



Handel's *Messiah*

George Frideric Handel / *Composer*

Ann Arbor Symphony Orchestra

UMS Choral Union

Scott Hanoian / *Conductor*

Brenda Rae / *Soprano*

Avery Amereau / *Contralto*

Sean Panikkar / *Tenor*

Christian Van Horn / *Bass-baritone*

Joseph Gascho / *Harpsichord*

Scott VanOrnum / *Organ*

Saturday Evening, December 2, 2017 at 8:00

Sunday Afternoon, December 3, 2017 at 2:00

Hill Auditorium

Ann Arbor

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Ms. Rae appears by arrangement with Columbia Artists Management.

Ms. Amereau appears by arrangement with IMG Artists.

Mr. Pannikar appears by arrangement with Etude Arts.

Mr. Van Horn appears by arrangement with Opus 3 Artists.

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

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

PROGRAM

Part I

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

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

Haggai 2: 7

Malachi 3: 1
- Mr. Van Horn**
. . . thus saith the Lord of hosts: Yet once, . . . a little while, and I will shake the heavens and the earth, the sea and the dry land;
And I will shake all nations, and the desire of all nations shall come: . . .
. . . the Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.
- 6 Air**
Malachi 3: 2
- Ms. Amereau**
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 **Ms. Amereau**
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 **Ms. Amereau**
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. Van Horn**
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. Van Horn**
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. Rae**
. . . there were . . . shepherds abiding in the field, keeping watch over their flock by night.

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

- 29** **Accompanied
recitative**
Psalm 69: 20
- Mr. Panikkar**
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. Panikkar**
Behold and see if there be any sorrow like unto his sorrow . . .
- 31** **Accompanied
recitative**
Isaiah 53: 8
- Mr. Panikkar**
. . . 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. Panikkar**
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. Panikkar**
. . . 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
- Ms. Amereau**
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. Rae**
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. Van Horn**
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. Panikkar**
He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.
- 43 Air**
Psalm 2: 9 **Mr. Panikkar**
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
- 44 Chorus**
Revelation 19: 6 Hallelujah: for the Lord God omnipotent reigneth.
Revelation 11: 15 . . . The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.
Revelation 19: 16 . . . King of Kings, and Lord of Lords.

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

Part III

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

52

Air

Romans 8: 31

Romans 8: 33

Romans 8: 34

Ms. Rae

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

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

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

53

Chorus

Revelation 5: 12

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

Revelation 5: 13

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

Amen.

MESSIAH (1741)

George Frideric Handel

Born February 23, 1685 in Halle, Germany

Died April 14, 1759 in London

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

Snapshots of History...In 1741:

- Vitus Bering dies in his expedition east of Siberia
- Anders Celsius develops his own thermometer scale
- Composer Antonio Vivaldi dies
- A memorial to William Shakespeare is erected in Poets' Corner of Westminster Abbey

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. UMS is a direct result of this tradition. In 1879, a group of local university and townspeople gathered together to study Handel’s *Messiah*; this group assumed the name “The Choral Union” and, in 1880, the members of the Choral Union established the University Musical Society.

Following the pattern of Italian baroque opera, *Messiah* is divided into three parts. The first is concerned with prophecies of the Messiah’s coming, drawing heavily from messianic texts in the Book of Isaiah, and concludes with an account of the Christmas story that mixes both Old and New Testament sources. The second part deals with Christ’s mission and sacrifice, culminating in the grand “Hallelujah Chorus.” The final, shortest section is an extended hymn of thanksgiving, an expression of faith beginning with Job’s statement “I know that my Redeemer liveth” and closing with the majestic chorus “Worthy is the Lamb” and a fugal “Amen.” In its focus on Christ’s sacrifice *Messiah* resembles the great Lutheran Passions of Schütz and Bach, but with much less direct narrative and more meditative

commentary on the redemptive nature of the Messiah's earthly mission. Handel scholar Robert Myers suggested that "logically Handel's masterpiece should be called *Redemption*, for its author celebrates the *idea* of Redemption, rather than the *personality* of Christ."

For the believer and non-believer alike, Handel's *Messiah* is undoubtedly a majestic musical edifice. But while a truly popular favorite around the world, *Messiah* aspires to more than just a reputation as an enjoyable musical event. After an early performance of the work in London, Lord Kinnoul congratulated Handel on the "noble entertainment" he had recently brought to the city. Handel is said to have replied, "My Lord, I should be sorry if I only entertained them; I wished to make them better." Certainly *Messiah* carries an ennobling message to people of all faiths and credos, proclaiming "peace on earth, and goodwill towards men" — a message that continues to be timely and universal.

Program note by Luke Howard.

THIS IS YOUR MESSIAH

by Doyle Armbrust

What's your favorite number in *Messiah*?

