



Handel's *Messiah*

George Frideric Handel / *Composer*

Ann Arbor Symphony Orchestra
UMS Choral Union
Scott Hanoian / *Conductor*

Jeanine De Bique / *Soprano*
Allegra De Vita / *Mezzo-soprano*
Taylor Stayton / *Tenor*
Philippe Sly / *Bass*

Joseph Gascho / *Harpsichord*
Scott VanOrnum / *Organ*

Saturday Evening, December 7, 2019 at 8:00
Sunday Afternoon, December 8, 2019 at 2:00
Hill Auditorium
Ann Arbor

27th and 28th Performances of the 141st Annual Season

This weekend's performances are supported by the Carl and Isabelle Brauer Endowment Fund.

Media partnership provided by WRCJ 90.9 FM, Michigan Radio 91.7 FM, and Ann Arbor's 107one.

Special thanks to Scott Hanoian, Jim Lepkowski, Steven Lorenz, Scott Piper, Stephen West, the Michigan Center for Early Christian Studies, Pioneer High School, and the U-M Department of Vocal Performance for their participation in events surrounding this weekend's performances.

Ms. De Bique appears by arrangement with Sorek Artists Management.

Ms. De Vita appears by arrangement with IMG Artists.

Mr. Stayton appears by arrangement with L2 Artists.

Mr. Sly appears by arrangement with Columbia Artists.

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

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

PROGRAM

Part I

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

Isaiah 40: 3
- Mr. Stayton**
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. Stayton**
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. Sly**
. . . 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. De Vita**
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. De Vita**
Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel, "God-with-us."
- 9 Air and Chorus**
Isaiah 40: 9 **Ms. De Vita**
O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah: Behold your God!
Isaiah 60: 1 Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.
- 10 Arioso**
Isaiah 60: 2 **Mr. Sly**
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. Sly**
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. De Bique**
. . . there were . . . shepherds abiding in the field, keeping watch over their flock by night.

- | | | |
|----|--|---|
| 15 | Arioso
<i>Luke 2: 9</i> | Ms. De Bique
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
<i>Luke 2: 10</i>

<i>Luke 2: 11</i> | Ms. De Bique
And the angel said unto them, Fear not: for,
behold, I bring you good tidings of great joy,
which shall be to all people.
For unto you is born this day in the city of David
a Savior, which is Christ the Lord. |
| 17 | Arioso
<i>Luke 2: 13</i> | Ms. De Bique
And suddenly there was with the angel a
multitude of the heavenly host praising God and
saying, |
| 18 | Chorus
<i>Luke 2: 14</i> | Glory to God in the highest, and peace on earth,
good will toward men. |
| 19 | Air
<i>Zechariah 9: 9</i>

<i>Zechariah 9: 10</i> | Ms. De Bique
Rejoice greatly, O daughter of Zion; shout, O
daughter of Jerusalem: behold, thy King cometh
unto thee: he is the righteous Savior, . . .
. . . and he shall speak peace unto the heathen: . . . |
| 20 | Recitative
<i>Isaiah 35: 5</i>

<i>Isaiah 35: 6</i> | Ms. De Bique
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
<i>Isaiah 40: 11</i>

<i>Matthew 11: 28</i>

<i>Matthew 11: 29</i> | Ms. De Vita and Ms. De Bique
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 labor 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** **Ms. De Vita**
Isaiah 53: 3 He was despised and rejected of men; a man of
sorrows, and acquainted with grief: ...
Isaiah 50: 6 He gave his back to the smiters, and His cheeks
to them that plucked off the hair: He hid not His
face from shame and spitting.

25 **Chorus**
Isaiah 53: 4 Surely he hath borne our griefs, and carried our
sorrows: ...
Isaiah 53: 5 ... he was wounded for our transgressions, he
was bruised for our iniquities: the chastisement
of our peace was upon him; and with his stripes
are we healed.

26 **Chorus**
Isaiah 53: 4 All we like sheep have gone astray; we have
turned every one to his own way; and the Lord
hath laid on him the iniquity of us all.

27 **Arioso** **Mr. Stayton**
Psalms 22: 7 All they that see him laugh him to scorn: they
shoot out their lips, and shake their heads,
saying:

28 **Chorus**
Psalms 22: 8 He trusted in God that he would deliver him: let
him deliver him, if he delight in him.

