



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Kiri Te Kanawa

Soprano

MARTIN KATZ, *Pianist*

TUESDAY EVENING, FEBRUARY 10, 1987, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Arias from *Giulio Cesare* HANDEL

V'adoro pupille
Non disperar
Piangerò, la sorte mia

Exsultate, jubilate, K. 165 MOZART

Five Songs STRAUSS

Allerseelen
Muttertändelei
Die Nacht
Hat gesagt — bleibt's nicht dabei
Zueignung

INTERMISSION

Five Songs of the Auvergne *arr.* JOSEPH CANTELOUBE

Quand z'eyro petitoune
La Delaïssado
Trois Bourrées:
L'Aïo dè Rotso
Ound' onorèn Gorda?
Obal dins lou Limouzi

Folksongs *arr.* DOUGLAS GAMLEY

The Last Rose of Summer
Greensleeves
Early One Morning
The Gentle Maiden
Annie Laurie

Angel, CBS Masterworks, Deutsche Grammophon, London, and Philips Records.

TRANSLATIONS

Three arias from *Giulio Cesare* GEORGE FREDERICK HANDEL
(b. Feb. 23, 1685; d. Apr. 14, 1759)

V'adoro pupille

I adore you, darts of love, whose every spark warms my heart. Pitifully oppressed, my heart longs, as the lover has always yearned for the beloved.

Non disperar

Do not despair. Who knows? Though you shall not have the kingdom, you shall have good fortune in love. Looking upon your beauty, there you shall find a heart to comfort.

Piangerò, la sorte mia

I shall ever bemoan my fate, cruel and unjust, as long as life shall last. And after death, night and day my ghost shall pursue the tyrant, Ptolemy.

Exsultate, jubilate, K. 165 WOLFGANG AMADEUS MOZART
(b. Jan. 27, 1756, d. Dec. 5, 1791)

Rejoice and praise the Lord for your salvation. Let us sing together His praises. I will sing to you and you shall respond. Let us fill the air with our joy!

Shine forth, oh light from heaven! Let night and shadows flee. Arise in joy, you who were afraid, and see around you the signs of God's care and love! Oh, most holy of Virgins, you alone bring the lasting peace to us. From you only do we receive consolation.

Alleluia.

Five Songs RICHARD STRAUSS
(b. June 11, 1864; d. Sept. 8, 1949)

Allerseelen (Hermann von Gilm)

Place on the table the fragrant mignonettes, bring here the last red asters. And let us speak again of love, as once in May.

Give me your hand, that I may secretly press it; should others see, I care not what they say. Give me but one of your sweet glances, as once in May.

Today each grave is flowering and fragrant, once a year is All Souls' Day. Come to my heart that I may have you now again, as once in May.

Muttertändelei (Gottfried August Bürger)

Just look at my lovely child with her long golden curls, her blue eyes and little red cheeks! Have you good people got one like this? No, you haven't, good people!

Just look at my sweet child, plumper than a plump little snail, sweeter than a sugar bun! Have you good people got one like this? No, you haven't, good people!

Just look at my lovely child, never sulky, never hard to please; always so sweet and merry. Have you good people got one like this? No, you haven't, good people!

Just look at my innocent child! No wicked little vixen could love her mother as much. Would you, good people, like one like this? Oh, you certainly won't get mine!

If a buyer came here with a hundred thousand shining shillings, or all the gold in the world! Oh, he certainly wouldn't get mine — he'd have to buy elsewhere!

Die Nacht (von Gilm)

Out of the forest enters the night, out of the trees it creeps softly, looks all around — now take care! All the lights, all flowers, all colors of this world it extinguishes and steals the sheaves from the fields. It takes all that flows — the silver from the rivers, the gold from the roof of the cathedral. Plundered bare stand the shrubs; drawn near, soul to soul! Oh the night, I am so afraid it will steal you from me too!

Hat gesagt — bleibt's nicht dabei (from *Des Knaben Wunderhorn*)

If I rock the baby, my father said he would boil me three eggs; but he will eat two, so why should I rock the baby for just one egg?

If I tell on the girls, my mother said she would roast me three fowls; but she will eat two, and I won't be a traitor for one fowl.

