" whom they do not fear, though the rhythmic and harmonic clusters of the music and the persistent

THE WAY WE REMEMBER WAR

by Doyle Armbrust

I've always been enamored with the vivid detail with which people of my parents' generation can recall the day JFK or MLK was assassinated: their exact location, the temperament of the weather, and the faces of those around them. My variation on that theme involves the Challenger disaster, Operation Desert Storm, and September 11. The indelible memories of the second event on this list include the front page of the *Chicago Tribune* (which I saved until college), watching battleships blast 16-inch shells into the night on live television, and collecting Desert Storm baseball cards. My first sentient — if safely removed — exposure to war involved deciding whether or not to trade a SCUD missile for a Dick Cheney.

There is often a disconnect between the grandeur of war and the personal fallout from it...say, the distance between the charming stories my great uncle would tell me about being a barber on a Navy ship in the Pacific in the 1940s, and the inaccessible look in his eyes while he spun the yarn. The bridging of these two realities is what makes Benjamin Britten's *War Requiem* an indisputable masterpiece.

What are the first three classical music scores about war that pop into your head? For me — setting aside the Requiem for a moment — it's Penderecki's *Threnody for the Victims of Hiroshima* (WWII), Messiaen's *Quartet for the End of Time* (WWII), and George Crumb's *Black Angels* (Vietnam). Well, and Beethoven's *Wellington's Victory*, which is truly

one of the most cringe-worthy pieces not only by Ludwig van, but by any composer, ever (seek it out and prepare for a belly laugh). In any case, the element that each of these three war-themed pieces share with the Britten is the reckoning with the horrors of war on a personal and even spiritual level. This is not the *1812 Overture*, with its make-believe bravado. This is not about imagined valor — it's about real people.

The *War Requiem* consumed Britten during the years of its writing, and looking back, it's hard to imagine that a more perfect structure could have been chosen for such a monumental piece or the solemn occasion of its premiere. In 1962, the consecration of the new Coventry Cathedral, which was erected next to its bomb-ravaged predecessor, was a study in the stirring juxtaposition of "then and now." Britten, one of the most erudite and deep-thinking composers of any era, parallels this reality by combining the historic Requiem mass (full orchestra and chorus) with contemporary poetry from the point of view of real soldiers by Wilfred Owen (chamber orchestra with tenor and baritone soloists). But he doesn't stop there. With the inclusion of a children's choir and organ, the implausible optimism that there is in fact hope for peace in the future merges its way into this landmark work.

I remember talking my way into the recently opened — and sold out for weeks — United States Holocaust Memorial Museum while on a school trip to Washington, DC. What had

previously existed as an abstract horror in my mind finally transformed into an experience of millions of individuals. The vast became granular. After Britten's death, an envelope containing photographs of four soldiers — all casualties of WWII — was found amongst his things. Though merely acquaintances, these tragedies made the war immediate for the composer, rather than a conceptual event. To my ears, and despite its well-formulated structure, there is a kind of emotional whiplash between the three ensembles Britten engages on stage. Keep an ear out for the third section in the opening "Requiem aeternam," and the way the transcendence of the mass and naivety of the children's chorus tumbles into the fraught "What Passing Bells for These Who Die as Cattle." It is abundantly clear that this composer is not going to allow us, the listeners, to escape into warm melancholy or ex-post-facto reveling. We are going to hear from the front lines of this worldwide atrocity.

The *War Requiem* can project the feeling of being constantly sucker-punched on an emotional level. The most jolting of these for me is the move from the "Requiem Aeternam: Kyrie eleison," into the "Dies irae" portion of the piece. In the former, lugubrious, *sotto voce* waves in the chorus take us to a heavenly realm before brass interruptions usher in the perturbed and breathless "Dies irae." This is a movement that, for my money, out-Carmina-Buranas *Carmina Burana*. The contradiction of both mood and writing is nothing short of shocking, and this caroming between the earth and the heavens is the rule in this

work, not the exception.

How does one end a piece that is looking to the past in equal measure to the future — one in which neither heaven nor earth provide satisfactory answers? By posing a question, of sorts.

Soon after the Gulf War erupted, I decided to find a pen pal in the US Army. I began writing to a private I did not know previously, and what I recall most clearly is that I was expecting hand-written accounts that mirrored war movie action sequences. What I received were letters honestly recounting the tedium of war. The passing of hours under a blistering sun, miles from the front lines. War was not what I thought it was.

While Britten's text on paper reads like a closer: "Let them rest in peace, Amen," the fact that the final words from earth are exchanged between two fallen soldiers (tenor and baritone) revolving around the "pity of war" leave one thinking that there is more to this story than the memories of World War II. Will we always be doomed to repeat this horror, or is there another way?

Perhaps the way in which we remember — or forget — such a cataclysmic event provides the answer...