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

- 37 Chorus**
Psalm 68: 11 The Lord gave the word: great was the company of the preachers.
- 38 Air**
Isaiah 52: 7 **Ms. De Bique**
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. Sly**
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. Stayton**
He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.
- 43 Air**
Psalm 2: 9 **Mr. Stayton**
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
- 44 Chorus**
Revelation 19: 6 Hallelujah: for the Lord God omnipotent reigneth.
Revelation 11: 15 . . . The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.
Revelation 19: 16 . . . King of Kings, and Lord of Lords.

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

Part III

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

52

Air

Romans 8: 31

Romans 8: 33

Romans 8: 34

Ms. De Bique

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

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

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

53

Chorus

Revelation 5: 12

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

Revelation 5: 13

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

Amen.

MESSIAH (1741)

George Frideric Handel

Born February 23, 1685 in Halle, Germany

Died April 14, 1759 in London

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

Snapshots of History...In 1741:

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

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

The text for *Messiah* was selected and compiled from the Authorized (King James) Version of the Bible by Charles Jennens, an aristocrat and musician/poet of modest talent and exceptional ego. With *Messiah*, Jennens seems to have outdone himself in compiling a libretto with profound thematic coherence and an acute sensitivity to the inherent musical structure. With the finished libretto in his possession, Handel began setting it to music on

August 22, 1741, and completed it 24 days later. He was certainly working at white-hot speed, but this didn't necessarily indicate he was in the throes of devotional fervor, as legend has often stated. Handel composed many of his works in haste, and immediately after completing *Messiah* he wrote his next oratorio, *Samson*, in a similarly brief time-span.

The swiftness with which Handel composed *Messiah* can be partially explained by the musical borrowings from his own earlier compositions. For example, the melodies used in the two choruses "And He shall purify" and "His yoke is easy" were taken from an Italian chamber duet Handel had written earlier in 1741, "*Quel fior che all' alba ride*." Another secular duet, "*Nò, di voi non vo' fidarmi*," provided material for the famous chorus "For unto us a Child is born," and the delightful "All we like sheep" borrows its wandering *melismas* from the same duet. A madrigal from 1712, "*Se tu*

non lasci amore,” was transformed into a duet-chorus pair for the end of the oratorio, “O Death, where is thy sting,” and “But thanks be to God.” In each instance, however, Handel does more than simply provide new words to old tunes. There is considerable re-composition, and any frivolity that remains from the light-hearted secular models is more than compensated for by the new material Handel masterfully worked into each chorus. Over-enthusiastic “Handelists” in the 19th century perpetuated all sorts of legends regarding the composition of *Messiah*. An often-repeated story relates how Handel’s servant found him sobbing with emotion while writing the famous “Hallelujah Chorus,” and the composer claiming, “I did think I did see all Heaven before me and the great God Himself.” Supposedly Handel often left his meals untouched during this compositional period, in an apparent display of devotional fasting and monastic self-denial. Present-day historians more familiar with Handel’s life and religious views tend to downplay these stories. It’s been suggested that if Handel did indeed have visions of Heaven while he composed *Messiah*, then it was only in the same manner in which he visualized the Roman pantheon of gods while he composed his opera *Semele*. Handel’s religious faith was sincere, but tended to be practical rather than mystical.

The tradition of performing *Messiah* at Christmas began later in the 18th century. Although the work was occasionally performed during Advent in Dublin, the oratorio was usually regarded in England as an

entertainment for the penitential season of Lent, when performances of opera were banned. *Messiah*’s extended musical focus on Christ’s redeeming sacrifice also makes it particularly suitable for Passion Week and Holy Week, the periods when it was usually performed during Handel’s lifetime. But in 1791, the Cæcilian Society of London began its annual Christmas performances, and in 1818 the Handel and Haydn Society of Boston gave the work’s first complete performance in the US on Christmas Day — establishing a tradition that continues to the present. UMS is a direct result of this tradition. In 1879, a group of local university and townspeople gathered together to study Handel’s *Messiah*; this group assumed the name “The Choral Union” and, in 1880, the members of the Choral Union established the University Musical Society.

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

the great Lutheran Passions of Schütz and Bach, but with much less direct narrative and more meditative commentary on the redemptive nature of the Messiah's earthly mission. Handel scholar Robert Myers suggested that "logically Handel's masterpiece should be called *Redemption*, for its author celebrates the *idea* of Redemption, rather than the *personality* of Christ."