My sweetheart said he would give me three kisses this evening. If he gives me three, he will want more. What do I care about a fowl? What do I care about an egg?

Zueignung (von Gilm)

Ah, you know it, dear soul, that, far from you, I languish; love causes the hearts to ache — to you my thanks!

Once, drinking to freedom, I raised the amethyst cup, and you blessed the drink — to you my thanks!

You exorcised the evil spirits in it, so that I, as never before, cleansed and freed, sank upon your breast — to you my thanks!

Five Songs of the Auvergne arr. JOSEPH CANTELOUBE
(b. Oct. 21, 1879; d. Nov. 4, 1957)

Quand z'eyro petitoune

When I was little, sweetheart fringed with violets; when I was little, they called me Nanon!
And I watched over the herds, sweetheart fringed with violets; and I watched over the herds in the shade of a bush.

The bush had tiny flowers, sweetheart fringed with violets; the bush had tiny flowers, and under it I fell asleep.

Three horsemen passed by, sweetheart fringed with violets; three horsemen passed by, saying: "Pretty girl, good day!"

"Go, go on your way! Sweetheart fringed with violets; go, go on your way! My love is not for you!"

La Delaïssado

A shepherdess waits, over at the top of the woods, for her loved one, but he doesn't come. "Ay! He has forsaken me!" I look for him vainly; I thought he loved me, for I love him!"

When the evening star appears, marking the night, the poor shepherdess is alone and weeps . . .

L'Aïo dè Rotso

The spring water will be your death, little one. Don't drink spring water, little one. Take a glass of wine. It will do you good!

When a girl gets married, little one, she should not be given water; give her, instead, a good glass of wine!

Ound' onorèn Gorda?

Where shall we go, my pretty, to tend our flocks in the morning? Down by the banks of the river, where the meadow is green; our ewes will graze in the flowering field, and we shall make love all day.

Look at the sheep, my pretty, the sheep, the bees and us! The sheep live on the grass, the bees live on the flowers, but we live on the delights of love!

Obal dins lou Limouzi

Over there in Limousin the girls are very pretty! But here there are also pretty girls!

Sir, the girls may be pretty in your place, but here in Limousin our men are ardent lovers! In Limousin the men may be more ardent, but here in Auvergne, where I am from, they are faithful.

About the Artists

Dame Kiri Te Kanawa is universally recognized as one of the great singers of our time. A leading star in the opera houses of London, New York, Paris, Chicago, and San Francisco, she has also appeared at La Scala, the Vienna Staatsoper, the Salzburg Festival, and at the Munich Opera. She is equally renowned as a recitalist, as soloist with orchestra, and on recordings, film, and television.

Kiri Te Kanawa was born in Gisborne, New Zealand, the child of an Irish mother and Maori father. As a teenager she began winning competitions and singing on New Zealand television and in Australia. She won a four-year scholarship from the New Zealand Arts Council to study at the London Opera Center and appeared in many productions there and throughout Great Britain. She made her debut at Covent Garden in the 1970-71 season as Xenia in *Boris Godunov*, and then appeared as the First Flower Maiden in *Parsifal* before stunning the opera world in 1971 as Countess Almaviva in *Le Nozze di Figaro*. She has subsequently performed regularly at Covent Garden in nearly every role of her repertoire. Her most recent appearances in London were in *Simon Boccanegra*.

Dame Kiri made a sensational debut with the Metropolitan Opera in 1974 when, on a few hours' notice, she substituted as Desdemona in a performance of *Otello*. She opened the Metropolitan's 1982-83 season as the Marschallin in *Der Rosenkavalier*, which was broadcast on

"Live from the Met." In the fall of 1983 she sang *Arabella* in a new production mounted for her by the Metropolitan Opera, and sang another new production of *Arabella* with the Lyric Opera of Chicago in the fall of 1984.

A recitalist of incomparable artistry, Dame Kiri's 1984-85 North American recital tour included performances in New York, Washington, D.C., and in summer festivals at Ravinia, Tanglewood, and the Hollywood Bowl. In 1986 she gave a recital at the San Francisco Opera House and a concert at the Metropolitan Opera, as well as performances in other major cities. She appears as soloist with the leading orchestras and conductors of the world, and has made a tour of the major European festivals with the Vienna Philharmonic under Claudio Abbado.

