

**General Information**

On-site ticket offices at performance venues open 90 minutes before each performance and remain open through intermission of most events.

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of 3 to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

**While in the Auditorium**

**Starting Time** Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

**Cameras and recording equipment** are prohibited in the auditorium.

If you have a question, ask your usher. They are here to help.

Please turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbance-free. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, and ask them to call University Security at 734.763.1131.

In the interests of saving both dollars and the environment, please either retain this program book and return with it when you attend other UMS performances included in this edition or return it to your usher when leaving the venue.

**Event Program Book**

Thursday, November 30 through Sunday, December 10, 2006

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<b>London Philharmonic Orchestra</b>	<b>5</b>
Thursday, November 30, 8:00 pm Hill Auditorium	
<b>Handel's <i>Messiah</i></b>	<b>15</b>
Saturday, December 2, 8:00 pm Sunday, December 3, 2:00 pm Hill Auditorium	
<b>Michigan Chamber Players</b>	<b>31</b>
<i>Complimentary Admission</i> Sunday, December 10, 4:00 pm Rackham Auditorium	

## Dear Friends,

The performances included in this program book constitute the final concerts of the UMS fall season—and what a fall it has been! Three highlights for me were the rare appearance in September of the **Alice Coltrane Quartet**; the completion in October of the **Kirov Orchestra's five-concert Shostakovich Centennial Festival**; and the three-week residency in October and November of the **Royal Shakespeare Company** (RSC). The RSC residency was the largest, most expensive, and most engaging project ever undertaken by UMS in our 128-year history. Nearly 30,000 people attended the performances and dress rehearsals including more than 5,000 students. People came from 39 states and four countries. RSC actors and crew were all over Ann Arbor and southeastern Michigan participating in the more than 140 educational events that supplemented the plays. Michigan loves the RSC, and the RSC loves

Michigan. Writes Michael Boyd, the Artistic Director of the RSC: "We are very proud of our residencies in Ann Arbor. They have allowed us to show you what we can do, and they have proved an exciting model of how theatre can and should engage with a community. They have allowed us to re-explore our work and find fresh insight and new depth and make our story-telling better. Working with you has raised our game and made us more ambitious for ourselves. We're already looking forward to engineering our return to Michigan." Yes, they are coming back. Stay tuned for details.

The **London Philharmonic Orchestra** (LPO) concert on November 30, while sadly missing Ann Arbor favorite Kurt Masur on the podium, warms the hearts of anyone associated with the Interlochen Center for the Arts. The program opens with Liszt's *Les Préludes*, the piece that closes each season at the famous summer music

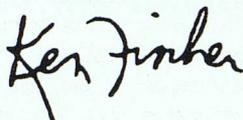


Ken Fischer flanked by RSC actors Patrick Stewart and Harriet Walter at Michigan Stadium on November 4.

camp in northern Michigan. Warm memories flow whenever Interlochen alumni hear the work. It is always a treat to hear Sarah Chang, who performs the Sibelius *Violin Concerto* with the LPO. This year's performances of **Handel's *Messiah*** December 2 and 3 are the first to be performed by the **UMS Choral Union** since it received a Grammy Award for "Best Choral Recording" for its participation in the performance and recording of William Bolcom's *Songs of Innocence and of Experience* in Hill Auditorium in April 2004. UMS congratulates both the Interlochen Center for the Arts and U-M Professor William Bolcom for being awarded the National Medal of Arts presented by President Bush at the White House on November 9 of this year. We are pleased to present colleagues from the U-M School of Music, Theatre & Dance in the **Michigan Chamber Players** concert on December 10.

If you have a minute sometime between now and the New Year to send me a message, I'd love to have you share with me your highlights of UMS's fall season. Drop me an email message at [kenfisch@umich.edu](mailto:kenfisch@umich.edu).

Have a joyous holiday season,



Ken Fischer  
*UMS President*

## UMS Educational Events *through Sunday, December 10, 2006*

All UMS educational activities are free, open to the public, and in Ann Arbor unless otherwise noted. For complete details and updates, please visit [www.ums.org](http://www.ums.org) or contact the UMS Education Department at 734.647.6712 or e-mail [umsed@umich.edu](mailto:umsed@umich.edu).

### **Handel's *Messiah***

#### **PREP with Dr. Jerry Blackstone**

*Saturday, December 2, 7:00–7:30 pm and Sunday, December 3, 1:00–1:30 pm,  
Hill Auditorium Mezzanine Lobby*

UMS Choral Union conductor Jerry Blackstone will give a pre-performance lecture on the historical and musical background of Handel's *Messiah*. You must have a ticket to the performance to attend.

Thank you to the  
**Catherine S. Arcure and  
Herbert E. Sloan Endowment Fund**  
for its support of tonight's performance by the

*London Philharmonic Orchestra*

and

*Sarah Chang*

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and the  
**Catherine S. Arcure  
and Herbert E. Sloan  
Endowment Fund**  
present

# London Philharmonic Orchestra

**Alexander Vedernikov**, *Guest Conductor*  
**Sarah Chang**, *Violin*

## Program

Thursday Evening, November 30, 2006 at 8:00  
Hill Auditorium • Ann Arbor

*Franz Liszt*

### **Les Préludes, S. 97**

*Jean Sibelius*

### **Violin Concerto in d minor, Op. 47**

Allegro moderato  
Adagio molto  
Allegro, ma non tanto

Ms. Chang

I N T E R M I S S I O N

*Johannes Brahms*

### **Symphony No. 2 in D Major, Op. 73**

Allegro non troppo  
Adagio non troppo  
Allegretto grazioso, quasi andantino  
Allegro con spirit

38th Performance of the  
128th Annual Season

Tonight's performance is supported by the Catherine S. Arcure and Herbert E. Sloan Endowment Fund.

128th Annual  
Choral Union Series

Special thanks to Alan Aldworth and ProQuest Company for their support of the UMS Classical Kids Club.

Tonight's pre-concert Prelude Dinner is sponsored by TIAA-CREF.

Special thanks to Mark Clague, Assistant Professor of Musicology, U-M School of Music, Theatre & Dance, for his participation in tonight's Prelude Dinner.

Media partnership provided by WGTE 91.3 FM, WRCJ 90.9 FM, and *Observer & Eccentric* newspapers.

Thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for tonight's performance.

Thanks to Steven Ball for coordinating the pre-concert music on the Charles Baird Carillon.

London Philharmonic Orchestra appears by arrangement with Columbia Artists Management, LLC.

Ms. Chang appears by arrangement with ICM Artists.

**Large print programs are available upon request.**

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sound and video record-  
ing of this concert or  
possession of any device  
for such recording is  
prohibited.*

## Les Préludes, S. 97 (1854)

Franz Liszt

Born October 22, 1811 in Doborján, Hungary  
(now Raiding, Austria)

Died July 31, 1886 in Bayreuth

In the wake of the momentous changes that shook Europe during the revolutions of 1848, Franz Liszt changed his entire life. He gave up his international concert career as the most brilliant piano virtuoso of his time and transferred his home base from Paris to Weimar, where he became the conductor of the court orchestra. Concurrently, he turned his attention increasingly to orchestral composition. However, he had no intentions of cultivating the four-movement symphonic form inherited from Beethoven, as Schumann had done before him or Brahms would do subsequently. Just as his early piano music often evoked "poetic and religious harmonies" or picturesque places from his travels (as opposed to the more abstract preludes, nocturnes, and mazurkas of his friend Chopin), so in his symphonic works he wanted openly to acknowledge the inspiration received from extra-musical sources.

In Weimar, Liszt began work on what would become a cycle of twelve symphonic poems, each based on a specific literary or artistic program. *Les Préludes*, the third in the set, was inspired by a poem by the French Romantic poet Alphonse de Lamartine (1790–1869). Liszt followed the basic outline of the poem, but much of the musical material was recycled from earlier projects, some of which had never been completed.

Lamartine's poem "Les préludes" is a philosophical reflection on life, focusing in particular between the states of war and peace. Liszt must have been captivated by a certain musical quality in the poem, which the poet himself had called a "poetic sonata."

Liszt wrote a preface to his score, in which he summarized some of the ideas that lay behind both the poem and the music:

What else is life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by Death?—Love is the dawn of

all existence; but what fate is there whose first delights of happiness are not interrupted by some storm, whose fine illusions are not dissipated by some mortal blast, consuming its altar as though by a stroke of lightning? And what cruelly wounded soul, issuing from one of these tempests, does not endeavour to solace its memories in the calm serenity of rural life? Nevertheless, man does not resign himself for long to the enjoyment of that beneficent stillness which he first enjoyed in Nature's bosom, and when "the trumpet sounds the alarm" he takes up his post, no matter how dangerous may be the struggle which calls him to its ranks, that he may recover in combat the full consciousness of himself and his powers.

The sections of Liszt's symphonic poem—in turn amorous, dramatic, pastoral, and martial—correspond closely to the analogous sections of the poem, though Lamartine had closed with the pastoral rather than with the martial. Yet Liszt unified his material in a way that has no parallels in the poetry. During the Weimar years, he perfected a new method of thematic transformation, where a principal theme is repeated throughout a work with fundamental changes in rhythm, tempo, and harmony that completely alter its character. The immediate model for Liszt's procedure was Schubert's *Wanderer* fantasy for piano, which he arranged for piano and orchestra in 1851. Liszt used this technique not only in his symphonic poems, where they were placed in the service of literary programs, but also in his two piano concertos and the b-minor sonata, thereby crossing the lines between "absolute" and "program" music.

In *Les Préludes*, Liszt subjected two separate themes to this kind of transformation. The first one, heard in the powerful "Andante maestoso" section following the introduction, alludes to the *Muss es sein?* (Must it be?) theme from Beethoven's last string quartet, Op. 135, and reappears in lyrical and jubilant guises. (The same theme would be taken up later in César Franck's *Symphony in d minor*.) The other theme, first played in an *espressivo* manner by a quartet of horns, is restated as a pastoral and then as a military march to provide a grandiose ending.

