



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

FACULTY ARTISTS CONCERT

Sunday Afternoon, March 20, 1988, at 3:00
Rackham Auditorium, Ann Arbor, Michigan

Three Romances, Op. 94 (1849) Robert Schumann
(1810-1856)

Nicht schnell; Einfach, innig; Nicht schnell

Harry Sargous, *oboist*; Martin Katz, *pianist*

Andante and Variations in B-flat, Op. 46 (1843) Schumann

Katherine Collier and Louis Nagel, *duo-pianists*

Intermission

Dichterliebe (A Poet's Love), Op. 48 (1840) Schumann

Im wunderschönen Monat Mai (A May Song)

Aus meinen Tränen spriessen (Love's Tears)

Die Rose, die Lilie, die Taube, die Sonne (The Rose, The Lily,
The Dove, and The Sun)

Wenn ich in deine Augen seh' (When I Look Into Your Eyes)

Ich will meine Seele tauchen (Love's Whisper)

Im Rhein, im heiligen Strome (The Noble Rhine)

Ich grolle nicht (I Will Not Grieve)

Und wüssten's die Blumen, die kleinen (Grief)

Das ist ein Flöten und Geigen (Lost Love)

Hör' ich das Liedchen klingen (Do I Hear the Little Song?)

Ein Jüngling liebt ein Mädchen (A Youth Loves a Maiden)

Am leuchtenden Sommermorgen (On a Brilliant Summer Morning)

Ich hab' im Traum geweinet (Dreaming)

Allnächtlich im Traume (A Vision)

Aus alten Märgen (Old Stories)

Die alten bösen Lieder (The Buried Past)

Leslie Guinn, *baritone*; Martin Katz, *pianist*

SCHUMANN'S DICHTERLIEBE, OP. 48 (HEINRICH HEINE)

Im wunderschönen Monat Mai (A May Song) — In the wondrous month of May, when buds were bursting open, then it was that my heart filled with love. In the wondrous month of May, when the birds were singing, then it was I confessed to her my longing and desire.

Aus meinen Tränen sprüessen (Love's Tears) — From my tears burst many full-blown flowers, and my sighs become a nightingale chorus. And if you love me, child, I'll give you all the flowers, and at your window shall sound the song of the nightingale.

Die Rose, die Lilie, die Taube, die Sonne (The Rose, The Lily, The Dove, and The Sun) — Rose, lily, dove, sun — all once I blissfully loved. I love them no more, alone I love one who is small, fine, pure, rare; she, most blissful of all loves, is rose and lily and dove and sun. Alone I love one who is small, fine, pure, rare.

Wenn ich in deine Augen seh' (When I Look Into Your Eyes) — When into your eyes I look, all my sorrow flies; but when I kiss your lips, then I am wholly healed. When I recline upon your breast, over me steals heavenly bliss; but when you say: it's you I love! Then bitter tears must I shed.

Ich will meine Seele tauchen (Love's Whisper) — My soul will I bathe in the lily's chalice; the lily shall breathe a song of my beloved. The song shall tremble and quiver like the kiss her lips bestowed on me once, in a sweet and lovely hour.

Im Rhein, im heiligen Strome (The Noble Rhine) — In the Rhine, the holy river, mirrored in the waves, with its great cathedral is great and holy Cologne. The cathedral has a picture, painted on gilded leather; into my life's wilderness friendly rays it has cast. Flowers and angels float about Our Lady dear; eyes, lips, cheeks are the image of my love's.

Ich grolle nicht (I Will Not Grieve) — I bear no grudge, though my heart breaks, loved one forever lost! I bear no grudge. However you may gleam in diamond splendour, no ray falls into the night of your heart. I've known that long. I bear no grudge, though my heart breaks. For I saw you in my dream, saw the night within your heart, and saw the serpent gnawing at your heart, saw, my love, how pitiful you are. I bear no grudge.