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percussion *ostinatos* seem to suggest otherwise. The intimate “Recordare,” a prayer for salvation sung by female voices, is countered by the men’s breathless “Confutatis,” in which the words “Oro supplex” are marked “weeping” in the score. The baritone soloist’s next poem, “Be slowly lifted up,” is a stunning evocation of a gun just about to go off. It naturally leads into the *fortissimo* restatement of the opening “Dies irae” with its relentless asymmetries.

The achingly beautiful “Lacrimosa,” for soprano solo with chorus, is fused with “Move him into the sun,” a wrenching memorial for a fallen soldier. After all has been said, there is nothing left but a few *a cappella* chords to send up a quiet but fervent prayer for the end of all suffering.

Even with the interpolation of the Owen poems, the “Dies irae” basically follows the traditional outline of this section of the Requiem, with depictions of horror alternating with introspective moments. In the “Offertorium,” Britten’s approach is much more radical. A rather large portion of the text is delivered in a chant-like fashion by the children’s choir (which we first heard in the first movement). Britten singles out one line, “*Quam olim Abraham promissisti et semini ejus,*” for a much more extensive treatment, with the chorus singing the line to a vigorously rhythmic theme. This reference to Abraham allowed Britten to insert Owen’s bitter retelling of Abraham and Isaac’s story at this point. The composer linked the two sections by the use of the same musical motif which, actually, comes from the choral canticle *Abraham and Isaac* of 1952.

In Owen’s version, Abraham does not heed the voice of God’s angel and does not see the ram in the thicket. Instead, he goes through with the sacrifice of Isaac, “and half the seed of Europe, one by one.” While the two male soloists relate this shocking turn of events, Britten, significantly, brings in the children’s choir with “Hostias,” which gives the word “sacrifice” a whole new meaning.

The soprano soloist intones the “Sanctus,” the proclamation of God’s holiness, to an accompaniment of percussion instruments that was influenced by the sound of Balinese gamelan. (Britten had visited the Indonesian island in 1956.) The words “*Pleni sunt coeli et terra*” are declaimed by the chorus, chanting in free rhythm over a sequence of constantly rising pitches which eventually encompass all 12 tones of the chromatic scale. The “Hosanna,” by contrast, is firmly anchored in D Major, with exultant flourishes in the wind instruments. Although quiet and subdued, the “Benedictus” maintains a level of excitement through its accompaniment in *staccato* (separated) notes and the use of the once-proscribed parallel fifths in the harmony. Then another Owen poem is invoked as a counterpoint to the triumphant proclamation of the “Sanctus”: not life — but death — is eternal and the wounds of the earth will never heal.

The “Agnus Dei” is merged with Owen’s “One ever hangs where shelled roads part,” and for once there is no contradiction between the two: the image of the Lamb that takes away the sins of the world is amplified by the related image of Christ who

loses a limb in the battle but inspires love by His sheer presence. The large orchestra is assigned to the chorus and the chamber orchestra to the tenor soloist. The instrumental parts consist mostly of descending and ascending scales played in unison, with subtle shifts between different types of scales.

The concluding “Libera me” is, without a doubt, the emotional high point of the entire Requiem. While the liturgical text evokes once more the horrors of the Last Judgment, Owen’s poem tells of the reconciliation of two former enemies, as the eternal rest, the *Requies aeterna*, becomes reality. The movement begins with some menacing drum strokes that usher in a tortuous melodic line, steadily climbing and growing in volume until it breaks off abruptly at the word “*ignem*” (fire). The voices (soprano solo and chorus) represent both the universal cataclysm and the individual soul in agony. Then the music gradually quiets down and the two male soloists sing a mournful recitative, only sparsely accompanied by instruments. “I am the enemy you killed, my friend”— sings the baritone, and soon afterwards: “Let us sleep now...”^{*} And indeed, it is as if the whole world sank into a sweet comforting sleep in the final chorus, like at the end of Bach’s Passions.

The children’s choir sings the liturgical “In paradisum” while the tenor and the baritone repeat the final line of Owen’s poem. This monumental gesture of peace involves all the performers onstage, but the last word is spoken by the chorus, *a cappella*, repeating one more time the magical chords with which both the “Requiem aeternam” and the “Dies irae” ended.

The premiere of the *War Requiem* went down in history as one of the great moments in 20th-century music. Britten had chosen his three soloists from three countries that were involved in the war on different sides — Galina Vishnevskaya of Russia, Peter Pears of England, and Dietrich Fischer-Dieskau of Germany. In the event, the Soviet authorities refused to allow Vishnevskaya to travel, and she had to be replaced by British soprano Heather Harper. Vishnevskaya was allowed to participate in the recording, which was made in January 1963. At that point, Britten’s vision was finally realized: children of the former fighting nations were able to join their voices to denounce war and pray for everlasting peace.

Program note by Peter Laki.