## Violin Concerto in d minor, Op. 47 (1903)

Jean Sibelius

Born December 8, 1865 in Hämeenlinna

(Tavastehus), Finland

Died September 20, 1957 in Järvenpää

"I've got some lovely themes for a violin concerto," Sibelius wrote to his wife, Aino, in September 1902. The Finnish composer, at 37 already a national figure and the recipient of an annual pension from the Finnish government, had been asked by the German violinist Willy Burmester to write a violin concerto. Despite the "lovely themes" Sibelius had, however, the concerto wasn't coming along as expected. The difficulties had to do with the composer's alcoholism that around this time began to alarm his family seriously; that addiction in turn seemed to stem from a deep sense of inner insecurity. It was a year before Sibelius sent the piano score to Burmester, who responded enthusiastically:

I can only say one thing: wonderful! Masterly! Only once before have I spoken in such terms of a composer, and that was when Tchaikovsky showed me his concerto.

What happened after this is rather hard to explain. Burmester was expecting to play the world première of the new work in the spring of 1904, but Sibelius, for financial reasons, pushed for an earlier date even though Burmester wasn't available sooner and the orchestration of the concerto wasn't even finished. Sibelius completed the concerto sometime before the end of 1903, and gave it to a local violin teacher, Viktor Nováček. All accounts agree that Nováček was hardly more than a mediocre player. Leading Sibelius biographer Erik Tawaststjerna writes that at the Helsinki première, in February 1904, "a red-faced and perspiring Nováček fought a losing battle with a solo part that bristled with even greater difficulties in this first version than it does in the definitive score."

Sibelius had been trying to pacify Burmester by saying that "Helsinki doesn't mean a thing," and still promised him performances in Berlin and elsewhere. But after the Helsinki première, he was

dissatisfied with the work and decided to revise it entirely. After the definitive version was completed, he sent it off to his German publisher who suggested Karl Halir as the soloist. Sibelius acquiesced, passing over Burmester for the second time. Greatly offended, Burmester never played the work whose composition he had initiated.

Halir, the concertmaster of the Berlin Court Opera, and a professor at the Conservatory, was a fine violinist but not a virtuoso of the highest caliber. It was a 17-year-old boy from Hungary named Ferenc (Franz von) Vecsey who became the work's first international champion, and it is to him that the printed score is dedicated.

But, as Tawaststjerna has noted, Sibelius wrote his concerto for neither Burmester nor anyone else but himself. As a young man, he had hoped to become a concert violinist, and gave up his dreams of a virtuoso career only with great reluctance. At any rate, his primary instrument was the violin; unlike Brahms who consulted Joseph Joachim when he was writing his violin concerto, Sibelius did not need to ask others for advice on technical matters. Tawaststjerna writes, "Naturally in his imagination he identifies himself with the soloist in the *Violin Concerto* and this may well explain something of its nostalgia and romantic intensity."

"Nostalgia and romantic intensity"—these are indeed key words if one wishes to describe the Sibelius *Violin Concerto*. Written in the first years of the 20th century, it looks back to the great Romantic concertos of the 19th. The beginning, with the d-minor *tremolos* of the muted first and second violins over which the soloist plays a wistful melody, is unabashedly old-fashioned. The only unconventional features are the repeated augmented-fourth leaps (from D to G-sharp or G to C-sharp) which create harsher sonorities, and the irregular phrase structure of the theme, which makes it impossible to predict how the melody is going to evolve.

Simple and song-like at first, the violin part gradually becomes more and more agitated, erupting in a first virtuoso cadenza. As the meter changes from 4/4 to 6/4 time, the orchestra introduces a second idea, which the violin soon takes over; when that happens, however, the tempo

suddenly slows down and the character of the theme changes from dramatic to lyrical. This is followed by a third, purely orchestral section, in a fast  $2/2$  time; lively and energetic; it ends in *pianissimo* with the cellos and basses repeating a single note (B-flat). The three sections roughly outline the exposition of a sonata form, although the meter changes and the succession of characters is unusual; also, the key of b-flat minor, which is eventually reached, is a highly unusual tonal direction for a concerto movement in d minor. Its many flats contribute to a certain dark, "Nordic" flavor in the concerto, reinforced by the frequent use of the violin's low register. The brass parts also abound in "glacial" low notes, harmonized with austere-sounding chordal passages.

There is no real development section; its place is taken by the solo cadenza, which occurs in the middle of the movement rather than at the end as usual. The cadenza is followed by a free recapitulation in which the first melody returns almost literally. The second theme (especially in its orchestral rendition) is substantially modified. The melody of the third section is now given to the violas while the soloist adds virtuoso passages, turning the ending of the movement into a kind of grandiose Gypsy fantasy.

The second-movement "Adagio molto" is based on the combination of two themes, one played by the two clarinets at the beginning, the other by the solo violin a few measures later. The violin melody is, according to the composer's own written instruction, "sonorous and expressive"; the clarinet theme later grows into an impassioned middle section whose dynamism carries over into the recapitulation of the violin melody (part of it is now given to the woodwinds). Only at the very end does the melody find its initial peace and tranquility again.

Speaking about the finale, it is impossible not to quote Donald Francis Tovey's characterization of its main theme as a "polonaise for polar bears." Tovey's words capture the singular combination of dance rhythms and a certain heavy-footedness felt at least at the beginning of this movement. Again, there are two themes, one in a polonaise rhythm, and one based on the alterna-

tion of  $6/8$  and  $3/4$  time (the first is subdivided into  $3 + 3$  eighth-notes, the second into  $2 + 2 + 2$ ). "With this," Tovey concluded his analysis, "we can safely leave the finale to dance the listener into Finland, or whatever Fairyland Sibelius will have us attain."

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### Symphony No. 2 in D Major, Op. 73 (1877)

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna

It took Brahms almost 20 years to complete his *Symphony No. 1*. After the successful première of that work in November 1876, however, the ice was broken, and the Second Symphony was written in a single summer the following year.

*Symphony No. 2* is usually considered an "idyllic" work (musicologist Reinhold Brinkmann has called his book-length study of the symphony *Late Idyll*). Yet the usual cliché about *Symphony No. 2*, that it is Brahms's "Pastorale," is just as misleading as the one about his First, which was called "Beethoven's Tenth" (meaning some kind of continuation of the Ninth, on account of the last movement's main theme, which is reminiscent of the "Ode to Joy" melody). It is true that the Second is the happiest of the four Brahms symphonies, but there is no programmatic intent as in Beethoven's *Symphony No. 6*. Also, the rhythm of the first movement's opening theme recalls, if anything, the first theme of Beethoven's *Eroica*, and the triumphant trumpet fanfares of the closing measures resemble the end of the *Egmont* Overture, one of the most glorious examples of Beethoven's heroic style.

In fact, *Symphony No. 2* describes a rather unique emotional curve, from a soft-spoken and lyrical, indeed somewhat pastorale-like first movement to this exuberant ending, with a melancholy "Adagio" and a graceful "Allegretto" in between. In addition, each movement departs from its basic character to encompass others that are sometimes very different from the initial ones; so it would be hard to attach a single descriptive label to the symphony.

The first movement is mostly gentle and sweet, and contains some of Brahms's warmest melodic thoughts. But there are some "dim and spectral effects," as Karl Geiringer called them in his classic Brahms monograph, right at the beginning of the symphony, as the trombones and tuba (the latter not used in any of the other Brahms symphonies) make their presence felt by their somber chordal progressions, punctuated by soft timpani rolls. Brahms "rocks the boat" in particular by introducing a series of rhythmical irregularities: the martial dotted rhythms, which Brahms used with some frequency in his work, are distinguished in this case by the asymmetry between the two halves of the phrase. In the development section there are moments of intense drama, but the recapitulation eases these tensions and the coda even adds a gentle smile as one of the themes receives a new accompaniment by *pizzicato* (plucked) strings.

The second-movement "Adagio non troppo" (the only full-fledged *adagio* in the Brahms symphonies) begins with an expansive cello melody that does not obey any Classical rules of articulation; the listener may never be sure when the phrase will come to a rest. After the melody has been repeated in a fuller instrumentation, a haunting horn solo leads into a more animated middle section, culminating in a dense *forte* passage. The recapitulation that follows still seems to be under the spell of the excitement that has not completely passed, and includes a second outburst of emotions after which the movement dies away with a brief clarinet solo and a soft orchestral chord.

The third movement is a lyrical intermezzo, similar to the analogous movement in Brahms's *Symphony No. 1*. The alternation of two contrasting thematic materials (ABABA) is an idea borrowed from scherzo form. The "B" section (or Trio) is in a faster tempo than the opening *allegretto*, and its theme is a variant of the latter. The second time, the 2/4 meter of the Trio is changed to 3/8. The final repeat of the "Allegretto" theme is somewhat extended, with a digression to a remote key; a beautiful, bittersweet new idea appears in the violins just before the end.

The finale begins in a subdued piano as a unison melody; harmonies and counterpoint are added later as the full orchestra enters and the volume increases to *forte*. The broad second theme is played by violins and violas in parallel sixths. The development section opens by the main theme in its original form, giving the impression for a moment that the whole movement is starting all over again. Soon, however, the music takes a new turn and a true development follows, progressing towards a true anti-climax, getting slower and softer and finally reaching a mysterious moment with mere melodic fragments are played by the winds over *tremolos* of the strings. The recapitulation is shortened and contains many subtle changes; but it brings back all the important thematic material and leads into the rousing trumpet fanfare that concludes the symphony.

After hearing the symphony, the composer's longtime friend, the eminent surgeon and accomplished amateur musician Theodor Billroth exclaimed: "How beautiful it must be at Pörschach!" Billroth knew that the piece had been written at the resort on the Wörthersee (Lake of Wörth) in the Austrian province of Carinthia; Brahms spent three consecutive summers there between 1877 and 1879. There is no doubt that the beauty of the lake surrounded by mountains exerted a strong influence on him, and some of the similarity in tone between *Symphony No. 2* and the *Violin Concerto*, completed at Pörschach the following year, can probably be ascribed to the *genius loci*.

The première, conducted by Hans Richter on December 30, 1877, was one of Brahms's greatest triumphs; the third movement had to be repeated. The enthusiastic reception of his *Symphony No. 2* marked the beginning of Brahms's reconciliation with his native city.