For the believer and non-believer alike, Handel's *Messiah* is undoubtedly a majestic musical edifice. But while a truly popular favorite around the world, *Messiah* aspires to more than just a reputation as an enjoyable musical

event. After an early performance of the work in London, Lord Kinnoul congratulated Handel on the "noble entertainment" he had recently brought to the city. Handel is said to have replied, "My Lord, I should be sorry if I only entertained them; I wished to make them better." Certainly *Messiah* carries an ennobling message to people of all faiths and credos, proclaiming "peace on earth, and goodwill towards men" — a message that continues to be timely and universal.

Program note by Luke Howard.

UMS ARCHIVES

The **UMS Choral Union** began performing on December 16, 1879 and has presented Handel's *Messiah* in performances ever since. This weekend's performances mark the **UMS Choral Union's** 443rd and 444th appearances under UMS auspices, following its most recent UMS performance in September 2019 with the Detroit Symphony Orchestra performing the live film score to *Amadeus* in Hill Auditorium. **Scott Hanoian** makes his 13th and 14th UMS appearances this weekend, following his UMS debut in December 2015 in performances of Handel's *Messiah*. This weekend's performances mark the **Ann Arbor Symphony Orchestra's** 81st and 82nd UMS performances since its 1974 UMS debut. **Joseph Gascho** makes his ninth and 10th UMS appearances this weekend following his UMS debut in December 2015 in performances of Handel's *Messiah*. Organist **Scott VanOrnum** makes his 31st and 32nd UMS appearances this weekend following his UMS debut in March 2003 at Pease Auditorium with the UMS Choral Union under the baton of Thomas Sheets. UMS welcomes soprano **Jeanine De Bique**, mezzo-soprano **Allegra De Vita**, tenor **Taylor Stayton**, and bass-baritone **Philippe Sly** as they make their UMS debuts this weekend.

ARTISTS

Scott Hanoian (*conductor*) conducts and prepares the Grammy Award-winning UMS Choral Union in performances with the world's finest orchestras and conductors. Choruses prepared by Mr. Hanoian have sung under the batons of Leonard Slatkin, Iván Fischer, Stefan Sanderling, Peter Oundjian, Fabien Gabel, and Arie Lipsky.

Mr. Hanoian is active as an organist, accompanist, continuo artist, conductor, choral adjudicator, and guest clinician. He is the director of music and organist at Christ Church Grosse Pointe, where he directs the church's four choirs and oversees the yearly concert series. Mr. Hanoian has served on the faculty of Wayne State University and Oakland University and was the artistic director and conductor of the Oakland Choral Society from 2013–15.

As an organist and conductor, Mr. Hanoian has performed concerts throughout the US and has led choirs on trips to Great Britain, Ireland, Italy, France, and Spain. In the summer of 2017, Mr. Hanoian led the Christ Church Schola during their weeklong residency at Westminster Abbey. Before moving to Grosse Pointe, Mr. Hanoian was the assistant organist and assistant director of music at Washington National Cathedral where he played the organ for many services including the funerals for Presidents Ronald Reagan and Gerald Ford. Mr. Hanoian has recorded the complete organ works of Johannes Brahms for the JAV label.

Hailing from Trinidad and Tobago, **Jeanine De Bique** (*soprano*) has been described as “breath-taking from start to finish” (*NRC*, Netherlands) and an artist of “dramatic presence and versatility” (*Washington Post*).

Most recent engagements include

Susanna in *Le Nozze di Figaro* at San Francisco Opera, concerts with the Budapest Festival Orchestra and Iván Fischer in New York and Los Angeles, Handel's *Jephtha* at the BBC Proms, Rodelinda in *Rodelinda* at Opéra de Lille and the Théâtre des Champs-Élysées, the lead role of Aida in the world premiere of Michael Hamel's opera *Caruso a Cuba* in Amsterdam, Mahler's Symphony No. 4 with Teodor Currentzis and MusicAeterna, and Mahler's Symphony No. 8 at the Ravinia Festival with Marin Alsop.

Other engagements include Annio in *La Clemenza di Tito* at the Salzburg Festival, conducted by Teodor Currentzis, Consuelo in *I Was Looking at the Ceiling and Then I Saw the Sky* at the Teatro dell'Opera di Roma, Pearl in *Morning Star* at Cincinnati Opera, Brahms' *Ein deutsches Requiem* with the Munich Philharmonic and Lorin Maazel, and Handel's *Messiah* and Mozart's *Coronation Mass*, both with the Atlanta Symphony Orchestra.