For me, nothing tops "Since By Man Came Death" (number 46). It levels me every time. Not only is the chorus singing *a cappella* for the only moment in the entire piece — which is totally harrowing — those suspensions and harmonic shifts have me instantly dabbing at the corners of my eyes whether it's a world-class ensemble singing, or my aunt's once-a-week volunteer church choir having at it. There's something singular, something supremely special about this piece, right?

You know how if you hop on a treadmill at the gym, the person next to you gets subtly, though immediately, competitive with your pace? For gigging musicians, their version of this is asking the question, "How many *Messiahs* are you playing this year?" The truth is, it can be a bit of a slog, but don't worry, you're at one of the good ones.

In considering and reconsidering this landmark work, it occurs to me that my two most memorable performances took place with music directors who approach it quite differently — not only the music itself, but their reading of the text and its historical context. Like all of my favorite films/paintings/dances/sculptures, *Messiah* is one of those pieces that makes room for one's personal experience with it. It may solidify your sacred convictions, or light up that part of your brain that thrives on vocal virtuosity, or simply bring you the comfort that only an old

friend can. Whatever the case, I share my experiences with two world-class choral conductors to both offer you an (perhaps) unfamiliar perspective, but also to affirm that wherever your brain and your heart go during this performance, it's the right place.

DONALD NALLY

The Crossing, Northwestern University Contemporary/Early Music Ensemble

Doyle Armbrust: Of all the *Messiahs* I've done over the years, there are two that were actually memorable, and one of those was with you at Northwestern last year.

Donald Nally: I'm hoping that it was memorable for *good* reasons.

DA: Actually this is a huge take-down piece. Did I not mention that?

DN: Yeah. Thanks.

DA: Seriously, though, I recall that you had a very humanist take on the piece.

DN: Well, I'm a non-believer. I tend to look at everything with a universal approach. I make music based on what I see as a need for spirituality, and a need for connectivity — the things that drive us toward ritual and structure, which are the things that a liturgy provides. So for me, when I approach pieces set in the Old or New Testaments, they always read

in a humanistic, “Who are we?” way. I’m not interested in doing museum pieces. I don’t want to pick up *Messiah* and say, “This is how this piece is supposed to go, children.” I want to pick it up and ask, “What does this mean to us in 2017?” The fact that it’s good music is not reason enough for me to perform it.

DA: In rehearsal, we get to talk about these sorts of choices — but what is your hope for how much of that reaches the audience in performance?

DN: One of my strongest beliefs is that we should never tell the audience what to feel. Put the composer in front of the audience as purely as you can, and leave it at that. I don’t think great music needs explanation. I want the audience to follow the flow — the logic that Handel conceived that they would.

DA: So your hope is that the audience has whatever emotional experience they walk into the hall with, whether that be from a place of belief or non-belief.

DN: Yeah, I do. Their own context is going to greatly affect how they receive it.

Take the pacing of the piece. Handel conceived of it in scenes which he carefully labeled with titles. Unfortunately, the publishers don’t include those scenes in the score. That’s a shame, because that’s the primary clue to its construction, in terms of how the numbers are grouped together. How you move through a given scene will greatly affect how the scene will be heard, just like in opera. So hopefully we

can provide enough space that the listener will engage with it on their own terms.

DA: Do you remember the first time you conducted *Messiah*?

DN: I had a group back in the 1990s called the Bridge Ensemble, which was the prototype for The Crossing. You name any mistake one can make when starting a group, and I made it, and I’m grateful for that because I didn’t repeat those mistakes when I started The Crossing. We did *Messiah*, and I remember sitting back and thinking, “Let’s pretend this piece was just written and I don’t know anything about it. Handel has just sent me the score. Where do I begin with this two-and-a-half-hour piece?” You begin to answer questions in a really practical way, and speed and length have a lot to do with it.

I also performed it in Wales, and that was interesting because they are accustomed to a very traditional approach. [Adopting a British accent] You wait for each soloist to rise, and the harpsichord rrrrolls the chord, and they eNUNCIate. That one was a real journey.

DA: Back to your performance with The Bridge, though, was this humanist reading of the piece already in place then?

DN: That’s been a part of my music-making for decades.

DA: Is there a part of *Messiah* that you think is the pivot point or crux of the emotional drama?

DN: Handel lived during a time of friction between the humanists and the pietists, and in *Messiah* he focuses a lot on the persecution of Jesus. The “Hallelujah” chorus is obviously the most iconic of any chorus, but personally I think everything leads up to the final aria. There’s almost nothing going on. It’s basically a trio sonata of unison violins, continuo, and voice, and the singer says, “He makes intercession for us.” Everything that came before, all this stuff about your life? If you remember that this paternal figure is in your life, then nothing else matters and you can bear anything. It’s a very calculated and calculating moment. You hear the singer repeating, over and over, “Who makes intercession for us, who makes intercession for us...”

DA: For you as a non-believer, how does that translate?

DN: We all desire connectivity and to know that we are secure. Religion is that answer for some people, but not for me. I either have to find that in myself or in my community. Creating a trusted community around me is fundamental.