*Program notes by Peter Laki.*

**A**lexander Vedernikov was appointed Music Director and Chief Conductor of the Bolshoi Theatre in August of 2001. Since that time, he has conducted numerous productions including *Ruslan and Ludmilla* (2003), Prokofiev's *The Fiery Angel* (2004), *The Flying Dutchman* (2004), *Falstaff* and Leonid Desyatnikov's *The Children of Rosenthal* (world première, opera commissioned by the Bolshoi Theatre), Prokofiev's *War and Peace* (2005 and 2006), Prokofiev's *Cinderella* (2006), and Tchaikovsky's *Eugene Onegin* (2006).

Under the tutelage of Maestro Vedernikov, the Bolshoi Theatre has developed an active concert program; and under his direction, the Bolshoi Theatre has toured extensively including a season of opera and ballet at the Royal Opera House, Covent Garden this past July, and an upcoming tour to Germany in February 2007.

In 1995, Maestro Vedernikov founded the Russian Philharmonia Symphony Orchestra where he was Artistic Director and Chief Conductor until 2004. He has conducted Russia's State Symphony

Orchestra and the St. Petersburg Philharmonic. Since 2003, he has been a regular conductor of the Russian National Orchestra with whom he toured in France, Germany, and the US. In January 2004, as part of the Russian National Orchestra's tour of nine cities, Maestro

Vedernikov made his Carnegie Hall and Kennedy Center debuts.

Maestro Vedernikov worked at Moscow's Stanislavsky and Nemirovich-Danchenko Music Theatre from 1988–90; from 1988–95 he was assistant to the chief conductor of the Tchaikovsky Symphony Orchestra with whom he toured extensively throughout Russia as well as to Austria, Germany, and Great Britain.

Maestro Vedernikov has conducted throughout Europe and abroad including performances with the Tokyo, Bergen, and London Philharmonic Orchestras, the BBC Scottish Symphony

Orchestra, the Royal Scottish National Orchestra, the Staatskapelle Dresden, the RAI National Orchestra (Turin), the Danish Radio Symphony Orchestra, Montreal, Budapest, Sydney Symphony Orchestras, and the Orchestra of the Teatro Colon. He was the Groningen Symphony Orchestra's (Netherlands) first guest conductor.

On the international operatic circuit, Maestro Vedernikov has appeared as guest conductor at leading opera houses including La Scala, Teatro Reggion, the Teatro Comunale, the Teatro La Fenice, Rome Opera, and London's Royal Opera House. In April 2005, he conducted a new production of *Boris Godunov*, making his debut at the Paris National Opera (Opera Bastille).

In the current season, his engagements include invitations to the Gothenburg Symphony, Hamburg, Netherlands, and Stockholm Philharmonic Orchestras, Odense Symphony, Orchestra Radio Suisse Italiana, Helsingborg Symphony, and symphonic programs with Teatro Comunale Firenze, Cagliari, and Genova as well as recently taking over a cancellation with the Bayerischer Rundfunk in Munich.

Maestro Vedernikov was born in Moscow into a musical family—his father, Alexander Vedernikov, is a bass and Bolshoi Theatre soloist, and his mother, Natalya Gureyeva, is a Moscow Conservatory professor and organist. Maestro Vedernikov studied at the Moscow Conservatory.



Vedernikov

**V**iolinist **Sarah Chang** is recognized the world over as one of classical music's most captivating and gifted artists. One of the most remarkable prodigies of any generation, she has matured into a young artist whose musical insight, technical virtuosity, and emotional range continue to astonish.

Born in Philadelphia to Korean parents, Sarah Chang began her violin studies at age four and enrolled in The Juilliard School of Music at age seven, studying with the late Dorothy DeLay. Within a year, she had already performed with several orchestras in the Philadelphia area. Her early auditions, at age eight, for Zubin Mehta and Riccardo Muti led to immediate engagements



Chang

with the New York Philharmonic and the Philadelphia Orchestra.

Appearing in the music capitals of Asia, Europe, and the Americas, she has collaborated with most major orchestras, including the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony,

the Boston Symphony, the Cleveland Orchestra, the Berlin Philharmonic, the Vienna Philharmonic, the principal London orchestras, and the Royal Concertgebouw Orchestra of Amsterdam. Notable recital engagements have included her Carnegie Hall debut and performances at the Kennedy Center in Washington, DC, Orchestra Hall in Chicago, Symphony Hall in Boston, the Barbican Centre in London, the Philharmonie in Berlin, and the Concertgebouw in Amsterdam.

She has reached an even wider audience through her many television appearances, concert broadcasts, and best-selling recordings for EMI Classics. The remarkable accomplishments of her career were recognized in 1999 when she received the Avery Fisher Prize, one of the most prestigious awards given to instrumentalists.

**T**he **London Philharmonic Orchestra** has long established a high reputation for its versatility and artistic excellence. These are evident from its performances in the concert hall and opera house, its many award-winning recordings, its trail-blazing international tours and its pioneering education work.

Kurt Masur has been the Orchestra's Principal Conductor since September 2000, extending the line of distinguished conductors who have held positions with the Orchestra since its foundation in 1932 by Sir Thomas Beecham. These have included Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt, and Franz Welsler-Möst. Vladimir Jurowski was appointed the Orchestra's Principal Guest Conductor in March 2003. In May this year it was

announced that Jurowski would become the Orchestra's new Principal Conductor from the 2007/08 season.

The London Philharmonic Orchestra has been resident symphony orchestra at the Royal Festival Hall since 1992 and there it presents its main series of concerts between September and May each year. During the current refurbishment of the Royal Festival Hall, the Orchestra is giving its main series at the Queen Elizabeth Hall next door. Renowned for the diversity of its programming, the Orchestra presents concerts featuring some of the outstanding musicians of our time, screenings of silent films with live orchestral accompaniment, family concerts, and performances for schools. As an ongoing commitment to new music, the Orchestra includes new commissions in its series and this year appointed Mark-Anthony Turnage as its Composer-in-Residence.

In summer, the Orchestra moves to Sussex where it has been the resident symphony orchestra at Glyndebourne Festival Opera for the past 42 years. The London Philharmonic Orchestra also performs at venues around the UK and is resident orchestra at the Congress Theatre in Eastbourne and the Dome Brighton.

Abroad, the Orchestra has made numerous tours to America, Europe, and Japan, and visited India, Hong Kong, Australia, and South Africa. Its Russian tour in 1956 was the first ever to be undertaken by a British orchestra and, in 1973 it made the first visit by a Western orchestra to China. Recent tours have taken Kurt Masur and the Orchestra to Germany, Greece, Ireland, and South Korea. In March, the London Philharmonic Orchestra undertook a 16-city tour of the US. Recent visits have included a trip to Baden Baden in Germany with Anne-Sophie Mutter in May 2006, and major tours of Germany in October of this year.

The quality of the recording work undertaken by the London Philharmonic Orchestra is reflected in the awards conferred on it for recordings with Bernard Haitink, Simon Rattle, Wolfgang Sawallisch, Klaus Tennstedt, and Franz Welsler-Möst. Over the years, the Orchestra has also recorded the soundtracks for many feature films

## UMS ARCHIVES

**T**onight's concert marks the London Philharmonic Orchestra's (LPO) second appearance under UMS auspices and the 30th anniversary of the Orchestra's UMS debut. The LPO first appeared under UMS auspices on November 14, 1976 at Hill Auditorium under the direction of Maestro Bernard Haitink. Tonight's concert marks Maestro Alexander Vedernikov's UMS debut.

Tonight marks Sarah Chang's third appearance under UMS auspices. Ms. Chang made her UMS debut at Hill Auditorium as soloist with the NHK Symphony Orchestra of Tokyo in April 1999 under the baton of Maestro Charles Dutoit. Ms. Chang returned to Hill Auditorium as a featured soloist in the 2000 Ford Honors Program honoring violinist Isaac Stern.

including *Lawrence of Arabia*, *The Mission*, *Philadelphia*, *In the Name of the Father*, *East is East*, and *The Lord of the Rings*. In May 2005 the Orchestra launched its own record label with the aim of showcasing the talents of its current players and conductors with CDs of 'live' performances as well as celebrating memorable relationships with conductors from the past with previously unreleased material. Its initial CDs, including Shostakovich conducted by Kurt Masur and Rachmaninov conducted by Vladimir Jurowski as well as historic performances with Beecham, Haitink, and Tennstedt, have met with universal acclaim.

Education work plays a prominent part in the Orchestra's schedule. Schools and family concerts, workshops, and community projects introduce all ages to music-making.

**B**oris Garlitsky has been Leader of the London Philharmonic Orchestra since September 2003. Born in Russia where he studied at the Moscow Conservatory, he was Concertmaster of the Orchestre National de Lyon from 1991 to 1999 and has made guest appearances as the leader of many major orchestras. As a soloist, he has performed at the Musikverein in Vienna, at the Avery Fisher Hall in New York, and at the Tchaikovsky Hall in Moscow; as a chamber musician he has collaborated with Gidon Kremer, Pinchas Zukerman, Truls Mørk, and Maria João Pires. He is a Professor at the Paris Conservatory and since 2001 has been Artistic Director of the Summer Academy of Violin in Troyes in France. Boris Garlitsky has recorded Mozart's *Concertone* for two violins (with Vladimir Spivakov) and several Bach Concertos.