^{*}Britten omitted four lines in the Owen poem — the passage telling us that the encounter and reconciliation take place in Hell.

TEXTS AND TRANSLATIONS

Text compiled from poems by Wilfred Owen and the Latin Mass for the Dead.

I. Requiem aeternam

Chorus

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

Lord, grant them eternal rest;
and let the perpetual light shine upon them.

Children's Chorus

Te decet hymnus, Deus in Sion:
et tibi reddetur votum in
 Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.

Thou shalt have praise in Zion, of God:
and homage shall be paid to thee in
 Jerusalem;
hear my prayer,
all flesh shall come before Thee.

Chorus

Requiem aeternam dona eis, Domine;
et lux perpetua luceat
 eis.

Lord, grant them eternal rest;
and let the perpetual light shine upon
 them.

Mr. Griffey

What passing bells for these who die as
 cattle?

Only the monstrous anger of the guns.

Only the stuttering rifles' rapid rattle

Can patter out their hasty orisons

No mockeries for them from prayers or bells,

Nor any voice of mourning save the choirs,

The shrill, demented choirs of wailing shells;

And bugles calling for them from sad shires.

What candles may be held to speed them
 at all?

Not in the hands of boys, but in their eyes

Shall shine the holy glimmers of good-byes.

The pallor of girls' brows shall be their pall;

Their flowers the tenderness of silent minds,

And each slow dusk a drawing-down of
 blinds.

Chorus

Kyrie eleison
 Christe eleison
 Kyrie eleison

Lord, have mercy upon them
 Christ, have mercy upon them
 Lord, have mercy upon them

II. Dies irae**Chorus**

Dies irae, dies illa,
 Solvet saeculum in favilla:
 Teste David cum Sibylla.
 Quantus tremor est futurus,
 Quando Judex est venturus,
 Cuncta stricte discussurus!
 Tuba mirum spargens sonum
 Per sepulchra regionum
 Coget omnes ante thronum.
 Mors stupebit et natura,
 Cum resurget creatura,
 Judicanti responsura.

This day, this day of wrath
 Shall consume the world in ashes,
 As foretold by David and Sibyl.
 What trembling there shall be
 When the judge shall come
 To weigh everything strictly.
 The trumpet, scattering its awful sound
 Across the graves of all lands
 Summons all before the throne.
 Death and nature shall be stunned
 When mankind arises
 To render account before the judge.

Mr. Powell

Bugles sang, saddening the evening air;
 And bugles answered, sorrowful to hear.
 Voices of boys were by the river-side.
 Sleep mothered them; and left the twilight
 sad.
 The shadow of the morrow weighed on
 men.
 Voices of old despondency resigned,
 Bowed by the shadow of the morrow, slept.

Ms. Pavlovskaya

Liber scriptus proferetur,
 In quo totum continetur,
 Unde mundus judicetur.
 Judex ergo cum sedebit
 Quidquid latet, apparebit:
 Nil inultum remanebit.

The written book shall be brought
 In which all is contained
 Whereby the world shall be judged.
 When the judge takes his seat
 All that is hidden shall appear:
 Nothing will remain unavenged.

Chorus

Quid sum miser tunc dicturus?
Quem patronem rogaturus,
Cum vix justus sit securus?

What shall I, a wretch, say then?
To which protector shall I appeal
When even the just man is barely safe?

Ms. Pavlovskaya and Chorus

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

King of awful majesty,
Who freely savest those worthy of salvation,
Save me, fount of pity.

Mr. Griffey and Mr. Powell

Out there, we've walked quite friendly up to
Death:
Sat down and eaten with him, cool and bland,
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odor of his
breath,
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's
coughed
Shrapnel. We chorused when he sang aloft;
We whistled while he shaved us with his
scythe.
Oh, Death was never enemy of ours!
We laughed at him, we leagued with him, old
chum.
No soldier's paid to kick against his powers.
We laughed, knowing that better men would
come,
And greater wars; when each proud fighter
brags
He wars on Death — for Life; not men — for
flags.

Chorus

Recordare Jesu pie,
 Quod sum causa tuae viae:
 Ne me perdas illa die.
 Quarens me, sedisti lassus:
 Redemisti crucem passus:
 Tantis labor non sit cassus:
 Ingemisco, tamquam reus:
 Culpa rubet vultus meus:
 Supplicanti parce Deus.
 Qui Mariam absolvisti,
 Et latronem exaudisti,
 Mihi quoque spem dedisti.
 Inter oves locum praesta,
 Et ab haedis me sequestra,
 Statuens in parte dextra.
 Confutatis maledictis,
 Flammis acribus addictis,
 Voca me cum benedictis.
 Oro supplex et acclinis
 Cor contritum quasi cinis
 Gere curam mei finis.