You know, you’re sitting there in an audience of 600 people and you don’t know 598 of them. You’re all listening to the same piece, and probably along the way you are going to reach some understanding about human nature and the value of recognizing your human-ness in other people. *Messiah* does that regardless of how you approach it. That’s why you buy the ticket. To me, that’s the whole point of why we make art.

PATRICK DUPRÉ QUIGLEY
Seraphic Fire

Doyle Armbrust: To my mind, you take a really performative approach to *Messiah*, which includes some liberties that I love, but that are outside what I’ve come to expect as the usual readings of the piece. What does your evolution with this work look like?

Patrick Dupré Quigley: As far as I know, *Messiah* is the longest, continuously performed orchestral concert-hall piece that we have in the repertoire. It’s the oldest piece that’s never been shelved or regionalized since its premiere. When Handel was alive, there were very few performances in which he didn’t change something, based on the performers or the audience. Unlike Bach, Handel was an impresario, and took on a lot of the financial risk of concerts himself. He was a salesman and a showman, and he wrote pieces like *Messiah* because Italian opera was going out of fashion in England, and he wanted something to replace the income he was getting from producing these Italian-language operas. He started writing semi-sacred works to be performed in concert halls, which was controversial, even shocking, at the time.

The first person who performed the “He Was Despised” movement...not even a singer! She was a Hermione Gingold-type actress who spoke the entire aria at pitch. This was an actress of dubious repute, morally, and a pastor reportedly jumped up

THIS IS (ACTUALLY) YOUR MESSIAH

SCOTT HANOIAN

*Music Director and Conductor,
UMS Choral Union*

Doyle Armbrust: I've always been fascinated by the fact that Messiah consistently draws in listeners of all religious persuasions. What is it about this piece that has such a mass appeal, or speaks beyond its specifically sacred text?

Scott Hanoian: I believe there is something in Handel's *Messiah* for everyone. For those rooted in the Christian tradition, the relevance of the story is obvious. But for those who simply like a good story, this one has a bit of everything. From the uncertainty of the state of the world painted at the beginning, through the joyful birth, to the brutality of the crucifixion, and the triumphant resurrection — it's drama at its best.

DA: Can you tell me a little about the experience of walking into a situation in which both the piece (*Messiah*) and the former conductor have such a long history? What does that balance between how things have been, and how you hope to shape these events, look like?

SH: I had the fortune of inheriting the reins of Choral Union from someone who had brought the group to ever-expanding musical heights and professionalism. As such, I could get right to matters of style, articulation, dynamic preferences, and all those things which are unique to my interpretation. Add to that the Choral Union's history of singing with multiple conductors in any one season, and you have a phenomenal group of flexible singers ready to do whatever they see in front of them!

DA: I find that conductors often have very different approaches to this piece. Is there a defining characteristic to the way you conduct/produce it?

SH: I suppose if I were to take a step back and analyze my approach, I would say that my first priority is propelling the drama of the work as a whole. That certainly informs matters of tempo, dynamic, and even articulation as you attempt to tell this story to an audience that, for the most part, knows how it ends.

DA: Every listener will have their own experience, but with what do you hope they will leave the hall, for this year's performance?

SH: That each listener experiences the meaning behind each of the movements. That the choices we make as performers help the audience engage in the meaning and significance of the story. And, most importantly, that they leave not noticing that two-and-a-half hours have just passed!

DA: At any annual event, there are always humorous stories of mishaps, musical or not. Is there one, at UMS or elsewhere, that you'd like to share?

SH: My first year I decided to buy new shoes for the performance. I didn't notice that they were entirely leather on the bottom. Since I wore them for the first time during the Saturday performance, I didn't notice that the leather on the shoes wouldn't be a good match for the carpeted podium. I spent the whole of the intermission outside on the pavement scuffing up the shoes so I wouldn't be slipping and sliding for the second half!

at the aria's conclusion and shouted, "Woman, all your sins are forgiven!" This was not a staid event. This was a replacement for opera. And Italian opera at the time had all sorts of showy, fantastical conventions of ornamentation and cadenzas and dynamics that are not noted in the score. It didn't need to be, in Handel's case, because the composer was the producer and was always on hand.

For the first performance, there was a small-ish orchestra, a choir of 32, and five soloists. During his lifetime, there were performances that he produced with 1,000 singers and a gigantic orchestra. This is a guy who didn't care about the purity of the piece, but rather cared about the music of the piece and presenting it in a gripping way that made people sit up and take notice. He wanted to take the best of what he had at the time and wow people with it. He wasn't going for profundity, he was going for spectacle.

My performances start from a place of, "If this were in Italian, where would the cadenza happen?" The approach for Handel was how to touch people through an almost *bel canto* treatment of the voices in the solo numbers. This was a statement of what voices can do. The things that I'm trying to bring out, what would have been exciting at the time, aren't necessarily on the page because it didn't need to be during a seven-night run with plenty of rehearsals and the composer present.