## London Philharmonic Orchestra

**Kurt Masur**, *Principal Conductor*

### First Violin

Boris Garlitsky, *Leader*  
Pieter Schoeman, *Co-Leader*  
Robert St. John Wright  
Katalin Varnagy  
Catherine Craig  
Thomas Eisner  
Martin Höhmann  
John Kitchen  
Geoffrey Lynn  
Robert Pool  
Florence Schoeman  
Sarah Streatfeild  
Yang Zhang  
Peter Nall  
Rebecca Shorrock  
Galina Tanney

### Second Violin

Clare Duckworth, *Principal*  
Joseph Maher  
Kate Birchall  
Nancy Elan  
Fiona Higham  
Nynke Hijlkema  
Ashley Stevens  
Andrew Thurgood  
Dean Williamson  
Alison Strange  
Peter Graham  
Stephen Stewart  
Mila Mustakova  
Colin Callow

### Viola

Alexander Zemtsov, *Principal*  
Robert Duncan  
Anthony Byrne  
Katharine Leek  
Susanne Martens  
Benedetto Pollani  
Dan Cornford  
Claudio Cavalletti  
Martin Fenn  
Ian Rathbone  
Sarah Malcolm  
Mary Samuel

### Cello

Susanne Beer, *Principal*  
Francis Bucknall  
Laura Donoghue  
Santiago Sabino Carvalho  
Jonathan Ayling  
Rosie Banks  
Sue Sutherley  
Susanna Riddell  
Tom Roff  
Helen Rathbone

### Double Bass

Kevin Rundell, *Principal*  
Paul Kimber, *Co-Principal*  
Laurence Lovelle  
George Peniston  
Kenneth Goode  
Richard Lewis  
Kenneth Knussen  
Roger Linley

### Flute

Celia Chambers  
Susan Thomas  
Stewart McIlwham

### Piccolo

Stewart McIlwham

### Oboe

Ian Hardwick  
Angela Tennick

### Clarinet

Nicholas Carpenter  
Paul Richards

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Gareth Mollison  
Christopher Parkes  
Martin Hobbs  
Neil Shewan

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Paul Beniston  
Anne McAneney  
Nicholas Betts

### Trombone

Mark Templeton  
Robert Workman

### Bass Trombone

Andrew Fawbert

### Tuba

Lee Tsarmaklis

### Timpani

Simon Carrington

### Percussion

Rachel Gledhill  
Andrew Barclay  
Keith Millar

### Harp

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present

# Messiah

Composed by **George Frideric Handel**

**UMS Choral Union**  
**Ann Arbor Symphony Orchestra**  
**Jerry Blackstone**, *Conductor and Music Director*

Janice Chandler-Eteme, *Soprano*

Jennifer Dudley, *Mezzo-soprano*

Colin Balzer, *Tenor*

Stephen Salters, *Baritone*

Edward Parmentier, *Harpichord*

## Program

Saturday Evening, December 2, 2006 at 8:00  
Sunday Afternoon, December 3, 2006 at 2:00  
Hill Auditorium, Ann Arbor



39th and 40th  
Performances of the  
128th Annual Season

*The photographing or  
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This performance is supported by the Carl and Isabelle Brauer Fund.

Media partnership provided by Michigan Radio.

Special thanks to Dr. Jerry Blackstone and the U-M School of Music, Theatre & Dance for their participation in this residency.

Thanks to Steven Ball for coordinating the pre-concert music on the Charles Baird Carillon.

Ms. Chandler-Eteme and Mr. Balzer appear by arrangement with Matthew Sprizzo.

Ms. Dudley and Mr. Salters appear by arrangement with Schwalbe and Partners, Inc.

**Large print programs are available upon request.**

# Part I

## 1 Sinfonia

## 2 Arioso

*Isaiah 40: 1*

*Isaiah 40: 2*

*Isaiah 40: 3*

### Mr. Balzer

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. Balzer

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. Salters

. . . 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. Dudley

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. Dudley

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*

*Isaiah 60: 1*

### Ms. Dudley

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!

Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

- 10 Arioso**  
*Isaiah 60: 2*
- Mr. Salters**  
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. Salters**  
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. Chandler-Eteme**  
. . . there were . . . shepherds abiding in the field, keeping watch over their flock by night.
- 15 Arioso**  
*Luke 2: 9*
- Ms. Chandler-Eteme**  
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. Chandler-Eteme**  
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 Saviour, which is Christ the Lord.
- 17 Arioso**  
*Luke 2: 13*
- Ms. Chandler-Eteme**  
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. Chandler-Eteme**  
Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Saviour, . . .
- Zechariah 9: 10*  
. . . and he shall speak peace unto the heathen: . . .

**20 Recitative***Isaiah 35: 5**Isaiah 35: 6***Ms. Dudley**

Then shall the eyes of the blind be opened, and the ears of the deaf . . . unstopped.

Then shall the lame man leap as a hart, and the tongue of the dumb shall sing: . . .

**21 Air***Isaiah 40: 11**Matthew 11: 28**Matthew 11: 29***Ms. Dudley and Ms. Chandler-Eteme**

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.

Come unto Him, all ye that labour and are heavy laden, and He will give you rest.

Take His yoke upon you, and learn of Him, for He is meek and lowly of heart: and ye shall find rest unto your souls.

**22 Chorus***Matthew 11: 30*

. . . His yoke is easy, and His burden is light.

## INTERMISSION

*Part II***23 Chorus***John 1: 29*

. . . Behold, the Lamb of God, that taketh away the sin of the world! . . .

**24 Air***Isaiah 53: 3**Isaiah 50: 6***Ms. Dudley**

He was despised and rejected of men; a man of sorrows, and acquainted with grief: . . .

He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.

**25 Chorus***Isaiah 53: 4**Isaiah 53: 5*

Surely he hath borne our griefs, and carried our sorrows: . . .

. . . he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes are we healed.

**26 Chorus***Isaiah 53: 4*

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

**27 Arioso***Psalms 22: 7***Mr. Balzer**

All they that see him laugh him to scorn: they shoot our their lips, and shake their heads, saying:

- 28 Chorus**  
*Psalm 22: 8* He trusted in God that he would deliver him: let him deliver him, if he delight in him.
- 29 Accompanied recitative** **Mr. Balzer**  
*Psalm 69: 20* Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man; neither found he any to comfort him.
- 30 Arioso** **Mr. Balzer**  
*Lamentations 1: 12* . . . Behold and see if there be any sorrow like unto his sorrow . . .
- 31 Accompanied recitative** **Mr. Balzer**  
*Isaiah 53: 8* . . . he was cut off out of the land of the living: for the transgressions of thy people was he stricken.
- 32 Air** **Mr. Balzer**  
*Psalm 16: 10* But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.
- 33 Chorus**  
*Psalm 24: 7* Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.  
*Psalm 24: 8* Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.  
*Psalm 24: 9* Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.  
*Psalm 24: 10* Who is this King of glory? The Lord of hosts, he is the King of glory.
- 34 Recitative** **Mr. Balzer**  
*Hebrews 1: 5* . . . unto which of the angels said he at any time, Thou art my son, this day have I begotten thee? . . .
- 35 Chorus**  
*Hebrews 1: 6* . . . let all the angels of God worship him.
- 36 Air** **Mr. Salters**  
*Psalm 68: 18* Thou art gone up on high, thou has lead captivity captive: and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them.
- 37 Chorus**  
*Psalm 68: 11* The Lord gave the word: great was the company of the preachers.
- 38 Air** **Ms. Chandler-Eteme**  
*Isaiah 52: 7* How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things . . .

- 39 Chorus**  
*Romans 10: 18*  
Their sound is gone out into all lands, and their words unto the ends of the world.
- 40 Air**  
*Psalm 2: 1*  
**Mr. Salters**  
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. Balzer**  
He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.
- 43 Air**  
*Psalm 2: 9*  
**Mr. Balzer**  
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
- 44 Chorus**  
*Revelation 19: 6*  
*Revelation 11: 15*  
*Revelation 19: 16*  
Hallelujah: for the Lord God omnipotent reigneth.  
. . . The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.  
. . . King of Kings, and Lord of Lords.

*You are invited to join the 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. Chandler-Eteme**  
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* . . . since by man came death, by man came also the resurrection of the dead.  
*I Cor. 15: 22* For as in Adam all die, even so in Christ shall all be made alive.
- 47 Accompanied recitative Mr. Salters**  
*I Cor. 15: 51* Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed,  
*I Cor. 15: 52* In a moment, in the twinkling of an eye at the last trumpet:
- 48 Air Mr. Salters**  
*I Cor. 15: 52* . . . the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.  
*I Cor. 15: 53* For this corruptible must put on incorruption, and this mortal must put on immortality.
- 49 Recitative Ms. Dudley**  
*I Cor. 15: 54* . . . then shall be brought to pass the saying that is written, Death is swallowed up in victory.
- 50 Duet Ms. Dudley and Mr. Balzer**  
*I Cor. 15: 55* O death, where is thy sting? O grave, where is thy victory?  
*I Cor. 15: 56* The sting of death is sin; and the strength of sin is the law.
- 51 Chorus**  
*I Cor. 15: 57* But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
- 52 Air Ms. Chandler-Eteme**  
*Romans 8: 31* If God be for us, who can be against us?  
*Romans 8: 33* Who shall lay anything to the charge of God's elect? It is God that justifieth.  
*Romans 8: 34* Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is . . . at the right hand of God, who . . . maketh intercession for us.
- 53 Chorus**  
*Revelation 5: 12* . . . Worthy is the Lamb that was slain and hath redeemed us to God by His blood to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.  
*Revelation 5: 13* . . . Blessing, and honour, . . . glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.  
 Amen.

## Messiah

George Frideric Handel

Born on February 23, 1685 in Halle, Germany

Died on April 14, 1759 in London

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.

Since the first performances in 1742, generations of musicians have adapted Handel's *Messiah* to suit the changing tastes of fashion and function. The small ensembles Handel conducted himself had around 20 singers and an equal number of instrumental players, but even before the end of the 18th century much larger ensembles were performing the work. By the mid-19th century, when the appeal of the spectacle sometimes outweighed the demands of musical integrity, singers and instrumentalists for a single performance would often number in the several thousands. But the size of the ensemble wasn't the only variable. Mozart re-orchestrated Handel's score in 1789, adding extra parts for woodwinds to give the orchestral writing richer harmonies and a more varied timbre. In addition to Mozart's re-orchestration, Sir Arthur Sullivan and Eugene Goossens likewise made their own arrangements of the orchestral parts, updating the work for their respective audiences. And in 1993, a popular recording of excerpts from *Messiah* titled *A Soulful Celebration* brought together Stevie Wonder, Quincy Jones, Al Jarreau, the Boys Choir of Harlem, and others in a gospel-style interpretation of Handel's music. The diversity of performance styles and enthusiastic responses to this oratorio over the centuries testify to its immense popularity.

The oratorio as a musical genre originated during the 17th century in the churches and monasteries of Italy. In the Oratory (a side chapel

found in many consecrated buildings), the theatrical presentation of vocal music on a sacred topic was an adjunct to the liturgy of the Church. But by 1700, oratorios were being performed in private chapels and palaces as a form of entertainment, and had taken on the now-standard characteristics of a sung drama on sacred texts, without staging or costumes.