Remember, gentle Jesus,
 That I am the reason for Thy time on earth,
 Do not cast me out on that day.
 Seeking me, Thou didst sink down wearily,
 Thou hast saved me by enduring the cross,
 Such travail must not be in vain.
 I groan, like the sinner that I am,
 Guilt reddens my face,
 Oh God spare the supplicant.
 Thou, who pardoned Mary
 And heeded the thief,
 Hast given me hope as well.
 Give me a place among the sheep
 And separate me from the goats,
 Let me stand at Thy right hand.
 When the damned are cast away
 And consigned to the searing flames,
 Call me to be with the blessed.
 Bowed down in supplication I beg Thee,
 My heart as though ground to ashes:
 Help me in my last hour.

Mr. Powell

Be slowly lifted up, thou long black arm,
 Great gun towering toward Heaven, about to
 curse;
 Reach at that arrogance which needs thy
 harm,
 And beat it down before its sins grow worse;
 But when thy spell be cast complete and
 whole,
 May God curse thee, and cut thee from our
 soul!

Chorus

Dies irae, dies illa,
 Solvet saeculum in favilla:
 Teste David cum Sibylla.
 Quantus tremor est futurus,
 Quando Judex est venturus,
 Cuncta stricte discussurus!

This day, this day of wrath
 Shall consume the world in ashes,
 As foretold by David and Sibyl.
 What trembling there shall be
 When the judge shall come
 To weigh everything strictly.

Ms. Pavlovskaya and Chorus

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus:
Huic ergo parce Deus.

Oh this day full of tears
When from the ashes arises
Guilty man, to be judged:
Oh Lord, have mercy upon him.

Mr. Griffey

Move him into the sun —
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Ms. Pavlovskaya and Chorus

Lacrimosa dies illa...

Oh this day full of tears...

Mr. Griffey

Think how it wakes the seeds —
Woke, once, the clays of a cold star.
Are limbs, so dear-acheived, are sides,
Full-nerved — still warm — too hard to stir?
Was it for this the clay grew tall?

Ms. Pavlovskaya and Chorus

...Qua resurget ex favilla...

...When from the ashes arises...

Mr. Griffey

Was it for this the clay grew tall?

Ms. Pavlovskaya and Chorus

...Judicandus homo reus.

...Guilty man, to be judged.

Mr. Griffey

O what made fatuous sunbeams toil
To break earth's sleep at all?

Chorus

Pie Jesu Domine, dona eis requiem.
Amen.

Gentle Lord Jesus, grant them rest.
Amen.

III. Offertorium

Children's Chorus

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Lord Jesus Christ, King of glory,
deliver the souls of the faithful
departed from the pains of hell,
and the bottomless pit:
deliver them from the jaw of the lion,
lest hell engulf them,
lest they be plunged into darkness.

Chorus

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti,
et semini ejus.

But let the holy standard-bearer Michael
lead them into the holy light
as Thou didst promise Abraham
and his seed.

Mr. Griffey and Mr. Powell

So Abram rose, and clave the wood, and
went,
And took the fire with him, and a knife.
And as they sojourned both of them
together,
Isaac the first-born spake and said, My
Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and
straps,
And builded parapets and trenched there,
And stretched forth the knife to slay his son.
When lo! an angel called him out of heaven,
Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so,
but slew his son,
And half the seed of Europe, one by one.

Children's Chorus

Hostias et preced tibi Domine
laudis offerimus; tu suscipe pro
animabus illis, quarum hodie
memoriam facimus: fac eas, Domine,
de morte transire ad vitam.
Quam olim Abrahae promisisti
en semini ejus.

Lord, in praise we offer to Thee
sacrifices and prayers, do Thou receive them
for the souls of those whom we remember
this day: Lord, make them pass
from death to life.
As Thou didst promise Abraham
and his seed.

Chorus

...Quam olim Abrahae promisisti
et semini ejus.

...As Thou didst promise Abraham
and his seed.

IV. Sanctus

Ms. Pavlovskaya and Chorus

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua,
Hosanna in excelsis.
Sanctus.
Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.
Sanctus.

Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Holy.
Blessed is he who cometh in the name of
the Lord.
Hosanna in the highest.
Holy.

Mr. Powell

After the blast of lightning from the East,
The flourish of loud clouds, the Chariot
Throne;
After the drums of time have rolled and
ceased,
And by the bronze west long retreat is blown,
Shall life renew these bodies? Of a truth
All death will He annul, all tears assuage?
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?
When I do ask white Age he saith not so:
"My head hangs weighed with snow."
And when I hearken to the Earth, she saith:
"My fiery heart shrinks, aching. It is death.
Mine ancient scars shall not be glorified,
Nor my titanic tears, the sea, be dried."

V. Agnus Dei

Mr. Griffey

One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.

Chorus

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Lamb of God, that takest away the sins of
the world, grant them rest.

Mr. Griffey

Near Golgatha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.

Chorus

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Lamb of God, that takest away the sins of
the world, grant them rest.