It's impossible to recreate an authentic performance of *Messiah*. There would be no lights or air conditioning, you'd have to take a carriage to the hall, and the person sitting next to you would have not showered for a month. If that's

the baseline, how do you make someone who is wearing unbearably uncomfortable clothing sitting on a wooden seat...how do you keep their attention? Some of Handel's productions closed after three nights. But with *Messiah* and maybe [Handel's early oratorio] *Deborah*, there are accounts of students at Oxford selling their furniture in order to buy a ticket. This is rock-star music, not church music. There is a gigantic chasm between the reverence with which we perform Bach, and the playfulness with which we can approach Handel because it's not liturgical music. It's music for the theater.

DA: So you've thought a little bit about this, then.

PDQ: Yeah.

DA: But when you guest-conduct *Messiah* at a major orchestra, like San Francisco Symphony, do you find yourself tempering any of those impulses?

PDQ: I may temper how much I ask for specific articulations or non-vibrato, but I don't change how I dramatically approach the piece. I have a pretty strong sense of how the piece should be performed in a dramatic sense. It's joyous and explosive and it contains the heights and depths of human emotion.

DA: Given that Seraphic Fire was founded in Miami, which maybe doesn't have as many entrenched traditions around this music, do you think that you had a unique amount of room to explore your approach?

PDQ: Absolutely. Not only is the Miami audience eager for novelty, I have one of the most diverse audiences in the US. These are listeners ready to listen to *Messiah* with fresh ears.

DA: For the longer stretches that you've presented *Messiah* year after year, did you ever find yourself in an arms race — with yourself — to get that same adrenaline rush each time?

PDQ: Definitely. I'll wonder, "What am I going to do this year? How can I make the piece speak on a different level than it did last year?" Every year I might have a different singer, so every year I'm writing new cadenzas based on the strengths of each.

DA: I have to imagine the audience in Boca Raton is quite a bit different than the audience in Fort Lauderdale. What is the ultimate takeaway you're offering these audiences? Is it the spectacle?

PDQ: To your first point, *Messiah* is the most oblique telling of this story that's ever been told, because it's told mostly through [the book of] Revelation and projections from the Old Testament. My job is to be as true to the original spirit of the piece as I can. People can bring their own experience to the libretto. Our job is to communicate the music in the most exciting and engaging way possible — and not tell people how to feel about it.

For some people, our performance may be unsettling because it's not the way their [Eugene] Ormandy recording sounds. For others, it's like, "How have I never heard this piece before... how have I only heard the Hallelujah

chorus...OMG there's so much music after the Hallelujah chorus!"

DA: Do you think the dramatic crux of the piece is also the most spectacular?

PDQ: The moment that the drama changes is "He Was Despised" and the three *attacca* choruses that follow. This is where *Messiah* becomes not just a great show, but a masterpiece.

Doyle Armbrust is a Chicago-based violist and member of the Spektral Quartet. He is a contributing writer for WQXR's Q2 Music, Crain's Chicago Business, Chicago Magazine, Chicago Tribune, and formerly, Time Out Chicago.

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, 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.

Brenda Rae (*soprano*) is a highly sought-after artist who regularly performs in many of the world's leading opera houses,

concert halls, and recital venues. At home in a wide range of repertoire, Ms. Rae has been praised for her "tireless, golden soprano" (*The Times*), "dazzling, pinpoint coloratura" (*Opera News*), and "breathtaking mastery" (*Frankfurter Rundschau*).

Ms. Rae began the current season as the Queen of the Night in Mozart's *Die Zauberflöte* on tour with the Bavarian State Opera in Tokyo. Also with the Bavarian State Opera this season, she sings the title role in Strauss's *Die Schweigsame Frau* and Zerbinetta in *Ariadne auf Naxos*, a role she performs again at the newly renovated Berlin State Opera in January. At Oper Frankfurt she returns to the roles of Gilda in *Rigoletto* and Amina in *La Sonnambula*, both of which she performed to critical acclaim during their premiere seasons. Over the summer she makes her role debut as Cunegonde in Bernstein's *Candide* at the Santa Fe Opera. In concert, she sings arias by Rameau with the Australian National Academy of Music Orchestra in Melbourne, Mozart's *Exsultate, jubilate* and the first soprano solos in his *Mass in c minor* with Teatro alla Scala in Milan as part of their annual Christmas concert, and the soprano solos in Handel's *Messiah* with UMS in Ann Arbor.

Ms. Rae is a Grammy-nominated artist who appears on several recordings including Offenbach's *Fantasio* (Opera Rara), Strauss's *Ariadne auf Naxos* (Oehms Classics), Lowell Liebermann's *Little Heaven* (Albany Records), Wagner's *Die Feen* (Oehms Classics), Milhaud's *The Oresteia of Aeschylus* (Naxos), and also on DVD in Handel's *Rinaldo* from Glyndebourne (Opus Arte). She earned an artistic diploma from the Juilliard Opera Center, a master's degree from the Juilliard School, and a bachelor's degree from the University of Wisconsin-Madison.