Handel composed several oratorios early in his career, including some in Italian—*Il Trionfo del Tempo e del Disinganno* and *La Resurrezione*—and the later English-language works *Esther*, *Deborah*, and *Athalia*. But after the collapse of his operatic ventures in London around 1740, Handel devoted himself to the oratorio as a form in which he could combine his flair for dramatic vocal writing and his experience as a composer of sacred, devotional music. With these later oratorios Handel eventually won back the esteem of the London critics, and secured a phenomenal public following that would ensure his future success and reputation.

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 22 August 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.

Handel was also not a native English-speaker, and examples of awkward text-setting in *Messiah* demonstrate some idiosyncrasies in his English declamation. He set the word "were" as if it had two syllables, and "surely" with three syllables. In the bass aria, "The trumpet shall sound," Handel originally declaimed "incorruptible" with emphasis on the second and fourth syllables. While these can be corrected by the editor of the score or the singer in performance, sometimes Handel placed rhythmic accents on the wrong words entirely. Yet they are so familiar to us now that we don't hear them as unusual: "For unto us a Child is born," or

"Come unto Him, ye that are heavy laden."

The first public performance of *Messiah* took place in Dublin, Ireland, on 13 April 1742. As this was to be a benefit performance for charity, the ladies were asked not to wear hoop dresses, and the men to leave their swords at home, in order to accommodate more people in the hall. *Messiah* was an unqualified success in Dublin; Handel had worked for months preparing his chorus and orchestra, and brought in some of the finest solo singers from England. The alto soloist in particular sang so affectingly that after one aria an audience member exclaimed from his chair, "Woman, for this, be all thy sins forgiven." But when Handel took *Messiah* to London the following season, it received a chilly reception. Even though King George II attended the first performance at Covent Garden Theatre (and, it is claimed, initiated the tradition of standing for the "Hallelujah Chorus"), London audiences found its contemplative texts lacking in drama and narrative action, and it closed after only three performances. Some clergy considered the theater in general a den of iniquity and certainly no place for a work on such a sacred topic (Handel couldn't win—when it was scheduled to be performed in Westminster Abbey, other members of the clergy declared it sacrilege for a public entertainment to take place in a consecrated church). And Jennens, the librettist, wasn't entirely pleased with what Handel had done to his texts. After initially voicing his thorough disappointment with the work, Jennens later declared Handel's composition "a fine Entertainment, tho' not near so good as he might and ought to have done." It wasn't until 1750, when another performance for charity was staged at the Foundling Hospital in London, that English audiences took *Messiah* to their hearts, and yearly performances at the hospital from that time on established the lasting popularity of both the work and its composer. Upon Handel's death in 1759, he willed his score and parts for *Messiah* to the Foundling Hospital in a charitable gesture of gratitude.

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. The University Musical Society 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, culminat-

ing 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

## UMS ARCHIVES

**T**he UMS Choral Union began performing on December 16, 1879 and has presented Handel's *Messiah* in annual performances. This weekend's performances mark the UMS Choral Union's 405th and 406th appearances under UMS auspices. This weekend Dr. Blackstone makes his eighth and ninth UMS appearances following his debut leading the Choral Union in performances of *Messiah* in 2003 at the Michigan Theater.

The Ann Arbor Symphony Orchestra makes its 51st and 52nd UMS appearances this weekend since their 1974 UMS debut. Harpsichordist Edward Parmentier has performed in the annual UMS presentation of *Messiah* since 1995 and makes his 23rd and 24th UMS appearances in this weekend's performances.

This weekend also marks the UMS debuts of Jennifer Dudley and Colin Balzer. Janice Chandler-Ememe made her UMS debut in March 2002 at Hill Auditorium as soloist in Brahms's *German Requiem*. This weekend's concerts mark her fourth and fifth appearances under UMS auspices. Stephen Salters made his UMS debut in December 2003 as soloist with the Boston Pops Esplanade Orchestra. This weekend's concerts mark his second and third appearances on a UMS presentation.

earth, and goodwill towards men"—a message that continues to be timely and universal.

*Program note by Luke Howard.*

**Jerry Blackstone** is Director of Choirs and Chair of the Conducting Department at the University of Michigan School of Music, Theatre & Dance where he conducts the Chamber Choir, teaches conducting at the graduate and undergraduate levels, and administers a choral



**Blackstone**

program of 11 choirs. In February 2006, he won two Grammy Awards ("Best Choral Performance" and "Best Classical Album") as chorusmaster for the critically acclaimed Naxos recording of William Bolcom's monumental *Songs of Innocence and*

*of Experience*. Dr. Blackstone is the recent recipient of the Maynard Klein Lifetime Achievement Award announced at the annual convention of the Michigan chapter of the American Choral Directors' Association this past October.

In November, the Chamber Choir presented a special invited performance at the inaugural national convention of the National Collegiate Choral Organization in San Antonio.

Professor Blackstone is considered one of the country's leading conducting teachers, and his students have received first-place awards and been finalists in both the graduate and undergraduate divisions of the ACDA biennial National Choral Conducting Awards competition. *US News and World Report* ranks the graduate conducting programs at the University of Michigan first in the nation.

Dr. Blackstone has appeared as festival guest conductor and workshop presenter in 28 states as well as in Hong Kong and in Australia.

In April 2004, Dr. Blackstone was named Conductor and Music Director of the UMS Choral Union, a large chorus of community and university

singers that frequently appears with the Detroit Symphony Orchestra and the Ann Arbor Symphony and presents yearly performances of Handel's *Messiah*.

Choirs prepared by Dr. Blackstone have appeared under the batons of Neeme Järvi, Nicholas McGegan, Rafael Frübeck de Burgos, James Conlon, and Yitzak Perlman. Professor Blackstone serves as Director of the University of Michigan School of Music, Theatre & Dance Summer Programs for High School Students and Adults, which includes MPulse Ann Arbor, a series of music and performing arts camps for high school students from around the world held on the Ann Arbor campus. He also leads the Michigan Youth Ensembles Program, offering advanced instrumental and choral ensemble opportunities in Ann Arbor during the academic year for talented high school students from throughout the state of Michigan.

**A**mong America's foremost lyric sopranos, **Janice Chandler-Eteme** is renowned for a beautiful voice deployed with exceptional musicianship, artistry, and conviction. She is a particularly accomplished and acclaimed interpreter of Strauss' *Four Last Songs*, which she has performed with Yuri Temirkanov and the



**Chandler-Eteme**

Baltimore Symphony, Daniel Hege and the Syracuse Symphony, Peter Oundjian at the Grand Teton Music Festival, and Stefan Sanderling and the Florida Orchestra. In the current season she reunites with Maestro Temirkanov for Mahler's *Symphony No. 2* with Rome's Santa Cecilia Orchestra, opens the Nashville Symphony with performances of Mahler's Second Symphony conducted by Leonard Slatkin, and performs in *Porgy and Bess* with the Choral Arts Society of Washington at the Kennedy Center.

Ms. Chandler-Eteme first gained international

prominence as a favorite of Robert Shaw, performing with the Cleveland, Minnesota, and Florida Orchestras and Baltimore and Atlanta Symphonies. She collaborates with several other distinguished conductors performing with numerous ensembles throughout the US and overseas. Festival invitations include Bard, Grant Park, Aspen, Chautauqua, Prague Autumn, Blossom, and the Berkshire Choral Festival. Recent highlights include *Carmina Burana* with the Philadelphia Orchestra and Nashville Symphony; *Elijah* with Franz Welser-Möst and the Cleveland Orchestra, and Barber's *Knoxville: Summer of 1915* and the Brahms *Requiem* with Marin Alsop and the Colorado Symphony. She also made distinguished debuts with the Dallas Symphony (Brahms *Requiem*); and Pittsburgh Symphony (Britten's *Ceremony of Carols*, Poulenc's *Gloria* and Rachmaninoff's *The Bells*); and the Mozart *Mass in c minor* with Esa-Pekka Salonen and the Los Angeles Philharmonic in both Los Angeles and at Carnegie Hall.

Her recordings to date include *There Shall a Star: Choral Jewels for Christmas* with The Choral Arts Society of Washington, an English adaptation of the Brahms *Requiem* with the Utah Symphony, and the Dvořák *Te Deum* with Zdenek Macal and the New Jersey Symphony. Ms. Chandler-Eteme holds a BA in vocal performance from Oakwood College and a MM in vocal performance from Indiana University. She has studied with Virginia Zeani, Margaret Harshaw, and Todd Duncan.

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**M**ezzo-soprano **Jennifer Dudley** is a compelling performer in both operatic and concert venues. She made her Metropolitan Opera debut in 1999 in *Mefistofeles*, and later that season created the role of the Tango Singer in *The Great Gatsby* and sang Flora in *La Traviata*. She returned in 2001 for roles in *Manon* and *Lulu*. Ms. Dudley's portrayal of Rosmira in Handel's *Partenope* captivated audiences at the Glimmerglass Opera Festival when she debuted there in 1998. At the 2000 Festival she re-created the role of Geraldine in John Philip Sousa's 1913 opera *The Glass Blowers*. As Jo in



**Dudley**

the recent Glimmerglass production of *Little Women*, she was described as "a singing actress of immense talent" by the *Toronto Globe and Mail*.

A former member of the Lyric Opera Center for American Artists, Ms. Dudley returned to the Lyric Opera of Chicago in 1998 as the Dryade in *Ariadne auf Naxos*. She was lauded by critics again in 2000 for her portrayal of Myrtle Wilson in *The Great Gatsby*, followed by Maddalena in *Rigoletto* and Lola in *Cavalleria Rusticana*. Ms. Dudley made her feature debut at New York City Opera in 1998, reprising Rosmira in *Partenope*; she returned to NYCO in 2001 in *The Mikado*, followed by performances of *The Glass Blowers* in 2002 and *Little Women* in 2003. Upcoming roles also include Carmen, Isabella in *L'Italiana in Algeri*, Irene in *Tamerlano*, and Bradamante in *Alcina*. In addition to her active opera career, Ms. Dudley's orchestral engagements have included the Philadelphia Orchestra, Houston Symphony, Philharmonia Baroque Orchestra, and the American Symphony Orchestra, in repertoire ranging from Handel to Dukas.

Born and raised in Portland, Maine, Ms. Dudley received her BA from New York University in French Language and Culture, and her MM from the Manhattan School of Music. She has also trained extensively in theater and dance.