Mr. Griffey

The scribes on all the people shove
and bawl allegiance to the state,

Chorus

Agnus Dei, qui tollis peccata
mundi...

Lamb of God, that takest away the sins of
the world...

Mr. Griffey

But they who love the greater love
Lay down their life; they do not hate.

Chorus

...Dona eis requiem.

...Grant them rest.

Mr. Griffey

Dona nobis pacem.

VI. Libera me

Chorus

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris iudicare saeculum
per ignem.

Deliver me, O Lord, from eternal death
in that awful day
when the heavens and earth shall be shaken
when Thou shalt come to judge the world
by fire.

Ms. Pavlovskaya and Chorus

Tremens factus sum ego, et timeo
dum discussio venerit, atque
ventura ira.
Libera me, Domine, de morte aeterna.
Quando coeli movendi
sunt i terra.
Dies illa, dies irae, calamitatis
et miseriae, dies magna et amara valde.
Libera me, Domine.

I am seized with fear and trembling,
until the trial shall be at hand and the wrath
to come.
Deliver me, O Lord, from eternal death.
When the heavens and earth shall be
shaken.
That day, that day of wrath, of calamity
and misery, a great day and exceeding bitter.
Deliver me, O Lord.

Mr. Griffey

It seems that out of battle I escaped
Down some profound dull tunnel, long
since scooped
Through granites which titanic wars had
groined.
Yet also there encumbered sleepers
groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and
stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.
And no guns thumped, or down the flues
made moan.
"Strange friend," I said, "here is no cause
to mourn."

Mr. Powell

"None," said the other, "save the undone
years,
The hopelessness. Whatever hope is yours,
Was my life also; I went hunting wild
After the wildest beauty in the world,
For by my glee might many men have
laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we
spoiled.
Or, discontent, boil boldly, and be spilled.
They will be swift with swiftness of the
tigress,
None will break ranks, though nations trek
from progress.
Miss we the march of this retreating world
Into vain citadels that are not walled.
Then, when much blood had clogged their
chariot-wheels
I would go up and wash them from sweet
wells,
Even from wells we sunk too deep for war,
Even from the sweetest wells that ever were.
I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and
killed.
I parried; but my hands were loath and cold.
Let us sleep now..."

Children's Chorus, Chorus, Ms. Pavlovskaya

In paradisum deducant te Angeli;
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam
Jerusalem.

Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere aeternam
habeas requiem.

Into Paradise may the Angels lead thee:
at thy coming may the Martyrs receive thee,
and bring thee into the holy city
Jerusalem.

May the Choir of Angels receive thee
and with Lazarus, once poor,
may thou have eternal rest.

Children's Chorus

Requiem aeternam dona eis, Domine:
et lux perpetua
luceat eis.

Lord, grant them eternal rest,
and let the perpetual light shine upon
them.

Chorus

In paradisum deducant *etc.*

Into Paradise, *etc.*

Ms. Pavlovskaya

Chorus Angeloru, te suscipiat *etc.*

May the Choir of Angels, *etc.*

Mr. Griffey and Mr. Powell

Let us sleep now.

Chorus

Requiescant in pace. Amen.

Let them rest in peace. Amen.

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. Chorus 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.

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 today'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 throughout Michigan's lower mitten on WKAR, WRCJ, and WIAA (Interlochen) 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 Saturday, April 27 at 8 pm for Beethoven's Ninth Symphony with a quartet of world-class soloists and the UMS Choral Union.

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 April, where they will join the Ann Arbor Symphony Orchestra and Arie Lipsky for a performance of Beethoven's Ninth Symphony.

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.

Since its founding in 1987, the **Ann Arbor Youth Chorale** (AAYC) has engaged children in high-quality choral music from a variety of cultures, styles, and times periods. Boys and girls, ages 9–16, participate in one of two auditioned choirs: Descant Choir, the entry-level ensemble, and Concert Choir, the more advanced group. Each is dedicated to outstanding musicianship and development of vocal and choral skills. Seasonal concerts are presented in December and May of each year at Ann Arbor's Bethlehem United Church of Christ. Auditions are held in May and June for the following season.

AAYC provides young singers with unparalleled performance opportunities. Throughout its rich history, partnerships have included the Ann Arbor, Detroit, and Flint Symphony Orchestras; Arbor Opera Theater; International Advent Festival in Prague; Peter Sparling Dance Company; and the University of Michigan's School of Music, Theatre & Dance. As these distinguished collaborations would suggest, the choirs are highly regarded for their professionalism, careful preparation, and exceptionally beautiful singing.

AAYC's conductors are Shayla Powell, Descant Choir conductor and Director of Choral Programs in the Milan Area Schools; and Bonnie Kidd, Concert Choir conductor and director of award-winning choirs at Ann Arbor's Huron High School and Tappan

Middle School. Co-founder Dr. Richard Ingram, who directed AAYC for many years, continues to serve as their artistic advisor.

