



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Kathleen Battle

*Soprano*

MARTIN KATZ, *Pianist*

MONDAY EVENING, JANUARY 9, 1989, AT 8:00  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

Oh, had I Jubal's Lyre, from *Joshua* ..... HANDEL

V'adoro, pupille, from *Julius Caesar* ..... HANDEL

Alinde  
Ständchen  
Nacht und Träume  
Die Männer sind méchant } ..... SCHUBERT

Ich wollt' ein Sträusslein binden  
Wiegenlied  
Säusle, liebe Myrte } ..... STRAUSS

INTERMISSION

Je suis Titania, from *Mignon* ..... THOMAS

Le secret  
Mandoline  
En prière  
Notre amour } ..... FAURÉ

La mi sola, Laureola  
Al amor  
Del Cabello más sutil  
Chiquitita la novia } ..... OBRADORS

This concert marks the beginning of a series of annual events at The University of Michigan, commemorating the life achievements and goals of Martin Luther King, Jr.

*Kathleen Battle is represented by Columbia Artists Management, Inc.*

*Martin Katz plays the Steinway piano available through Hammell Music, Inc.*

*The University Musical Society expresses thanks to Ford Motor Company Fund  
for underwriting the printing costs of this program.*

Halls Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.



George Frideric Handel — 1685-1759

*Oh, had I Jubal's Lyre*, from *Joshua* — O had I Jubal's lyre, or Miriam's tuneful voice! To sounds like his I would aspire, in songs like hers rejoice. My humble strains but faintly show how much to Heaven and Thee I owe.

*V'adoro, pupille*, from *Julius Caesar* — I adore you, darts of love, whose spark warms my heart. Pitifully oppressed, my heart longs, as the lover has always yearned for the beloved.

Franz Schubert — 1797-1828

*Alinde* (Rochlitz) — The sun sinks into the deep sea; she should come now. Tranquilly treks on the reaper; I grow anxious. Say, reaper, have you not seen my sweetheart? Alinde, Alinde! "I must to my wife and children go; I cannot search for other lasses; they wait for me under the linden tree."

The moon treads her celestial orb; still she does not come. Over there the fisherman moors his boat; I grow anxious. Say, fisherman, have you not seen my sweetheart? Alinde, Alinde! "I must look after my eel-pots; I have no time to go after maidens; look what catch I have!"

The bright stars rise; still she does not come. There hurries the hunter in a brisk run; I grow anxious. Say, hunter, have you not seen my sweetheart? Alinde, Alinde! "I must chase the tawny roebuck; I never care to look for girls; there he steals away in the evening breeze!"

In dark night lies the glade; still she does not come. Away from all living things I stray alone, alarmed and anxious. To you, Echo, might I admit my grief: Alinde, Alinde! "Alinde," breathed the Echo gently back; then I saw her standing there by my side: "You sought me so truly, now I am here!"

*Ständchen* (Shakespeare, trans. von Schlegel) — Hark, hark, the lark in heaven's blue! And Phoebus, new-awakened, waters his steeds with the dew that lies on chalice flowers. The marigold bud opens its tiny golden eye; with every pretty thing, sweet maid, arise, for you are so pretty. Sweet maid, arise!

And though all sweet night long the bright host of stars in turn keep watch high over you, they hope for even more — to be greeted by your starry eyes. Awake! They're waiting, for you are so pretty. Sweet maid, arise!

And if all this fails to rouse you, then let the sound of love tenderly tease you awake! Oh, then you'll be roused! How often to the window Love has urged you, Love knows, so arise, and love your minstrel. Sweet maid, arise!

*Nacht und Träume* (Collin) — Hallowed night, you are descending; dreams, too, come drifting down, like your light through these trees — delightfully through the hearts of men.

They listen furtively with joy; they call out when the day breaks: Come back, hallowed night! Gracious dreams, come back again!

*Die Männer sind méchant* (Seidl) — You told me so, Mother, that he was a fly-by-night! I didn't want to believe you, till I was sick with worry. Yes, it's true; I had misjudged him! You told me, Mother, that men are naughty!

Beyond, in the village, in the bushes, as yesterday the silent twilight fell, I heard a murmured "Good night!" Then, "Thank you!" I stood stock-still, I listened. He was with another. Men are naughty!

Oh, Mother, what torment! I must tell all! It didn't end with a rustling, it didn't end just with a greeting! From a greeting it went to a kiss, from a kiss to pressing of hand, from pressing . . . oh, Mother . . . Men are naughty!