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**A**n extraordinarily gifted, Germany-based young Canadian lyric tenor, **Colin Balzer** is fast becoming one of the most sought-after concert soloists of his generation, combining assured musicality and the communicativeness and varied tonal palette of a lieder specialist. His current season promises a US tour with Bernard Labadie and Les Violons du Roy, *Paulus* with the Quebec Symphony, *St. John Passion* with Tafelmusik, and a Mozart/Berlioz program for Music Director James Setapen's farewell concerts

with the Amarillo Symphony. He has made important debuts with Bernard Labadie and the New Jersey Symphony and with Mario Venzago and the Indianapolis Symphony, both in the Mozart *Requiem*.

With repertoire ranging from Monteverdi to Penderecki, Mr. Balzer has enjoyed critical acclaim on both sides of the Atlantic, working with such conductors as Helmuth Rilling, Simone Young, Simon Preston, Yoav Talmi, Gabriel Chmura, and Christof Perick, performing with ensembles including the Hungarian and Polish National Radio Orchestras, Stuttgart Philharmonic, and the Oregon, Vancouver, and Québec Symphonies.

Particularly esteemed as a recitalist, he has been welcomed at London's Wigmore Hall (accompanied by Graham Johnson), the Britten Festival in Aldeburgh, the Vancouver Chamber Music Festival, the Wratislavia Cantans in Poland, and at the Festspielhaus in Baden-Baden. Recordings to date include Wolf's *Italienisches Liederbuch* and Eisler and Henze song anthologies.

A prizewinner of Holland's Hertogenbosch Competition, the UK's Wigmore Hall Song Competition, and Stuttgart, Germany's Hugo



Balzer

Wolf Competition, Mr. Balzer holds the rare distinction of earning the Gold Medal at the Robert Schumann Competition in Zwickau with the highest score in 25 years. Masterclasses have been with such artists as Phillip Langridge, Helmut Deutsch, Robert Tear, Elly Ameling, Brigitte Fassbaender, Rudolph Jansen, and Christoph Prégardien. Born in British Columbia, he received his formal musical training at the University of British Columbia with David Meek and with Edith Wiens at the Hochschule für Musik Nürnberg/Augsburg.

**W**inner of both the Queen Elizabeth Competition and the Walter W. Naumburg Prize, **Stephen Salters**

has performed concert and operatic repertoire with the orchestras of Baltimore, Cleveland, Detroit, Indianapolis, Pittsburgh, St. Louis, San



Salters

Francisco, the Boston Pops, the City of Birmingham Symphony Orchestra, Orchestre de la Suisse Romande, Philharmonia Baroque Orchestra, the National Orchestra of Belgium, Noordhollands Philharmonisch Orkest, Orchestre Philharmonique

du Luxembourg, and the Tokyo Philharmonic. In addition, Mr. Salters has sung at leading Festivals worldwide, including Aldeburgh, Banff, Edinburgh, Ravinia, Tanglewood, BAM's Next Wave, and Bravo! Vail, where he has twice appeared with the Rochester Philharmonic Orchestra.

Mr. Salters' European opera credits include the National Opera of Paris, Opéra de Nice, Opéra de Rennes, Opéra du Rhin, and Opéra de Tour in such productions as *Rigoletto*, *Madame Butterfly* (Yamadori), *Tristan und Isolde* (Melot), *Billy Budd* (Novice's Friend), *Penelope* (Eumée), *Der Freischutz* and *Giulio Cesare* (Curio), and the Minotaure in the world première of Phillippe Fenelon's *Les Rois* for Opera Bordeaux. In the US, he sang the role of Captain Balstrode at Tanglewood under Seiji Ozawa in performances commemorating the 50th anniversary of the American première of *Peter Grimes*. Other acclaimed roles have included Count Almaviva in *Le Nozze di Figaro*, Belcore in *L'Elisir d'amore*, Guglielmo in *Così fan tutte*, *Don Giovanni*, and the title role in the world première of Elena Ruehr's *Toussaint before the Spirits*. A noted recitalist, Mr. Salters is known worldwide for his musically distinctive and intensely involving performances.

**E**dward Parmentier, Professor of Music at the U-M School of Music (Harpsichord, Early Music Ensemble), toured in Korea and Japan in spring 2005, performing concerts in Seoul, Tokyo, and in various cities in Hokkaido. This past season, he performed solo harpsichord recitals at Oglethorpe University (Atlanta), Hope College (Holland, MI), DePaul University (Chicago), Redeemer Lutheran Church (St. Clair Shores, MI), the U-M School of Music, Theatre & Dance, and at the Michigan Multiple-Sclerosis Rehabilitation Center (Southfield, MI). This past summer, Mr. Parmentier hosted two U-M summer harpsichord workshops

Parmentier

on 17th-century toccata and Bach's Partitas and *French Overture*. He also conducted a workshop for pianists and piano teachers in Portland, Oregon for the Northwest Music Teachers Association and gave masterclasses and lectures at Georgia Perimeter College and at Brenau University in Atlanta. This fall has seen Mr. Parmentier in concert with the Ann Arbor Symphony Orchestra.

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Please refer to UMS Annals, page P/26 of your program, for complete biographical information on the **UMS Choral Union**.

**T**his year marks the **Ann Arbor Symphony Orchestra's** (A<sup>2</sup>SO) 78th year of exceptional music making that involves the Ann Arbor community, fires its imagination, and inspires the next generation of listeners. In 1941, Joseph Maddy (founder of Interlochen Music Camp) conducted this "mom and pop" orchestra of committed and talented amateur musicians.

Since 1986, the A<sup>2</sup>SO has been a fully professional orchestra, first under the baton of Carl St. Clair, followed by Samuel Wong. Over 275 individuals applied to succeed Maestro Wong, and through the diligent work of the A<sup>2</sup>SO musicians, Board of Directors, and active feedback from the community, Arie Lipsky was the unanimous choice to lead this orchestra.

Maestro Lipsky's distinguished and inspired music making treats growing audiences to thrilling performances. This past season under Mr. Lipsky's leadership, the A<sup>2</sup>SO has been favorably compared to both the Leipzig Gewandhaus Orchestra and the Detroit Symphony Orchestra. In September, a record number of patrons heard a transcendent Verdi's *Requiem* at Hill Auditorium. A standing-room-only crowd heard Maestro Lipsky trade his baton for a bow with cellist Matt Haimovitz in a Vivaldi *Double Cello Concerto*. The *Ann Arbor News* lauded this October 2006 concert by saying that the "AASO played with a new richness and unprecedented assurance."

Each carefully prepared season features time-honored classics, a variety of less-familiar works by the great masters, plus a bouquet of accessible new works by modern composers, including the première of a new work by an emerging U-M student composer. This past year celebrated Mozart's 250th birthday anniversary with a special musical-theater commission, "Mozart Comes to Ann Arbor." The Orchestra was heard over National Public Radio in November 2004, performing *Once Upon a Castle*, a commission created by Ann Arbor-based composer Michael Daugherty for the A<sup>2</sup>SO's 75th anniversary.

## Ann Arbor Symphony Orchestra

Arie Lipsky, *Music Director and Conductor*

Mary Steffek Blaske, *Executive Director*

### Violin I

Kathryn Votapek, *Concertmaster*

*Stephen B. Shipps Concertmaster Chair*

Anton Shelepov

*University of Michigan Credit Union*

*Associate Concertmaster Chair*

Linda Etter

*Linda Etter Violin Chair*

Katie Rowan

*Kim, Darlene and Taylor Eagle Violin Chair*

Judy Blank

*Sarah and Jack Adelson Violin Chair*

Kathryn Stepulla

Yi-Ting Kuo

Val Jaskiewicz

### Violin II

Barbara Sturgis-Everett\*

*A<sup>2</sup> Principal Second Violin Chair Honoring Anne Gates  
and Annie Rudisill*

David Lamse

*Abraham Weiser Violin Chair*

Sharon Quint

*Brian K. Etter Memorial Violin Chair*

Anne Ogren

Jackie Livesay

Jeanine Markley

Jinhee Suh

Denice Turck

### Viola

Megan Mason\*

*Tim and Leah Adams Principal Viola Chair*

Leslie Richards

*Antione Hackney Viola Chair*

Megan Ferguson

Daniel McCarthy

Carolyn Tarzia

*Carolyn Tarzia Viola Chair*

### Cello

Sarah Cleveland\*

*Sundelson Endowed Principal Cello Chair*

Vladimir Babin<sup>+</sup>

Mimi Morris-Kim

*Weiblen Cello Chair*

Eileen Brownell

*Marijean Quigley-Young Cello Chair*

### Bass

Gregg Emerson Powell\*

*Mercantile Bank of Michigan Principal Bass Chair*

Robert Rohwer

Mitchell Nelson

### Oboe

Kristin Reynolds\*

*Gilbert Omenn Principal Oboe Chair*

Kristy Meretta

Yuki Harding

Yopie Prins

### Bassoon

Melissa Kritzer\*

*E. Daniel Long Principal Bassoon Chair*

Scott Armstrong

### Trumpet

David Kuehn\*

*David S. Evans III Principal Trumpet Chair*

Jonathan Poland

### Timpani

James Lancioni\*

*Sherman and Sylvia Funk Principal Timpani Chair*

\* = Principal

<sup>+</sup> = Associate Principal

Gregg Emerson Powell, *Personnel Manager*

Kathleen Grimes, *Librarian*

James Wright, *Operations Manager*

## UMS Choral Union

Jerry Blackstone, *Conductor and Musical Director*

Jason Harris, *Assistant Conductor*

Steven Lorenz, *Assistant Conductor*

Jean Schneider and Scott VanOrnum, *Accompanists*

Kathleen Operhall, *Chorus Manager*

Nancy K. Paul, *Librarian*

Donald Bryant, *Conductor Emeritus*

### Soprano I

Kathryn Borden  
Ann Marie Borders  
Jamie Bott  
Ann K. Burke  
Sandra E. Burke  
Susan F. Campbell  
Elizabeth Crabtree  
Marie Ankenbruck Davis  
Jennifer Freese  
Kathleen Gage  
Keiko Goto  
Kyoung Kim  
Allison Lamanna  
Kathleen Licari  
Meredith Lovelace  
Toni Marie Mick  
Emily Mitchell  
Kamilah Neighbors  
Nancy K. Paul  
Margaret Dearden Petersen  
Julie Pierce  
Milli Reinsner  
Rachel Ridenour  
Kira Rose  
Vera Sacharin  
Jennifer Wagner Sobocinski  
LeeAnne Green Snyder  
Elizabeth Starr  
Ashley Talsma  
Jennifer Tomko  
Margie Warrick  
Barbara J. Weathers  
Mary Wigton  
Linda Kaye Woodman  
Karen Woollams