Avery Amereau (*contralto*) has garnered much attention for the unique quality of her timbre and sensitive interpretation. The *New York Times* proclaims she is “a rarity in music” and “an extraordinary American alto on the rise.” Highlights of the 2017–18 season include company and role debuts as Cherubino in Mozart’s *Le Nozze di Figaro* with the Grand Théâtre de Genève, Ursule in Berlioz’s *Béatrice et Bénédicte* with the Seattle Opera, a debut with the Salzburger Festspiele, and a return to the Metropolitan Opera as Kate Pinkerton in Anthony Minghella’s beloved production of Puccini’s *Madama Butterfly*. On the concert stage, Ms. Amereau debuts with the Philharmonia Baroque Orchestra under Nicholas McGegan in a concert of new music and returns later in the season for Beethoven’s *Mass in C Major* and *Choral Fantasy*. She will debut with the Orchestra of St. Luke’s in a program of Vivaldi arias, and rejoins the American Classical Orchestra for Brahms’s *Alto Rhapsody*. She makes duo appearances with the Santa Fe Pro Musica for a series of Christmas and Easter concerts, and in December performs Handel’s *Messiah* with the Phoenix Symphony, Nashville Symphony, and UMS in Ann Arbor.

The 2016–17 season saw her professional operatic debut with the Metropolitan Opera at the age of 25 as the Madrigal Singer in Puccini’s *Manon Lescaut*. The *New York Times* praised her performance as “captivating.... [Amereau] stood out for the unusually rich, saturated auburn timbre of her voice.” Ms. Amereau fosters a love for historical performance, having performed under the batons of renowned early music conductors Helmut Rilling, William Christie, and Maasaki Suzuki.

A native of Jupiter, Florida, Ms. Amereau received her BM at Mannes College, and her MM and Artist Diploma at the Juilliard

School studying under Edith Wiens, where she was a proud recipient of a Kovner Fellowship. She has studied at the Internationale Meistersinger Akademie in Bavaria, Germany, and was chosen by the Shoshana Foundation as a 2017 Richard F. Gold Career Grant recipient.

Sean Panikkar (*tenor*) continues “to position himself as one of the stars of his generation...His voice is unassailable — firm, sturdy, and clear, and he employs it with maximum dramatic versatility” (*Opera News*). The American tenor of Sri Lankan heritage made his Metropolitan Opera debut under the baton of James Levine in *Manon Lescaut* (commercially available on DVD on EMI), and his European operatic debut in Mozart’s *Zaide* at the Aix-en-Provence Festival in a production directed by Peter Sellars and conducted by Louis Langrée (commercially available on DVD on Opus Arte).

A highlight of the current season is a Salzburg Festival debut as Dionysus in a new production of Henze’s *The Bassarids* directed by Krzysztof Warlikowski; the title also serves the tenor his Madrid debut in concert performances with the Spanish National Orchestra and Choir, both presentations under the baton of Kent Nagano. Mr. Panikkar assays Don José in a production of *Carmen* with Madison Opera conducted by John DeMain and returns to the stage of Pittsburgh Opera for a role debut as Greenhorn in Jake Heggie’s *Moby Dick*. Additional appearances of the season include *JFK* with Opéra de Montréal, *The Summer King* at Michigan Opera Theatre, and Handel’s *Messiah* at UMS in Ann Arbor.

Highly prized as an interpreter of contemporary music on leading international stages, Mr. Panikkar created the roles of Adam in Giorgio Battistelli’s *CO2* for a debut at Teatro alla Scala in a world premiere

conducted by Cornelius Meister and directed by Robert Carsen, Agent Henry Rathbone in David T. Little's *JFK* at the Fort Worth Opera, and he garnered passionate acclaim in the title role of Jack Perla's *Shalimar the Clown* for Opera Theatre of Saint Louis.

Mr. Panikkar is a member of Forte, the operatic tenor group combining voices from different cultures into one incredible sound. The trio was created and debuted for the first time ever on *America's Got Talent* and had never met until only days before their first audition. An alumnus of San Francisco Opera's Adler Fellowship, Mr. Panikkar holds master's and bachelor's degrees in voice performance from the University of Michigan.

This season, **Christian Van Horn** (*bass-baritone*) returns to the Metropolitan Opera as Julio in the American premiere of Thomas Adès's *The Exterminating Angel* and in productions of *The Magic Flute* and *La bohème*. He also returns to the Lyric Opera of Chicago as Mephistopheles in *Faust*, the Canadian Opera Company as the Emperor in *The Nightingale*, and sings Handel's *Messiah* with UMS in Ann Arbor.

Mr. Van Horn has appeared in many of the great opera houses of the world including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Santa Fe Opera, Los Angeles Opera, Canadian Opera Company, Bayerische Staatsoper, Rome Opera, Stuttgart Opera, Grand Théâtre de Genève, and Netherlands Opera, and at the Salzburg and Munich festivals.