Tatiana Pavlovskaya (*soprano*) began her musical education playing the piano, and later as a choral director. She completed a post-graduate study in St. Petersburg's State Rimsky-Korsakov Conservatory and taught solo singing as a professor's assistant. After graduating from the conservatory in 1994 she joined the Mariinsky Theatre, where she had a great success in her debut as Tatiana in *Eugene Onegin*.

Ms. Pavlovskaya appeared in a gala concert with Plácido Domingo with the London Philharmonic Orchestra under the baton of Valery Gergiev. She has also worked on the operatic stage with Plácido Domingo, Jose Carreras, and Paata Burtchuladze. Her discography includes recordings on the Philips, Decca, Frankfurt Opera, WDR, Mariinsky, Glyndebourne, and Deutsche Grammophon labels.

Recent engagements have included performances of Britten's *War Requiem* with the Bratislava International Music Festival conducted by James Conlon, the Philadelphia Orchestra, and the Orchestre de la Suisse Romande; Mozart's *Requiem*, Amelia Grimaldi in *Simon Boccanegra*, Liu in *Turandot*, Nedda in *Pagliacci*, Yaroslavna in *Prince Igor*, Liza in *The Queen of Spades*, and *Adriana Lecouvreur* at the Mariinsky Theatre. For her stage work, she has been nominated for prestigious international prizes including a Grammy Award in 2001 for the role of Sofia in Prokofiev's *Semyon Kotko* and a *BBC Music Magazine Award* in 2011 for the role of the Foreign Princess in Dvořák's *Rusalka*.

Anthony Dean Griffey (*tenor*) has captured critical and popular acclaim on opera, concert, and recital stages around the world. The combination of his beautiful and

powerful lyric tenor voice, gift of dramatic interpretation, and superb musicianship have earned him the highest praise from critics and audiences alike.

During the current season Mr. Griffey returns to the Metropolitan Opera for the Met premiere of Nico Muhly's *Marnie* conducted by Robert Spano. Other appearances include *Das Lied von der Erde* with the Nashville Symphony led by Giancarlo Guerrero and *The Dream of Gerontius* with the Indianapolis Symphony and Michael Francis. He will be heard in recital with pianist Warren Jones at the University of Notre Dame, and at New York City's Morgan Library for the George London Foundation for Singers. Mr. Griffey is particularly noted for his portrayal of the title role in *Peter Grimes*, which has won him international acclaim. He debuted the role at the Tanglewood Festival under the baton of Seiji Ozawa and has since performed it all over the world.

Since the start of his career Mr. Griffey has taken an active role in many charitable efforts, advocating for arts programs in the Guilford County Public Schools, raising money for the Mental Health Association, as well as giving benefit concerts for the "Open Door Shelter" for which Mr. Griffey has raised hundreds of thousands of dollars for the homeless in his hometown. He is also actively involved with the High Point Area Arts Council. Mr. Griffey holds degrees from Wingate University, the Eastman School of Music, the Juilliard School, and was a member of the Metropolitan Opera's Lindemann Young Artists Program. He was awarded the Doctorate of Humane Letters from Wingate University in May 2012 and was also inducted into the North Carolina Music Hall of Fame in 2011. Since 2015, Mr. Griffey has held the position of professor of voice at the Eastman School of Music – University of Rochester.

Stephen Powell (*baritone*) brings his “rich, lyric baritone, commanding presence, and thoughtful musicianship” to a wide range of music (*Wall Street Journal*). This season, Mr. Powell debuts with Wexford Festival Opera as Oliver Jordan in Bolcom’s *Dinner at Eight*, returns to San Diego Opera as Rigoletto and as soloist in *One Amazing Night 2019*, performs Brahms’s *Requiem* with the Milwaukee Symphony Orchestra and St. Louis Symphony, sings *Carmina Burana* with Dallas Symphony Orchestra and North Carolina Symphony, travels to Brazil for performances of Jesus in *St. Matthew Passion* (Nathalie Stutzmann conducting), and sings his first performances of Bloch’s *Sacred Service* with Kansas City Symphony.

Mr. Powell’s recent concert performances include *Carmina Burana* (orchestras of Boston, Philadelphia, Cleveland), *Messiah* (Philadelphia Orchestra, Boston Baroque), *Belshazzar’s Feast* (Houston Symphony), and Britten’s *War Requiem* (Atlanta Symphony Orchestra at Carnegie Hall). On the operatic stage, Mr. Powell has performed the demanding Verdi roles of Simon Boccanegra (Warsaw), Macbeth (Michigan Opera Theatre), Iago in *Otello* (Minnesota Orchestra), Germont in *La Traviata* (Seattle Opera), and Rigoletto (Cincinnati Opera, Caramoor Festival). He recently returned to San Francisco Opera (Prus in *The Makropulos Case*), and Minnesota Opera (Scarpia in *Tosca*). Mr. Powell’s international engagements include Tonhalle-Orchester Zürich (Mahler’s Eighth Symphony), Dutch Radio Orchestra (Brahms’s *Requiem*), Singapore Symphony Orchestra (*Belshazzar’s Feast*), and Orquestra Filarmonica de Minas Gerais (*Trouble in Tahiti, Arias and Barcarolles*).