Engagements this season include Helena in *Midsummer Night's Dream* at Deutsche Oper Berlin, Handel's *Messiah* with the Royal Liverpool Philharmonic Orchestra, Mahler's Symphony No. 2 with the Orchestre National du Toulouse, Handel's *La resurrezione* with Les Nouveaux Caractères, Cleopatra in *Giulio Cesare* at the Theater St. Gallen, and Michaëla in *Carmen* at the Gran Teatre del Liceu in Barcelona.

2015 Metropolitan Opera National Council Audition Grand Finalist **Allegra De Vita** (*mezzo-soprano*) recently finished her tenure with the Washington National Opera's Domingo-Cafritz Young Artist Program. On the concert stage, Ms. De Vita has performed Handel's *Messiah*

with the New Haven Symphony; Beethoven's Symphony No. 9 with the Naples Philharmonic and Lexington Philharmonic; Ravel's *Shéhérazade* with the Allen Philharmonic; Mozart's *Laudamus Te* and *Alleluia*, as well as Forrest's *Requiem for the Living* with the Montgomery County Choral Society; a concert of Baroque arias with the Dolce Suono Ensemble in Philadelphia; and a concert entitled *Utterly Romantic* with the Jupiter Symphony in New York.

On the competition circuit, Ms. De Vita received second prize in the 2016 Jenson Foundation competition, and fifth in the Giulio Gari Foundation competition. In 2014, Ms. De Vita won the gold medal in voice and was the grand prize-winner in the Young Texas Artists Competition, as well as first place in the Amici Vocal Competition. She also placed second in the National Opera Association's Carolyn Bailey and Dominick Argento Vocal Competition and was a winner in both the Connecticut Opera Guild Young Artists Scholarship Competition and the Young Patronesses of the Opera Vocal Competition.

In addition to her master's degree in voice from Rice University, Ms. De Vita holds a BA *magna cum laude* in biology, with a concentration in neuroscience as well as minors in both voice performance and the honors program from Sacred Heart University. She was also a resident artist for one season at the Academy of Vocal Arts, Philadelphia. Originally from Trumbull, Connecticut, Ms. De Vita studies with Dr. Stephen King.

Taylor Stayton's (*tenor*) "laser-bright timbre" and "exceptional fluidity above the staff" (*Opera News*) continue to distinguish him as one of the most sought-after tenors

in his repertoire. Mr. Stayton's current season features his return to Semperoper Dresden and Palm Beach Opera for performances in one of his signature roles as Almaviva in *Il barbiere di Siviglia*. He returns to Des Moines Metro Opera in the summer of 2020 for a new production in the title role of *Platée*. On the concert stage, Mr. Stayton debuts at the Detroit Symphony for *Carmina Burana*; the Lincoln Symphony Orchestra for Britten's *Serenade for Tenor, Horn, and Strings*; and Ann Arbor's University Musical Society for Handel's *Messiah*. Recent engagements include his debut at the Edinburgh Festival and his return to the Norwegian National Opera in Oslo singing the role of Don Ramiro in Rossini's *La Cenerentola*.

A native of Sidney, Ohio, Mr. Stayton is a 2011 graduate of the Academy of Vocal Arts as a student of the renowned voice teacher Bill Schuman. He earned his BM at Ohio State University, and is an alumnus of the Martina Arroyo Foundation's Prelude to Performance program. He has won several prestigious vocal competitions, including first prize in the Licia Albanese-Puccini Foundation International Voice Competition, first prize in the Gerda Lissner Foundation International Voice Competition, and third place in the Loren B. Zachary Voice Competition.

French-Canadian **Philippe Sly** (*bass-baritone*) is the first prize-winner of the prestigious 2012 Concours Musical International de Montréal and a grand prize-winner of the 2011 Metropolitan Opera National Council Auditions. In the current season, he will be heard in the world premiere of Stafylakis' *Into Oblivion* with the Winnipeg Symphony Orchestra; Mozart's *Requiem* with Vancouver

Symphony; Bach's *Christmas Oratorio* with Orchestre symphonique de Montréal conducted by Yannick Nézet-Séguin; Handel's *Messiah* with the University Musical Society; Bach's *Christmas Oratorio* with Gulbenkian Orchestra (Portugal); and Mozart's *Mass in c minor* with National Arts Centre (Canada) and Maison Symphonique de Montreal. He returns to the Paris Opera (Garnier) for productions of *Don Giovanni* and *Così fan tutte* as well as performances of Schubert's *Winterreise* with Le Chimera Project. Recently, he was awarded "Concert of the Year" in Romantic, Post-Romantic and Impressionist Music at the 16th annual ceremony of the Prix Opus in Québec. His solo recordings are available on Analekta Records.