In concert, Mr. Van Horn recently made his debuts with the New York Philharmonic and the San Francisco Symphony. He has also appeared at the Salzburg Easter Festival with the Berlin Philharmonic and Sir Simon Rattle, at Carnegie Hall in a concert programmed by the Emerson String Quartet as part of their Perspective Series,

and in performances of Tippett's *Child of Our Time* with the Chicago Symphony Orchestra, Beethoven's *Missa Solemnis* with the Melbourne Symphony Orchestra, Beethoven's *Symphony No. 9* with the Pacific Symphony, Mozart's *Requiem* at both the Mostly Mozart Festival and the National Arts Centre in Ottawa, and the opening concerts of the Bard Music Festival. Mr. Van Horn recorded the title role of *Le nozze di Figaro* for Sony Classical. He also recently appeared in the Metropolitan Opera's HD broadcast of *Falstaff*.

Mr. Van Horn received his MM from Yale University and is a graduate of the Lyric Opera Center for American Artists at the Lyric Opera of Chicago. His numerous awards include winner at the 2003 Metropolitan Opera National Council Auditions, a 2003 Sarah Tucker Study Grant, first place at the 2002 MacAllister Competition Collegiate Division, prize-winner in the 2002 Liederkranz Foundation Vocal Competition, and the Richman Award from the Opera Theatre of St. Louis.

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

He has guest conducted and performed concerti with Apollo's Fire, and served as conductor with Opera Vivente, the Maryland Opera Studio, and the Peabody Institute. He recently conducted four all-Bach concerts for Apollo's Fire, "leading with energy, authority, and a conducting technique that inspired the musicians he led to perform at their highest level. Mr.

Gascho's interpretations of the cantatas found the heart of each piece from the outset, realizing fully the drama and emotion that, in lesser hands, can often be lost in their rigid format (*The Cleveland Plain Dealer*)."

He is likewise distinguished as an accomplished recording producer. Many celebrated artists and ensembles have turned to him to produce their recordings, including Pomerium, the Folger Consort, Trio Pardessus, the 21st Century Consort, Ensemble Gaudior, Three Notch'd Road, pianist/composer Haskell Small, Cantate Chamber Singers, and the Washington Master Chorale.

Mr. Gascho serves on the faculty at the U-M School of Music, Theatre & Dance, and at the Twin Cities Early Music Festival's Baroque Instrumental Program. He has spent years mentoring students at the Baroque Performance Institute at Oberlin College, where he teaches basso continuo, coaches chamber music, and conducts the student orchestra. Educational institutions across the world have invited him to lecture and give master classes, including Gettysburg College, the University of South Dakota, and the Conservatoire in Strasbourg, France. Mr. Gascho holds master's and doctoral degrees in harpsichord from the Peabody Conservatory and the University of Maryland, where he also studied orchestral conducting with James Ross.

As keyboardist for the acclaimed University of Michigan Chamber Choir, **Scott VanOrnum** (*organ*) brings unusual depth and artistry to ensemble music-making. His recent performances with the U-M Chamber Choir include a concert tour of Australia and New Zealand, which culminated with an invitational appearance at the New Zealand Choral Federation's

National Conference. A specialist in continuo instruments for baroque and early classical choral repertoire, Mr. VanOrnum is also keyboardist for the U-M Orpheus Singers, where he mentors graduate choral conducting students in conductor-accompanist collaboration. He is also on the artistic staff of the UMS Choral Union, for which he served as collaborative pianist for the 2014 Grammy Award-nominated Naxos recording of Darius Milhaud's *L'Orestie d'Eschyle*. Mr. VanOrnum is also associate director of music at Our Shepherd Lutheran Church in Birmingham and an adjunct faculty member at Schoolcraft College in Livonia.

Mr. VanOrnum has concertized throughout the US and abroad, including performances in Germany, Italy, France, Scotland, Australia, and New Zealand. He has served on the faculties of U-M's All-State Program at Interlochen, the MPulse Vocal Arts Institute at U-M, and the Oklahoma Summer Arts Institute at Quartz Mountain. In addition to performing and teaching schedules, he has served on the executive boards of the Dearborn Symphony Orchestra and the Ann Arbor and Detroit chapters of the American Guild of Organists. An honors graduate of the Interlochen Arts Academy and recipient of the United States Presidential Scholars in the Arts medal, Mr. VanOrnum studied organ performance with David Craighead at the Eastman School, and with Marilyn Mason at U-M.

The **Ann Arbor Symphony Orchestra** (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 a seventh consecutive year of over 1,000 subscribers, underscoring the quality of the musical experience delivered to our growing audience.

The A²SO is a versatile orchestra, performing the gamut of musical styles: from Beethoven to Kodály, and from the revered Russian Masters to new and contemporary music by Ann Arbor's own Bill Bolcom, Evan Chambers, Michael Daugherty, and Katie Fellman.

A²SO concerts frequently feature world-class guest soloists including this season's opening concert with Lucas Meachem and Jacqueline Echols in Hill Auditorium. 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.