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.

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
Mallory Tabb**
Ruth Merigian and Albert A. Adams Chair
Jiayi Zheng
Straka-Funk Associate Concertmaster Chair Honoring Kathryn Votapek
Brian Allen
Christina Adams
Linda Etter Violin Chair
Bram Margoles
Susan Krehbiel Violin Chair
Jennifer Berg
Jennifer Berg Violin Chair
Nathaniel Cornell
Henrik Karapetyan
Judith Teasdle
Sita Yetasook
Priscilla Johnson
Joseph Deller

Violin II

Barbara Sturgis-Everett*
Gates & Rudisill Endowed Principal Second Violin Chair
Karen Donato**
Froehlich Family Violin Chair
Daniel Stachyra
Sarah and Jack Adelson Violin Chair
David Ormai
Brian Etter and Betty Nolting Memorial Violin Chair
Cyril Zilka
Doubleday Family Second Violin Section Chair
Katie Rowan
Kim, Darlene, and Taylor Eagle Violin Chair
Jenny Wan
Sharon Meyers-Bourland
Chrissie Li
Daniel Winnick
Anne Ogren

Viola

Jacqueline Hanson*
Janine Bradbury**
Tim and Leah Adams Principal Viola Chair
Barbara Zmich
Vincent Family Charitable Fund Viola Chair
Veronika Vassileva
Stuart Carlson
Yury Ozhegov
Joachim Angster
Nathan Peters
Melissa Knecht

Cello

Alicia Rowe*
Sarah Cleveland**
Sundelson Endowed Principal Cello Chair
Sabrina Lackey
Rita and James H. White Cello Chair
Eric Amidon
Rachel and Arie Lipsky Cello Chair
Benjamin Francisco
Marijean Quigley-Young Cello Chair
Nancy Chaklos
Sarah Winans Newman Cello Chair
Brandon Cota
David Huckaby
Elizabeth Marsh

Bass

Jon Luebke*
Gregg Emerson Powell**
Paloma and José Jalife Principal Bass Chair
Robert Rohwer
A²SO Board Emerita Chair
Jonathan Hammonds
Joy Rowland
Derek Weller
Rick Dapprich

Flute

Lori Newman*
Alaina Bercilla**
A. Michael and Remedios Montalbo Young Principal Flute Chair
Scott Graddy
Rachel Lopez

Oboe

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

Clarinet

Chad Burrow*
Jim and Millie Irwin Endowed Principal Chair
Garrett Jones**
Elliott Ross
Danny Mui

Bassoon

Frankie Delgado*
Christian Green**
E. Daniel Long Principal Bassoon Chair
Daniel Fendrick
William and Betty Knapp Section Bassoon Chair
Joseph Swift

Horn

Adam Unsworth*
Kristi Crago**
Bernice Schwartz
Katie Taylor Family French Horn Chair
Carrie Banfield-Taplin
Colin Bianchi
Amy Krueger
Melanie Hellick

Trumpet

William Campbell*
A. Michael and Remedios Montalbo Young Principal Trumpet Chair
Eriko Fujita
Lisa Marie Tubbs Trumpet Chair
Becky Bloomer
Barnes-Gorman Family Trumpet Chair
Amanda Ross

Trombone

Donald Babcock*
Zongxi Li
Mark and Susan Orringer Family Trombone Chair
Greg Lanzi

Tuba

Fritz Kaenzig*
Charles J. Gabriel Principal Tuba Chair

Timpani

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

Percussion

Andrew Fritz*
John Dale Percussion Chair
John Dorsey**
A. Michael and Remedios Montalbo Young Principal Percussion Chair
Julian Jeun
Benjamin Charles Pierce Legacy Percussion Chair
Cary Kocher
Don Peterson

Harp

Chen-Yu Huang*

Piano

Robert Conway*
Cynthia Greenspan Keyboard Chair

* Principals

** Chamber Orchestra

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 Baldwin
Jamie Bott
Debra Joy Brabenc
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
Marie Gatién-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 Micik
Stephanie Miller-Allen
Armaity Minwalla
Katie Mysliwicz
Margaret Dearden Petersen
Sara J. Peth
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
Margo Boshoven
Lauren Boyles-Brewitt
Shannon Cahalan
Lora Perry Campredon
Jean Cares
Cheong-Hee Chang
Kathleen E. Daly
Melissa Doyle
Jessica Dudek
Summer Edwards
Jane Forman
Judi Lempert Green
Johanna Grum
Kat Hagedorn
Carol Kraemer Hohnke
Kate Hughey
Caitlin Hult
Melissa Evans Itsell
Katherine Klykylo
Jean Leverich
Cynthia Lunan
Milisa Manojlovich
Beth McNally – SC
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
Hanna Song
Katherine Spindler
Gayle Beck Stevens
Paula Strenski
Ruth A. Theobald
Alexa Thomas
Cheryl Utiger
Karen Woollams