Und wüsstest's die Blumen, die kleinen (Grief) — If the little flowers knew how deep my heart is hurt, with me they would weep to heal my pain. If the nightingales knew how sad I am and sick, joyously they'd let sound refreshing song. And if *they* knew my grief, the little golden stars, from the sky they'd come and console me. But none of them can know, one only knows my pain; for she it was who broke my heart, broke my heart in two.

Das ist ein Flöten und Geigen (Lost Love) — What a fluting and fiddling and a blaring of trumpets! There, dancing her wedding dance will be my dearest love. What a clashing and clanging, drumming and piping; and sobbing and groaning of delightful angels.

Hör' ich das Liedchen klingen (Do I Hear the Little Song?) — When I hear the song my love once sang, my heart almost breaks from the wild rush of pain. Vague longing drives me up to the high forest, where my immense grief dissolves in tears.

Ein Jüngling liebt ein Mädchen (A Youth Loves a Maiden) — A boy loves a girl, she chooses another; the other loves another and her he weds. The girl, out of spite, takes the first man to come her way; the boy's badly hurt. It is an old, old story, remains though ever new, and he to whom it's happened, his heart is broken in half.

Am leuchtenden Sommermorgen (On a Brilliant Summer Morning) — One bright summer morning I walk in the garden. Flowers whisper and speak, and gaze at me in pity: "be not angry with our sister, sad, pale man!"

Ich hab' im Traum geweinet (Dreaming) — I wept in my dream, I dreamt you lay in your grave. I woke, and tears still flowed upon my cheek. I wept in my dream, I dreamt you were leaving me. I woke, and wept on long and bitterly. I wept in my dream, I dreamt you loved me still. I woke, and still my tears stream.

Allnächtlich im Traume (A Vision) — Nightly in my dreams I see you, see your friendly greeting, and weeping loudly, hurl myself at your sweet feet. You look at me wistfully, shaking your little fair head; from your eyes steal tear-drops of pearl. A soft word you whisper me, and give me a bouquet of cypress. I wake, the cypress is gone, and the word forgotten.

Aus alten Märcen (Old Stories) — A white hand beckons from fairy tales of old, song there is, and sounds of a magic land, where gay flowers bloom in golden evening light, and, sweet scented, glow with bride-like faces.

(And green trees sing old, old melodies, stealthy breezes murmur, and birds warble; and misty shapes rear from the earth, and dance airy dances in strange throng; and blue sparks blaze on every leaf and twig, and red fires race in mad wild circles; and loud springs burst from living marble, and strange in the brooks the reflection shines.)

Oh, could I but go there, there gladden my heart, from all pain removed, blissful and free. Oh, that land of joy, in dreams I see it often, but, come morning sun, it's gone like foam.

Die alten bösen Lieder (The Buried Past) — The bad old songs, the dreams wicked and bad, let us now bury them — fetch a big coffin. Much will I lay in it, though what, I won't yet say; a bigger coffin must it be than the Vat of Heidelberg. And fetch a bier and planks firm and thick; be even stronger than St. Christopher the Strong in Cologne Cathedral on the Rhine. They shall bear off the coffin, and sink it in the sea; for such a big coffin belongs in a big grave. Do you know why the coffin should be so heavy and big? I would put my love in and my sorrow too.

English translations by George Bird and Richard Stokes
From The Fischer-Dieskau Book of Lieder

THE FACULTY ARTISTS

Since 1981, the University Musical Society has presented an annual Faculty Artists Concert, designed to showcase the extraordinary talents of School of Music faculty members. Their academic and pedagogic achievements are clearly evident in the school's nationwide stature, ranking among the top ten music schools in the country. We are pleased to give our concertgoers the opportunity to recognize and experience the performing gifts of these faculty members, many of whom combine their university responsibilities with professional performing engagements, nationally and internationally. All five artists in this afternoon's concert are appearing in return engagements for the Musical Society.