Harpsichordist and conductor **Joseph Gascho** (*harpsichord*) has performed across the world, from Carnegie Hall and the Kennedy Center to Paris, Tokyo, and Taipei. Recent performing highlights include performances with the Chicago Symphony Orchestra and the Detroit Symphony Orchestra and a solo recital and master class for the Japan Harpsichord Society. His recording of harpsichord works by Dietrich Buxtehude will be released in spring 2020.

At the U-M School of Music, Theatre & Dance, he teaches harpsichord, basso continuo, chamber music, improvisation, and ornamentation, and co-directs the Baroque Chamber Orchestra with violinist Aaron Berofsky. He was recently appointed director of the Stearns Collection of Musical Instruments and has enjoyed recent collaborations with the Hatcher Graduate Library and the Biosciences Ideas Lab Project.

He has guest-conducted and performed concerti with Apollo's Fire, and served as conductor with Opera Vivente, the

Maryland Opera Studio, and the Peabody Institute. He recently conducted four all-Bach concerts for Apollo's Fire.

Mr. Gascho holds master's and doctoral degrees in harpsichord from the Peabody Conservatory and the University of Maryland, where he also studied orchestral conducting with James Ross.

Scott VanOrnum (*organ*) brings unusual depth and artistry to ensemble music-making. His recent performances as keyboardist with the U-M Chamber Choir include a concert tour of Australia and New Zealand, which culminated with an invitational appearance at the New Zealand Choral Federation's National Conference. A specialist in continuo instruments for baroque and early classical choral repertoire, Mr. VanOrnum is also keyboardist for the U-M Orpheus Singers, where he mentors graduate choral conducting students in conductor-accompanist collaboration. He is also on the artistic staff of the UMS Choral Union, for which he served as collaborative pianist for the 2014 Grammy Award-nominated Naxos recording of Darius Milhaud's *L'Orestie d'Eschyle*. Mr. VanOrnum is also associate director of music at Our Shepherd Lutheran Church in Birmingham.

Mr. VanOrnum has concertized throughout the US and abroad, including performances in Germany, Italy, France, Scotland, Australia, and New Zealand. An honors graduate of the Interlochen Arts Academy and recipient of the United States Presidential Scholars in the Arts medal, Mr. VanOrnum studied organ performance with David Craighead at the Eastman School, and with Marilyn Mason at U-M.

Celebrating its 91st season this year, the **Ann Arbor Symphony Orchestra** (A²SO) has been independently and favorably compared to musical giants such as the Leipzig Gewandhaus, the Boston Symphony, and the Detroit Symphony orchestras. All of these orchestras play regularly here, and Ann Arbor's quality-conscious audience equates the A²SO to them with their discretionary entertainment dollars.

The A²SO is a versatile orchestra, performing the gamut of musical styles: from Beethoven to Bartók, and from the revered Russian masters to new and contemporary music by Ann Arbor's own William Bolcom, Evan Chambers, Michael Daugherty, and Jessica Hunt. The A²SO is proud to feature contemporary female composers Joan Tower, Wang Jie, and Diana Syse this season, as well as a special November pre-concert talk and Commissioning Club gathering which featured Ms. Wang and NPR's Fred Child talking about creating and performing new symphonic music.

A²SO concerts frequently feature world-class guest soloists including this season's opening concert with Emanuel Ax, and last month, 2019 Tchaikovsky Gold Medal Winner Cellist Zlatomir Fung. The A²SO is most privileged to be part of a community enriched with musical talent. You can hear A²SO concerts in person and by broadcast on WKAR and WRCJ radio stations.

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

Formed in 1879 by a group of local university and townspeople who gathered together for the study of Handel's *Messiah*, the **UMS Choral Union** has performed with many of the world's distinguished orchestras and conductors in its 141-year history. First led by Professor Henry Simmons Frieze and then conducted by Professor Calvin Cady, the group has performed Handel's *Messiah* in Ann Arbor annually since its first *Messiah* performance in December 1879. Based in Ann Arbor under the aegis of UMS and led by Scott Hanoian, the 175-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. In addition to its annual performances of Handel's *Messiah*, the UMS Choral Union's 2019–20 season includes a performance of Sibelius' *Snöfrid* with the Minnesota Orchestra and Orff's *Carmina Burana* with the Detroit Symphony Orchestra.