Tenor

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
Michael McCarren
Rich Marsh
John Meluso
Thomas Shaw
Asa Smith
Carl Smith
Robert J. Stevenson
Maxwell Trombley
Trevor Young
Lawrence Zane

Bass

Sam Baetzel – SL
William H. Baxter
Joel Beam
Andrew Berryhill
William Boggs – 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 Iñigues-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

SL – Section Leader
SC – Section Coach

ANN ARBOR YOUTH CHORALE

Shayla Powell / *Descant Choir Conductor*

Bonnie Kidd / *Concert Choir Conductor*

Richard Ingram / *Artistic Advisor and Co-Founder*

Descant Choir

Noah Anderson
Clara Bixler
Samantha Burgess
Joshua Corcoran
Sofi Das
Lillian Drummond
Crystal Duan
Brook Fagan
Hannah Fohrman
Caitlin Forrest
Maggie Gascho
Carolyn Gilbert
Mia Gonzalez
Toula Greenawalt
Alex Han
Anna He
Emily Hu
Grace Johnson
Maggie Lamb
Lia Laudenberg
Amy Liu
Jessica Lou
Poppy Magee
Yara Martins

Sophia McClatchey
Sylvia Meisler
Katya Paxton
Cecile Piffaretti
Rebekka Port
Ethan Schultz
Evelyn Stansfield
Nicolle Sula Fonte Basso
Flora Wu
Jessica Wu
Jacob Zheng

Concert Choir

Hannah Berberoglu
Tessa Damen
Alexandra DaSilva
Maya Delaney
Ioana Dumitrascu
Audrey Hargett
Maddy Hendriksma
Rebecca Hullstrung
William Johnson
Fia Kacvinsky
Ambrose Kelley
Eden Kline

Helena Kremer
Elizabeth Lamb
Merle Laudenberg
Iris Maturen
Amita Nathan
Isabel Nunez-Regueiro
Ophelia Pozenel
Iva Rahman
Parini Rao
Leif TenBrink
Ivy Tharouniatis
Shannon Thompson
Stephanie Wang

UMS ARCHIVES

The UMS Choral Union began performing on December 16, 1879. Tonight's performance marks the **UMS Choral Union's** 441st appearance under UMS auspices, following its most recent UMS performances in December 2018 of Handel's *Messiah* in Hill Auditorium. **Scott Hanoian** makes his 12th UMS appearance this weekend, following his UMS debut in December 2015 in performances of Handel's *Messiah* in Hill Auditorium. Tonight's performance marks the **Ann Arbor Symphony Orchestra's** 80th UMS performance since its 1974 UMS debut. The **Ann Arbor Youth Chorale** makes its fourth UMS appearance this evening, following its UMS debut in January 1990 in Hill Auditorium. The Chorale most recently appeared under UMS auspices in April 2000 in a performance of Bach's *St. Matthew Passion* in Hill Auditorium with the Ann Arbor Symphony and UMS Choral Union conducted by Thomas Sheets. Organist **Scott VanOrnum** makes his 30th UMS appearance this evening following his most recent UMS performances of Handel's *Messiah* in December 2018. UMS welcomes soprano **Tatiana Pavlovskaya**, tenor **Anthony Dean Griffey**, and baritone **Stephen Powell** as they make their UMS debuts tonight.

TONIGHT'S VICTORS FOR UMS:



Jerry Blackstone UMS Choral Union Performance Fund

Frances Mauney Lohr Choral Union Endowment Fund

*Supporters of this evening's performance of Benjamin Britten's
War Requiem.*

MAY WE ALSO RECOMMEND...

- 3/12-13 Philharmonia Orchestra
- 3/16 Eric Owens and Lawrence Brownlee
- 4/12 The English Concert: Handel's *Semele*

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

- 2/18 Artist Talk with Las Cafeteras: Bridging Art, Activism, and Community
(Michigan League Ballroom, 911 N. University Avenue, 6:00 pm)
- 2/20 Post-Performance Community Dialogue with Las Cafeteras:
Action Steps for Immigration Justice
(Michigan Theater, 603 E. Liberty Street)
*Must have a ticket to that evening's Las Cafeteras performance
to attend.*
- 2/21 International Contemporary Ensemble: Meet the Musicians
(Hill Auditorium Lower Lobby, 6:30 pm)
*Must have a ticket to that evening's performance by the International
Contemporary Ensemble to attend.*

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