KATHERINE COLLIER, visiting lecturer in piano, has a distinguished career as soloist, chamber music artist, and accompanist. After her early training in Texas, she received degrees from the Eastman School of Music and then completed postgraduate work at the Royal College of Music in London. Collier has been soloist with many orchestras, including the Dallas, Cincinnati, Houston, and Eastman-Rochester Symphonies. As an accompanist, she has worked with Nathan Milstein and Dorothy DeLay and in the studios of the BBC. She tours extensively with her husband, violist Yizhak Schotten, and their duo-recording on CRI Records was chosen as "Critic's Choice" by *High Fidelity Magazine*. Collier has served on the faculties of the Interlochen Arts Academy and National Music Camp, Houston Baptist University, and the Universities of Wyoming, Northern Kentucky, and Washington.

LESLIE GUINN, Professor of Voice and Director of the Division of Vocal Arts, has performed with major symphonies and at festivals throughout the United States. He has sung six seasons with both the Chicago and Detroit Symphonies (three successive seasons of "Messiah" with Detroit) and has appeared with The Philadelphia Orchestra, Los Angeles Philharmonic, and the symphonies of Boston and Baltimore, among others. He made his European debut in 1983 singing the title role in a new production of Alban Berg's *Wozzeck* with the Stuttgart Opera under the direction of Dennis Russell Davies. Guinn is well-known for his premières of contemporary music, and his recording of George Rochberg's "Quartet No. 7 with Voice" won a Grammy nomination in 1983. He has recorded on the Nonesuch label and for the Smithsonian Institution and has been an artist-faculty member at the Aspen Music Festival for many years.

MARTIN KATZ, Professor of Accompanying and Chamber Music, is one of today's eminent collaborative artists. His fifteen years of concertizing with vocal artists have taken him to five continents, and under Musical Society auspices in Ann Arbor he has partnered Justino Diaz, Judith Blegen, Hakan Hagegard, and Kiri Te Kanawa. He has collaborated with numerous artists in Carnegie Hall recitals, appearances at the Salzburg Festival, two Australian tours, concerts at La Scala, the Paris Opera, and several nationwide broadcasts in the United States and Canada. His editions and ornamentations of baroque and *bel canto* vocal music include editions of Handel's *Rinaldo*, Vivaldi's *Orlando Furioso*, and Rossini's *Tancredi* and *La Donna del Lago*. As a recording artist, Katz may be heard on the Decca, Philips, Desto, Bon Giovanni, RCA, and CBS labels.

LOUIS NAGEL, Associate Professor of Piano, is a noted scholar, educator, performer, and adjudicator of many important competitions. He has appeared in six New York recitals, the National Gallery in Washington, D.C., in radio and television broadcasts, and on numerous college campuses for lectures and recitals. He has performed in Canada, Europe, and Australia and, in 1984, was invited to Sydney's Conservatorium of Music where he was artist-in-residence for six weeks. Nagel has recorded the Bach Partitas for Educo Records, and his articles appear in the Journal of the American Liszt Society and Clavier Magazine. On the U-M piano faculty since 1969, Nagel sees many of his former students as performers, conductors, and teachers in the United States and abroad.

HARRY SARGOUS, Associate Professor of Oboe, has received acclaim as both soloist and orchestral musician. He has served as principal oboist of the Toronto Chamber Winds, the Kansas City Symphony, the Toledo Symphony, and the Toronto Symphony, where he performed frequently as a soloist. He has shared the stage with such distinguished artists as David Oistrakh and Ruggiero Ricci and has appeared as soloist with many orchestras in North America. A recitalist as well, Sargous has performed in New York's Carnegie Hall and Alice Tully Hall and is frequently in demand as a chamber musician, highlighted by several summers at the Marlboro Music Festival. He is also well-known as a chamber music coach and for his oboe master classes. He has taught and performed at summer festivals in Sarasota, Banff, the Music Academy of the West in Santa Barbara, and at the National Music Camp at Interlochen.

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