### Soprano II

Rebecca Benton  
Mary Bowman  
Debra Joy Brabenc  
Carol Callan  
Young Cho  
Cheryl Clarkson  
Carrie Deierlein  
Catherine Dupuis  
Carol Bearss Fedewa  
Jennifer Jacobson  
Etsuko Koyama  
Nancy Kyro  
Loretta Loyalvo  
Linda Selig Marshall  
Marie Morrison  
Ann Orwin  
Ann Payne  
Sara Peth

Holly Preston  
Dana Rossiter  
Mary A. Schieve  
Kristi Shaffer  
Sue Ellen Straub  
Melissa Swain  
DeAnn Teff  
Virginia A. Thorne-Herrmann  
Jane VanSteenis  
Catherine Wadhams  
Barbara Hertz Wallgren  
Dr. Rachelle Barcus Warren  
Kathleen A. Young

### Alto I

Olga Astapova  
Marjane L. Baker  
Lauren Banach  
Dody Blackstone  
Katherine Brokaw  
Kathryn Drenning  
Norma Freeman  
Siri Gottlieb  
Ann Gustitus  
Laura Kaplan  
Katherine Klyklyo  
Jan Leventer  
Jean Leverich  
Carolyn Loh  
Marilyn Meeker  
Carol Milstein  
Caroline E. Mohai  
Catherine P. Morgan, O.P.  
Mary Morse  
Joy Schroeder  
Cindy Shindlerdecker  
Susan Sinta  
Rhonda Sizemore  
Hanna Song  
Katherine R. Spindler  
Ruth A. Theobald  
Barbara Trevethan  
Barbara Tritten  
Rebecca Wiseman

### Alto II

Paula Allison-England  
Meredith Ammons  
Carol Barnhart  
Ellie Christensen  
Anna Chung  
Alison Cohen  
Joan Cooper  
Marilyn A. Finkbeiner  
Grace K. Gheen  
Kat Hagedorn

Allison Halertz  
Lynn E. Heberlein  
Carol Kraemer Hohnke  
Josephine Kasa-Vubu  
Jeenee Lee  
Jessica Lehr  
Cynthia Lunan  
Frances Lyman  
Karla K. Manson  
Patricia Kaiser McCloud  
Jennifer McFarlane-Harris  
Beth McNally  
Kathleen Operhall  
Connie Pagedas  
Beverly N. Slater  
Gail Beck Stevens  
Cheryl Utiger  
Madeleine A. Vala  
Alice VanWambeke  
Mary Beth Westin  
Sandra K. Wiley  
Susan Wortman

### Tenor I

Adam D. Bonarek  
Fr. Timothy J. Dombrowski  
Steven Fudge  
Arthur Gulick  
Jason Harris  
Steve Heath  
Brent Hegwood  
John Hodge  
J. Derek Jackson  
Mark A. Krempski  
Adrian Leskiw  
David Meitzler  
Nicholas J. Pharris  
David Schnerer  
Elizabeth Sklar

### Tenor II

John W. Etsweiler III  
Roy Glover  
Matthew Gray  
Min Kim  
Bob Klaffke  
Richard A. Marsh  
A.T. Miller  
Carl Smith  
Joshua Smith  
Patrick Tonks  
Jim Van Bochove  
Andrew Wakefield  
Vincent Zuellig

### Bass I

Dennis Blubaugh  
David Bowen  
Michael Coster  
John Dryden  
Kenneth A. Freeman  
Timothy Krohn  
John Lee  
George Lindquist  
Lawrence Lohr  
Steven Lorenz  
Charles Lovelace  
William Malone  
Joseph D. McCadden  
Fredy Nagher  
Peter Pirotte  
Michael Pratt  
James Cousins Rhodenhiser  
Kevin Simons  
Donald Sizemore  
John Paul Stephens  
Robert Stevenson  
William Stevenson  
Steve Telian  
Jack L. Tocco  
Thomas L. Trevethan  
Michael Zeddies

### Bass II

Sam Baetzel  
William Guy Barast  
William Baxter  
Harry Bowen  
Jeff Clevenger  
George Dentel  
Don Faber  
James Head  
Rod Little  
Gerald Miller  
Jeremy Peters  
Jeff Spindler  
Robert Stawski  
Robert Strozier  
Terril O. Tompkins  
John F. Van Bolt  
James Wessel Walker

# Michigan Chamber Players

*Faculty Artists of the University of Michigan  
School of Music, Theatre & Dance*

Yehonatan Berick, *Violin*  
Deborah Chodacki, *Clarinet*  
Anthony Elliott, *Cello*  
Christopher Harding, *Piano*  
Caroline Helton, *Soprano*

Martin Katz, *Piano*  
Fred Ormand, *Clarinet*  
Carmen Pelton, *Soprano*  
Amy Porter, *Flute*

**Program**

Sunday Afternoon, December 10, 2006 at 4:00  
Rackham Auditorium, Ann Arbor

*Franz Schubert*

**Totus in corde langueo, D. 136**

Ms. Pelton, Ms. Porter, Mr. Katz

*Frank Martin*

**Trois chants de Noël**

Les cadeaux  
Image de Noël  
Les bergers

Ms. Pelton, Mr. Ormand, Mr. Katz

*Maurice Ravel*

**Chansons madécasses**

Nahandove  
Aoua!  
Il est doux

Ms. Helton, Mr. Katz, Ms. Porter, Mr. Elliott

I N T E R M I S S I O N

*Olivier Messiaen*

**Quatuor Pour La Fin du Temps** (Quartet for the End of Time)

Liturgie de cristal; bien modéré, en poudroiment harmonieux  
Vocalise, pour l'ange qui annonce la fin du temps; robuste, modéré  
Abîme des oiseaux; lent, expressif et triste  
Intermède; decide, modéré, un peu vif  
Louange à l'Éternité de Jésus; infiniment lent, extatique  
Danse de la fureur, pour les sept trompettes; decide, vigoreaux,  
grantique, un peu vif  
Fouillis D'arcs-en-ciel, pour l'ange qui annonce la fin du temps;  
rêvenur, presque lent  
Louange à l'Immortalité de Jésus; extrêmement, lent et tender, extatique

Mr. Berick, Ms. Chodacki, Mr. Elliott, Mr. Harding

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41st Performance of the  
128th Annual Season

Thanks to all of the U-M School of Music Faculty Artists for their ongoing  
commitment of time and energy to this special UMS performance.

*The photographing  
or sound and video  
recording of this concert  
or possession of any  
device for such recording  
is prohibited.*

**Large print programs are available upon request.**

**Totus in corde languet, D. 136**

Franz Schubert

Born January 31, 1797 in Himmelfortgrund  
(now part of Vienna)

Died November 19, 1828 in Vienna

**Trois chants de Noël**

Frank Martin

Born September 15, 1890 in Geneva, Switzerland

Died November 21, 1974 in Naarden,  
The Netherlands

**Chansons madécasses**

Maurice Ravel

Born March 7, 1875 in Ciboure,

Basses-Pyrénées, France  
Died December 28, 1937 in Paris

**Quatuor Pour La Fin du Temps**

(Quartet for the End of Time)

Olivier Messiaen

Born December 10, 1908 in Avignon, France

Died April 27, 1992 in Paris

And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire...and he set his right foot upon the sea, and his left foot on the earth. And the angel lifted up his hand to heaven, and swore by him that liveth for ever and ever...that there should be time no longer.

—The Revelation of St. John 10:1–2, 5–6

Soon after enlisting in the French Army in 1940, Olivier Messiaen was captured and sent to Stalag 8-A, a prisoner-of-war camp in Polish Silesia. While there, he organized an ensemble from among the other prisoners: a violinist, a clarinetist (both of whom had been allowed to bring their instruments with them), and a cellist. Although

there was no piano in the camp yet, and the cello provided by the German officers was missing one string, Messiaen began to compose his apocalyptic *Quartet for the End of Time*, inspired by the 10th chapter of St. John's *Revelation*.

Messiaen's title is intentionally ambiguous: it refers to the end of "time" in musical as well as theological terms. He renounces the division of "musical time" into regular meters and equal durations, adopting instead his own rhythmic procedures (partially based on Hindu *talas*) in which irregular patterns "elongate the temporal" and strive for the Eternal. For Messiaen, the link between theology and music was sacred and irrevocable.

The *Quartet* has eight movements—a number with spiritual significance, as Messiaen explains in his preface to the score:

Seven is the perfect number, the creation of six days made holy by the divine Sabbath; the seventh in its repose prolongs itself into eternity and becomes the eighth, of unfailing light, of immutable peace.

The opening movement introduces Messiaen's fascination with bird-song, signifying Nature and Divine Love: the dawn songs of the blackbird and nightingale form the "crystal liturgy" of the movement's title. In the *Vocalise* that follows, representations of the apocalyptic angel's power frame a peaceful, reflective *recitativo*.

Of the third movement (for solo clarinet) Messiaen writes, "The abyss is Time, with its sadnesses and tediums. The birds are the opposite of Time; they are our desire for light, for stars, for rainbows, and for jubilant outpourings of song."

A short interlude leads to the expansive fifth movement for piano and cello, a melodic sermon on the eternal nature of the Word. The sixth movement, according to Messiaen, is "music of stone...as irresistible as steel, huge blocks of livid fury or ice-like frenzy." He describes the "cluster of rainbows" in the seventh movement as an ecstatic vortex, a "dizzying interpenetration of superhuman sounds and colors."

The final movement's slow ascent into the

highest registers carries a triple symbolism: the ascension of man toward of God, of the Son to the Father, and of the mortal toward paradise.

In writing the quartet, Messiaen strove to comprehend the spiritual immensity of a God-filled universe—a striving all the more poignant coming as it did from behind barbed-wire enclosures in a time of global war. On January 15, 1941, *Quartet for the End of Time* was premiered on old, broken instruments, in sub-zero temperatures, with Messiaen's 5,000 fellow prisoners at Stalag 8-A as audience. He later recalled, "Never have I been listened to with such attention and understanding."