The UMS Choral Union was a participant chorus in a rare performance and recording of William Bolcom's *Songs of Innocence and of Experience* in Hill Auditorium in April 2004 under the baton of Leonard Slatkin. The recording won four Grammy Awards in 2006, including "Best Choral Performance" and "Best Classical Album." Other highlights include a Grammy-nominated recording project with the U-M School of Music, Theatre & Dance's choral and orchestral ensembles of a performance of the rarely heard *Oresteian Trilogy* by Darius Milhaud conducted by Kenneth Kiesler. The ensemble received The American Prize in Choral Performance (community division) for its 2017 performance of Beethoven's *Missa Solemnis*.

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

ANN ARBOR SYMPHONY ORCHESTRA

Violin I

Kathryn Votapek*
Aaron Berofsky
Concertmaster Chair
Mallory Tabb
Straka-Funk Violin Chair
Honoring Kathryn Votapek
David Ormai
Ruth Merigian and Albert
A. Adams Chair
Jennifer Berg
Jennifer Berg Violin Chair
Brian Allen
Linda Etter Violin Chair
Jiayi Zheng
Froehlich Family Violin
Chair
Judy Blank
Susan Krehbiel Violin Chair
Michel Roman
Nathalie and John Dale Violin
Chair

Violin II

Barbara Sturgis-Everett*
Gates & Rudisill Endowed Principal Second
Violin Chair
Daniel Stachyra
Sarah and Jack Adelson
Violin Chair
Jenny Wan
Brian Etter and Betty
Nolting Memorial Violin
Chair
Nathaniel Cornell
Doubleday Family Violin
Chair
Katie Rowan
Emelyn Bashour
Anna Mieskowski
Joachim Stephniewski

Viola

Jacqueline Hanson*
Joachim Angster
Vincent Family Charitable Fund
Viola Chair
Stuart Carlson
Matthew Daline
Barbara Zmich-McClellan

Cello

Caroline Kim*
Sundelson Endowed
Principal Cello Chair
Benjamin Francisco
Sarah Winans Newman
Cello Chair
Andrea Yun

Bass

Gregg Emerson Powell*
Paloma and José Jalife Principal Bass Chair
Robert Rohwer
A²SO Board Emerita Chair

Oboe

Nancy Ambrose King*
Gilbert Omenn Endowed Principal Oboe Chair
Yuki Harding
Kristin Reynolds
Bill and Jan Maxbauer Oboe Chair

Bassoon

Christian Green*
E. Daniel Long Principal Bassoon Chair
Daniel Fendrick
Susan Nelson

Trumpet

Eriko Fujita*
A. Michael and Remedios Montalbo Young
Principal Trumpet Chair
Oliver Barron
Lisa Marie Tubbs Trumpet Chair

Timpani

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

* denotes principal position

Aaron Berofsky / *Artistic Advisor*
Mary Steffek Blaske / *Executive Director*
James Lancioni / *Production Manager and Librarian*
Miguel Cisneros / *Production Coordinator*

UMS CHORAL UNION

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

Soprano

Audra Anderson
 Elizabeth Baldner
 Debra Joy Brabenec **
 Ann Burke ****
 Anne Busch *
 Anne Cain-Nielsen
 Carol Callan *
 Susan F. Campbell ****
 Cheryl D. Clarkson **
 Barbara Clayton
 Corynn Coscia
 Marie Ankenbruck
 Davis **
 Carrie Deierlein *
 Madeline Dickens
 Jennifer Freese *
 Hayley E. Frey
 Christine George
 Keiko Goto **
 Kristina Hall
 Molly Hampsey
 Meredith Hanoian – **SC**
 Shelly Hawkins
 Sarah Herwick
 Adrienne Howey
 Chloe Keast
 Ellen Kettler
 Rachel Krupp
 Allison Lamanna
 Kallan Larsen
 Tamina Lock
 Margaret McKinney
 Stephanie Miller-Allen
 Armaity Minwalla
 Emily Mueller
 Katie Mysliwicz
 Rhianna Nissen
 Margaret Dearden
 Petersen **
 Sara J. Peth ****
 Julie Pierce *
 Renee Roederer
 Catherine Rogers
 Mary Schieve ***
 Stefanie Stallard
 Kelsey Stark
 Elizabeth Starr **
 Jennifer Stevenson *
 Rebecca Strauss
 Katherine Szocik
 Virginia Thorne-
 Herrmann *
 Petra Vande Zande
 Margie Warrick ****
 Maureen White-
 Goeman
 Mary Wigton – **SL** **