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 15 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 138-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 2017–18 season continues in April with the Ann Arbor Symphony Orchestra and Arie Lipsky for a performance of Verdi's *Requiem*. Women of the UMS Choral Union will end the season by joining the Detroit Symphony Orchestra and Fabien Gabel for a performance of Debussy's *Nocturnes*.

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." The recording was also selected as one of *The New York Times* "Best Classical Music CDs of 2004." 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.

Participation in the UMS Choral Union remains open to all students and adults by audition. For more information on how to audition, please visit www.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** 437th and 438th appearances under UMS auspices, following its most recent UMS performance in November 2017 performing Leonard Bernstein's *Symphony No. 3* under the baton of Leonard Slatkin with the New York Philharmonic in Hill Auditorium. **Scott Hanoian** makes his eighth and ninth 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** 76th and 77th UMS performances since its 1974 UMS debut. Soprano **Brenda Rae** performs her third and fourth concerts under UMS auspices this weekend, following her UMS debut in February 2013 at Hill Auditorium in performances of Handel's *Radamisto* with the English Concert conducted by Harry Bicket. She most recently appeared at UMS in April 2013 at Hill Auditorium as part of Milhaud's *L'Orestie d'Eschyle* with ensembles of the U-M School of Music, Theatre & Dance conducted by Kenneth Keisler. **Joseph Gascho** makes his fifth and sixth UMS appearances this weekend following his UMS debut in December 2015 in performances of Handel's *Messiah*. Organist **Scott VanOrnum** makes his 26th and 27th 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. Mr. Gascho and Mr. VanOrnum most recently appeared under UMS auspices in December 2016 in performances of Handel's *Messiah*. UMS welcomes contralto **Avery Amereau**, tenor **Sean Panikkar**, and bass-baritone **Christian Van Horn** 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

Jennifer Berg Violin Chair

John Bian

Straka-Funk Violin Chair Honoring Kathryn Votapek

David Ormai

Ruth Merigian and Albert A. Adams Chair

Alena Carter

Linda Etter Violin Chair

Mallory Tabb

Froehlich Family Violin Chair

Bram Margoles

Zachary Ragent

Violin II

Barbara Sturgis-Everett*

Gates & Rudisill Endowed Principal Second Violin Chair

David Lamse

Sarah and Jack Adelson Violin Chair

Katie Rowan

Kim, Darlene, and Taylor Eagle Violin Chair

Daniel Stachyra

Brian K. Etter Memorial Violin Chair

Sharon Meyers-Bourland

Doubleday Family Violin Chair

Anne Ogren

Jenny Wan

Jecoliah Wang

Viola

Evgeny Gorobtsov*

Tim and Leah Adams Principal Viola Chair

Jacqueline Hanson

Vincent Family Charitable Fund Viola Chair

Yury Ozhegov

Barbara Zmich-McClellan

Cello

Sarah Cleveland*

Sundelson Endowed Principal Cello Chair

Daniel Thomas

Rachel and Arie Lipsky Cello Chair

Andrea Yun

Rita and James H. White Cello Chair

Bass

Gregg Emerson Powell*

Robert Rohwer

A²SO Board Emerita Chair

Oboe

Timothy Michling*

Gilbert Omenn Endowed Principal Oboe Chair

Kristin Reynolds

Bill and Jan Maxbauer Oboe Chair

Liz Spector Callahan

Bassoon

Christian Green*

E. Daniel Long Principal Bassoon Chair

Joseph Swift

William and Betty Knapp Section Bassoon

Chair

Susan Nelson

Trumpet

Eriko Fujita*

Ben Thauland

Lisa Marie Tubbs Trumpet Chair

Timpani

James Lancioni*

A. Michael and Remedios Montalbo Young Principal

Timpani Chair

* denotes principal position

UMS CHORAL UNION

Scott Hanoian / *Conductor and Music Director*
 Shohei Kobayashi / *Assistant Conductor*
 Jean Schneider and Scott VanOrnum / *Accompanists*
 Kathleen Operhall / *Chorus Manager*
 Nancy Heaton / *Librarian*