*Program note by Luke Howard.*

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A prizewinner at the 1993 Naumburg competition, and a recipient of the 96/97 Prix Opus, **Yehonatan Berick** (*Violin*) is in high demand internationally as soloist, recitalist, chamber musician (on violin as well as on viola), and pedagogue. He has performed with the Quebec, Windsor, Jerusalem, and Haifa Symphonies; and the Israeli, Cincinnati, Montreal, and Manitoba Chamber Orchestras. He has collaborated in chamber music performances with such pianists as Stephen Prutsman and Michael Chertock, David Soyer and Michael Tree of the Guarneri Quartet, cellists Peter Wiley and Stephen Isserlis, clarinetists Wolfgang Meyer and James Campbell, flutist Julius Baker, and many other internationally renowned artists. Mr. Berick's festival credits include Marlboro, Ravinia, Seattle, Vancouver, Ottawa, and Jerusalem. Touring as a chamber musician with Musicians from Marlboro, The Lortie-Berick-Lysy Piano Trio, and the Huberman String Quartet, he has been featured in the world's most important music centers. On CD, Mr. Berick has recorded for the Centaur, Summit, Gasparo, Acoma, JMC, and Helicon labels. Previously he has held the position of Professor of Violin at McGill University, as well as Visiting Professor of Violin at the Eastman School of Music. He has been invited as teacher and Artist-in-Residence at the Bowdoin Music Festival

(Maine), Keshet Eilon Mastercourse (Israel), and at the JMC Young Players' Unit (Israel). Mr. Berick started his musical education at the age of six. He currently performs on a violin by Honore Derazy Pere from 1852 and a viola by Stanley Kiernoziak from 2003.

**Deborah Chodacki** (*Clarinet*) studied clarinet with Stanley Hasty and Robert Marcellus. She has performed in chamber music festivals, in orchestras, and as soloist with orchestras in the United States and Western Europe, including the North Carolina and Grand Rapids symphony orchestras, the Colorado Philharmonic, the American Chamber Symphony, the Traverse Symphony Orchestra, the Skaneateles and Spoleto festivals, and Monterey Summer Music. Prior to her appointment at Michigan, she taught at the Interlochen Arts Academy, and from 1979 to 1989 she was on the faculty of the East Carolina University School of Music, Theatre & Dance.

**Anthony Elliott** (*Cello*), a protégé of Janos Starker and of Frank Miller, won the Feuermann International Cello Solo Competition which was followed by a highly successful New York recital. Mr. Elliott has given masterclasses at most leading American conservatories. He is a frequent soloist with major orchestras, including those of Detroit, Minnesota, Vancouver, CBC Toronto, and the New York Philharmonic. His CD recording of Kabalevsky, Martinu, and Shostakovich sonatas received a rave review from *Strad Magazine* of London and was named a "Best Buy of 1991" by the *Houston Post*. Forthcoming releases include works by French and Russian composers. In demand as a chamber musician, Mr. Elliott has been a guest artist at the Sitka (Alaska) Summer Music Festival, the Seattle and Texas chamber music festivals, New York's Blossom Music Festival, Houston's Da Camera Series, and the Victoria International Festival. He has performed as a member of Quartet Canada and as a guest artist with the Brunswick, Lyric Art, and Concord string quartets. He devotes his summers to teaching and performing at the Aspen Music Festival and School.

**Christopher Harding** (*Piano*) was born in Munich, Germany and raised in Northern Virginia. An active and successful competitor, Professor Harding has taken 25 first prizes in national and international competitions. Among his achievements are top prizes in competitions sponsored by the American Matthey Society, the National Society of Arts and Letters, the Saint Louis Symphony, the Santa Barbara Symphony and Esperia Foundation, the Kingsville International Young Performers' Competitions, and the Grace Welsh Prize for Piano. In 1999, he was awarded the special "Mozart Prize" at the Cleveland International Piano Competition, given for the best performance of a composition by Mozart. He was a semi-finalist in the Calgary Esther Honens International Piano Competition 2000, one of 27 pianists chosen through worldwide auditions to compete. A trip to Seoul, Korea this fall (his fifth since 1999) included lecture recitals and classes at Seoul National University, Ewha Womens University, and Dong Duk University. His current recording projects include the complete solo piano works of Samuel Barber; the complete piano chamber music of Franz Xaver Mozart with Amy Porter, Aaron Berofsky, Yizhak Schotten, and Anthony Elliott; and the Brahms sonatas for piano and violin with Stephen Boe.

**Caroline Helton** (*Soprano*) joined the University of Michigan voice faculty in 2000, after having completed her doctoral work at the same institution in 1998. In December 2005, Professor Helton premièred *Three Spanish Songs* by Matthew Tommasini with the University of Michigan Symphony Band, directed by Michael Haithcock. She has recently appeared with the Michigan Chamber Players and the Brave New Works Ensemble, with whom she performed Joseph Schwantner's *Wild Angels of the Open Hills*. Over the last year Professor Helton has sung a series of recitals in Alabama, North Carolina, Virginia and Michigan. She has also had the pleasure of premièring works by Vitezslava Kaprálová (*Sbohem a sátecék, Leden*) with fellow U-M faculty Professor Timothy Cheek, André Myers (*Moon Songs*), Tom Schnauber (*Liebeslieder für Vogel*), and Gabriel

Gould (*Songs from A Child's Garden*) in Ann Arbor and South Bend, Indiana. She annually appears in concerts with the Ann Arbor Festival of Song, collaborating with pianist Kevin Bylsma, and has also performed with the Bach Dancing and Dynamite Society, founded by pianist Jeffrey Sykes and flutist Stephanie Jutt. Professor Helton has sung opera, oratorio, chamber music, and recitals in Germany and Italy as well as in the US, and has also been active as a teacher, clinician, and adjudicator since she came to Michigan from North Carolina in 1995.

**Martin Katz** (*Piano*) dubbed "dean of accompanists" by *The Los Angeles Times*, was the 1998 recipient of *Musical America's* "Accompanist of the Year" award. He regularly collaborates in recitals and on recordings with artists including Marilyn Horne, Frederica von Stade, Kiri Te Kanawa, Kathleen Battle, Cecilia Bartoli, David Daniels, and José Carreras. Highlights of Mr. Katz's more than 30 years of concertizing with the world's most celebrated vocal soloists include innumerable recitals at Carnegie Hall, appearances at the Salzburg Festival, tours in Australia and Japan, and performances at La Scala, the Paris Opera, and the Edinburgh Festival. His concerts are frequently broadcast both nationally and internationally. His work has been recorded on the RCA, CBS, Cetra, BMG, EMI, Phillips, and Decca labels. The Metropolitan, Houston, and Ottawa operas have performed his editions of Baroque and *bel canto* operas of Handel, Vivaldi, and Rossini. At the University of Michigan, in addition to instruction in ensemble for pianists, Mr. Katz coaches singers, teaches vocal repertory, and is a frequent conductor of the School's opera productions.

**Fred Ormand** (*Clarinet*) has played with the Chicago, Cleveland, and Detroit symphony orchestras and has performed as a soloist with orchestras in the United States, China, and Europe. He founded and has toured extensively with the Interlochen Arts Quintet and the Dusha Quartet. Formerly a faculty member at several leading American universities, he was visiting pro-

fessor at the Shanghai Conservatory in 1988. In 1995 he gave master classes in England, Denmark, and Sweden. Since 1988 Professor Ormand has been a member of the summer faculty at the Music Academy of the West. From 1990 to 1992, Professor Ormand served as president of the International Clarinet Association and is often invited to perform at the international conferences of this group. In recent years he has published editions of the music for winds of Amilcare Ponchielli. In 1996 he released a compact disc on Danacord Records titled *Il Convegno*, a première recording of Ponchielli's solo works for winds.

**Carmen Pelton** (*Soprano*) has appeared in a wide range of works with orchestras, opera houses, chamber music groups, Equity drama theaters and Off-Broadway productions. Conductors have included Robert Shaw, Jeffrey Tate, Donald Runnicles, Patrick Summers, Gerard Schwarz, and Nicholas McGegan with such diverse groups as the San Francisco Symphony, Atlanta Symphony, Baltimore Symphony, St. Paul Chamber Orchestra, Scottish Opera, Goodman Theater, the Smithsonian's 21st-Century Consort, the New York Festival of Song, and the Library of Congress. Recent premières include works by Mark Adamo at Carnegie Hall and Augusta Read Thomas at the Kennedy Center. Ms. Pelton's performances are on two recently released recordings: Barber's *Knoxville: Summer of 1915* with Pro Musica Orchestra and the Naxos recording of William Bolcom's *Songs of Innocence and of Experience* (winner of four Grammy Awards), as well as one of Robert Shaw's last recordings with the Atlanta Symphony: Barber, Bartók, and Vaughan-Williams, which won a Grammy for "Best Classical Album of the Year." She is also on the faculty at the Brevard Music Center in North Carolina.

**Amy Porter** (*Flute*) was recently awarded the 2006 Henry Russel Award from the University of Michigan for distinguished scholarship and conspicuous ability as a teacher. This is only the third time since 1926 that this award has been given to a U-M School of Music Professor. Recently, she served as the American jury member of the 2005 Kobe International Flute Competition in Kobe, Japan. Ms. Porter recently premièred her arrangement of *Six Songs* by Benjamin Godard, published by Little Piper, and has produced a study guide DVD for the *Karg-Elert Caprices for Solo Flute*. International prizes include: 2001 Deuxieme Prix at the Paris/Ville d'Avray International Flute Competition in France, and the Alphonse Leduc Prize for outstanding musicianship; 1993 Kobe International Flute Competition in Kobe, Japan and the Special Prize for the best performance of the commissioned work required at the competition; and First Prize at the 1990 National Flute Association Competition in the US. From 1991-99, she was Associate Principal Flute of the Atlanta Symphony. Ms. Porter has performed as principal flute with the orchestras of Atlanta, Houston, and Boston. She has been heard in recital on NPR, featured on the cover of *Flute Talk Magazine*, and highlighted on PBS's *Live From Lincoln Center*. She received her BA and MM degrees from The Juilliard School. Ms. Porter serves as a founding member and Past President of the Southeast Michigan Flute Association and is on the Board of the National Flute Association.