Alto

Carol Barnhart *
 Sandra Bosch
 Margy Boshoven *
 Lauren Boyles-Brewitt
 Lora Perry Campredon
 Jean Cares
 Cheong-Hee Chang
 Kendall Clites
 Kathleen E. Daly
 Melissa Doyle *
 Jessica Dudek
 Summer Edwards
 Christine El-Hage
 Jane Forman
 Judi Lempert Green
 Johanna Grum *
 Kat Hagedorn *
 Sook Han *
 Amy Hendricksma
 Carol Kraemer
 Hohnke ***
 Kate Hughey
 Caitlin Hult
 Melissa Evans Itsell
 Katherine Klykylo ***
 Jean Leverich **
 Cynthia Lunan **
 Milisa Manojlovich
 Beth McNally – **SC** **
 Ann McReynolds
 Marilyn
 Meeker – **SL** ****
 Carol Milstein **
 Kathryn Murphy
 Kathleen Operhall **
 Judith Pennywell
 Alexa Piotrowski
 Rachel Piper
 Hanna M. Reincke
 Ruth Senter
 Meghana Shankar
 Cindy Shindedecker **
 Susan Sinta *
 Hanna Song *
 Katherine Spindler *
 Gayle Beck Stevens **
 Paula Strenski
 Ruth A. Theobald **
 Cheryl Utiger **
 Alice VanWambeke *
 Mary Beth Westin *
 Karen Woollams **
Tenor
 Michael Ansara Jr.
 Gary Banks – **SC** *
 Adam Bednarek
 Parinya
 Chucherdwatanasak
 John R. Diehl

Steven Fudge – **SL** **
 Richard S. Gibson
 Carl Gies *
 Arthur Gulick ***
 Peter C. Henninger-
 Osgood
 Benjamin Johnson
 Marius Jooste *
 Corwin Kerr
 Bob Klaffke **
 Don Kline
 Shohei Kobayashi
 Andrew S. Kohler
 Rich Marsh *
 Michael McCarren
 Kevin Morgan
 John Meluso
 Ben Rorem
 Thomas Shaw
 Ray Shuster *
 Asa Smith
 Carl Smith ***
 Robert J. Stevenson *
 Trevor Young

Bass

Sam Baetzel – **SL** *
 William H. Baxter **
 Joel Beam
 Andrew Berryhill
 William Boggs – **SC**
 Charles A. Burch
 Kyle Cozad
 Sean Deay
 John Dryden ***
 Robert Edgar
 Jeffrey Ellison
 Daniel Enos
 Allen Finkel
 Greg Fleming *
 Robert R. Florka
 Christopher Friese
 Philip Gorman **
 Ryan Hayes
 Jorge Iñiguez-Lluhi
 Michael S. Khoury
 Klaus Kirsten
 Joseph S. Kosh
 Ted Kuligowski
 Rick J. Litow
 Tom Litow
 Roderick L. Little **
 Ronnie K. Maynor
 James B. McCarthy *
 Tony Pak
 Ian Roederer
 Matthew Rouhana
 Justin Schell
 David Sibbold
 Thomas Sommerfeld
 Jeff Spindler **

William Stevenson *
 David Townsend
 Scott Venman
 James Watz

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

SL – Section Leader
SC – Section Coach

**THANK YOU TO SUPPORTERS OF THIS
WEEKEND'S PERFORMANCES**



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Carl and Isabelle Brauer Endowment Fund

MAY WE ALSO RECOMMEND...

- | | |
|------|--|
| 1/25 | Minnesota Orchestra |
| 2/20 | Budapest Festival Orchestra |
| 4/5 | Apollo's Fire and Chorus: J.S. Bach's <i>St. Matthew Passion</i> |

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

- | | |
|------|--|
| 1/16 | No Safety Net Keynote: In Conversation with Oskar Eustis
(Michigan Theater, 603 E. Liberty Street, 5:10 pm) |
|------|--|

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