Soprano

Audra Anderson
 Hedvig Bille Andersson
 Elizabeth Baldner
 Jamie Bott *
 Debra Joy Brabenec **
 Ann Burke ****
 Anne Busch
 Anne Cain-Nielsen
 Carol Callan *
 Susan F. Campbell ****
 Cheryl D. Clarkson **
 Barbara Clayton
 Katy Covington
 Marie Ankenbruck Davis **
 Carrie Deierlein
 Kristina Eden
 Susannah Engdahl
 Jennifer Lynn Freese *
 Marie Gatién-Catalano – SC
 Cindy Glovinsky
 Anna Golitzin
 Keiko Goto *
 Paige Graham
 Molly Hampsey
 Meredith Hanoian
 Alaina Headrick
 Jenny Hebert
 Suzanne Hopkins
 Emily Jennings
 Chloe Keast
 Jessica C. B. King
 Claire Krupp
 Rachel Krupp
 Carly LaForest
 Allison Lamanna
 Anna Lemler
 Kate Markey
 Margaret McKinney
 Carole McNamara *
 Jayme Mester
 Armaity Minwalla
 Katie Mysliwicz
 Elizabeth Naida *
 Margaret Dearden Petersen **
 Sara J. Peth ****
 Julie Pierce *
 Grace Potter
 Renee Roederer
 Amy Schepers
 Mary Schieve **
 Joy C. Schultz
 Elizabeth Starr **
 Jennifer Stevenson *
 Sue Ellen Straub ***
 Petra Vande Zande
 Ariel Wan
 Margie Warrick ***
 Barbara J. Weathers *
 Maureen White-Goeman
 Mary Wigton – SL **
 Linda Wills

Alto

Paula Allison-England **
 Carol Barnhart *
 Sandra Bosch
 Margy Boshoven
 Lauren Boyles-Brewitt
 Shannon Cahalan
 Lora Perry Campredon
 Jean Cares
 Cheong-Hee Chang
 Melissa Doyle *
 Jessica Dudek
 Jane Forman
 Judi Lempert Green
 Johanna Grum
 Kat Hagedorn *
 Carol Kraemer Hohnke **
 Kate Hughey
 Caitlin Hult
 Melissa Evans Itsell
 Samantha Kao
 Katherine Klykylo ***
 Jean Leverich **
 Cynthia Lunan **
 Milisa Manojlovich
 Beth McNally – SC *
 Marilyn Meeker – SL ***
 Anne Messer
 Carol Milstein **
 Jill Monash
 Danielle Mukamal
 Lisa Murray *
 Kathleen Operhall **
 Hanna M. Reincke
 Ruth Senter
 Cindy Shindledecker *
 Susan Sinta *
 Hanna Song *
 Katherine Spindler *
 Gayle Beck Stevens **
 Paula Strenski
 Ruth A. Theobald **
 Alexa Thomas
 Cheryl Utiger **
 Alice VanWambeke *
 Cynthia Weaver
 Mary Beth Westin *
 Karen Woollams **
 Sue Wortman

Tenor

Michael Ansara Jr.
 Gary Banks – SC *
 Adam Bednarek
 Parinya Chucherdwatanasak
 John R. Diehl
 Fr. Timothy J. Dombrowski ****
 Steven Fudge – SL **
 Richard S. Gibson
 Carl Gies *
 Arthur Gulick **
 Benjamin Johnson
 Marius Jooste *

Bob Klaffke **
 Shohei Kobayashi
 Danny Luan
 John Meluso
 Christopher Miller
 Nic Mishler
 Anthony Parham Sr.
 Andrew Ridder
 Thomas Shaw
 Ray Shuster
 Asa Smith
 Carl Smith ***
 Robert J. Stevenson *
 Jerome Thiebaut
 Maxwell Trombley
 Trevor Young

Bass

Sam Baetzel – SL *
 William H. Baxter **
 Joel Beam
 Daniel Bizer-Cox
 William Boggs – SC
 Charles A. Burch
 Kyle Cozad
 George Dentel *
 John Dryden ***
 Robert Edgar
 Jeffrey Ellison
 Mark Alan Ely
 Daniel Enos
 Allen Finkel
 Greg Fleming
 Robert R. Florka
 Philip Gorman **
 Jorge Inigues-Lluhi
 Joseph S. Kosh
 Sunho Lee
 Rick Litow
 Tom Litow
 Roderick L. Little *
 Andrea Lupini
 Joseph D. McCadden ***
 James B. McCarthy
 Jim McMurtrie
 James C. Rhodenhiser *
 Ian Roederer
 Matthew Rouhana
 David Sibbold
 Thomas Sommerfeld
 William Stevenson *
 David Townsend
 Scott Venman
 James Watz
 Ryan Wawrzaszek

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

SL – Section Leader
 SC – Section Coach

THIS WEEKEND'S VICTORS FOR UMS:



Carl and Isabelle Brauer Endowment Fund

Richard and Norma Sarns

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

MAY WE ALSO RECOMMEND...

- 12/8 Bach Collegium Japan
1/6 *What's in a Song* with Martin Katz
3/13 Tenebrae

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

- 1/4 Voice Master Classes: *What's In a Song?*
(Moore Building, 1100 Baits Drive)
Please see ums.org for detailed times and locations.
- 1/12 Post-Performance Q&A: Urban Bush Women
(Power Center, 121 Fletcher Street)
Must have a ticket to the performance to attend.
- 1/13 You Can Dance: Urban Bush Women
(Ann Arbor Y, 400 W. Washington Street, 1:30 pm)
- 1/14 Pre-Performance Talk with Professor Steven Whiting:
St. Lawrence String Quartet
(Earl Lewis Room, Third Floor, Rackham Graduate School,
915 E. Washington Street, 2:00 pm)

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