On film, she has appeared as Donna Elvira in *Don Giovanni* and as Countess Almaviva in two films of *Le Nozze di Figaro*. Her numerous televised performances include the 1977 New Year's Eve Covent Garden production of *Die Fledermaus* and Metropolitan Opera performances of *Le Nozze di Figaro* and *Der Rosenkavalier*. In addition to hosting two of her own television shows on the BBC, she has been the subject of a BBC profile, and a film has been made of her life. In December 1985, BBC Television transmitted her concert of Christmas music from the Barbican Hall in London.

Kiri Te Kanawa's versatility as an artist is evident in her many recordings of operas and as soloist with such orchestras as the London Philharmonic, London Symphony, Orchestre de Paris, New Philharmonia, and Chicago Symphony. Her release *Songs of the Auvergne* hit the best-seller charts in England, and her recent recordings include the crossover albums *West Side Story* and *Blue Skies*.

Dame Kiri's plans for calendar year 1987 include a new production of *Die Fledermaus* and a major revival of *Otello* at the Metropolitan Opera, the Marschallin in *Der Rosenkavalier* in Vienna, and a new production of *Die Fledermaus* for the Chicago Lyric Opera at Christmas 1987. New recordings include *Tosca*, *Faust*, and *South Pacific*, and an album of Christmas songs.

Kiri Te Kanawa was made a Dame Commander of the British Empire in 1982, and later that year her biography by David Fingleton was published. In 1981 she sang at the wedding of Prince Charles and Lady Diana, and she gave a special recital for the Queen Mother's 80th birthday celebration. She has recently given several fundraising concerts to benefit the building of an opera house and concert facility in Auckland, New Zealand.

Dame Kiri's recital this evening marks her second Ann Arbor appearance; she first appeared in the concluding concert of the 1985 May Festival.

Martin Katz is a native of Los Angeles, where he attended the University of Southern California and studied the specialized field of accompanying with its pioneer teacher Gwendolyn Koldofsky. While yet a student, Mr. Katz was accompanying the master classes of such luminaries as Lotte Lehmann, Jascha Heifetz, Pierre Bernac, and Gregor Piatigorsky. Today he is in constant demand as partner for some of the world's most celebrated soloists in recitals which have taken him to five continents. He performs regularly with such artists as Marilyn Horne, Kiri Te Kanawa, Frederica von Stade, Teresa Berganza, Judith Blegen, Tatiana Troyanos, Evelyn Lear, Thomas Stewart, Håkan Hagegård, Katia Ricciarelli, and José Carreras, and his work is heard on Decca, Philips, CBS, RCA, Fonit Cetra, and Desto records.

Due in large part to his association with Miss Horne, Mr. Katz has developed an expertise in music of the baroque and *bel canto* periods. His editions of Rossini *opere serie* have been used by the Houston Grand Opera and by Carnegie Hall, and his version of Handel's *Rinaldo* has been performed at the Ottawa Festival and at the Metropolitan Opera in 1984. In recent years he has been invited to conduct orchestral evenings, and he has partnered several of his soloists on the podium with the orchestras of the BBC, Houston Grand Opera, Washington, D.C., Tokyo, and Miami.

Teaching has always been prominent in Mr. Katz's schedule. He is currently a professor at The University of Michigan as chairman of the accompanying program, and he continues to be a frequent guest for master classes at music schools and summer festivals.

In Ann Arbor, under Musical Society auspices, he has partnered Justino Diaz (1976), Judith Blegen (1979 and 1982), and Miss Blegen and Håkan Hagegård (1984), as well as participating in the 1984 Faculty Artists Concert.

University of Michigan No-Smoking Policy

In accordance with new regulations effective January 1, 1987, concerning smoking in the work place and public areas, *smoking is prohibited in Hill Auditorium*. This includes all lobbies, corridors, stairways, restrooms, backstage areas and, of course, the auditorium itself. Your cooperation in implementing this new policy is requested.

UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109-1270

Telephone: (313) 764-2538