Richard Strauss — 1864-1949

*Ich wollt' ein Sträusslein binden* (Brentano) — I wanted to bind you a wreath, but in the dark no flower was to be found. I wept and then I saw a flower budding in the garden. It said, "Ah, do not hurt me!" So now it may not be. My love has gone away and I am so alone. Sorrow lives with love and it cannot be otherwise.

*Wiegenlied* (Dehmel) — Dream, dream, my sweet life, of heaven, which brings the flowers; blossoms glisten there; they quiver to the song your mother sings.

Dream, dream, bud of my care, of the day when the flower sprouted, of the bright blossoming morning when your little soul came into the world.

Dream, dream, bloom of my love, of the silent holy night when the flowering of his love made this world a heaven for me.

*Säusle, liebe Myrte* (Brentano) — Rustle, dear myrtle! How still it is in the world; the moon, the stars' shepherd, in heaven's clear field guides the cloud-lambs to the fount of light. Sleep, my friend, oh sleep, till I'm with you again.



Rustle, dear myrtle! And dream in starlight; the turtledove cooed her brood to sleep. Quietly the cloud-lambs are drawn to the fount of light. Sleep, my friend, oh sleep, till I'm with you again.

Do you hear how the fountains rush? Hear how the crickets chirp? Hush, hush, let us listen; happy, he who dies dreaming, happy, whom the clouds cradle when the moon a lullaby sings. Oh, how happily can he fly, he whose wing is driven by dreams, so that on heaven's blue canopy he may pluck the stars like flowers. Sleep, dream, fly, I'll awake you soon and be made happy.

*Ambroise Thomas — 1811-1896*

*Je suis, Titania*, from *Mignon* — This aria occurs in the second act of *Mignon*, which is based on Goethe's "Wilhelm Meister." Philene, an actress of designing temperament and still clad in her costume of the Fairy Queen in "A Midsummer Night's Dream," joins the other players and guests in the garden. Flushed with the brilliance of her success, she sings: "I am Titania. Yes, for tonight I shall reign queen of the fairies. I'm fair Titania with crown and sceptre; elfin sprites dance around me."

*Gabriel Fauré — 1845-1924*

*Le secret* (Silvestre) — I want the morning not to know the name I have spoken to the night, and that in the breeze of the dawn, silently, like a tear, it shall evaporate. I want the day to proclaim it, the love I hid in the morning, and leaning upon my open heart ignite it like a grain of incense. I want the sunset to forget the secret I have spoken to the day, and to carry it with my love in the folds of her pale robe!

*Mandoline* (Verlaine) — The men serenading and the lovely ladies listening exchange affected pleasantries under the singing branches. Tircis is there and Aminte, and the inevitable Clitandre, and there is Damis, who for many a cruel maid makes many tender verses. Their short silk jackets, their long gowns with trains, their elegance, their joy, and their soft blue shadows whirl in the ecstasy of a rose and gray moon, and the mandolin babbles on in the quiverings of the breeze.

*En prière* (Bordèse) — If the voice of a kneeling child can ascend to Thee, O Father, listen to my prayer. Teach us Thy law, may my lips speak the truth, love him who doubts with humility, give me peace and lighten the pain of those in misery. Reveal Thyself to me, for I believe and hope. For Thee I want to suffer and be crucified on the cross of Calvary.

*Notre amour* (Silvestre) — Our love is a light thing, like the perfumes that the wind gathers from the tops of ferns, that one can breathe them in dreams. Our love is a charming thing, like the song of the morning where no regret is lamented, where trembles a vague hope. Our love is a sacred thing, like the mysteries of the forest, where flutters a forgotten spirit, where silence has a voice. Our love is an infinite thing, like the paths of sunset, where the sea and the sky reunite, slumber under the sinking suns. Our love is an eternal thing, like all that a conquering god has touched with the fire of his wing, that all that comes from the heart. Our love is an eternal thing.

*Fernando Obradors — 1897-1945*

*La mi sola*, *Laureola* — "My only Laureola," the captivated Leriano says, "although my pride is wounded by thy hand, it is the only hand in the world for me!"

*Al amor* — Give me thousands of kisses and hundreds more, and so no one may know — let's forget the count and start all over again.

*Del Cabello más sutil* — Of your soft hair I would make a chain and draw you to my side. I would like to be a jug in your house to kiss your lips when you take a drink.

*Chiquitita la novia* — Two tiny sweethearts, a tiny parlor and bedroom — that's why I want a tiny bed and a mosquito net.

**About the Artists**

A favored artist on stage, in recital, and on records, **Kathleen Battle** now makes her long-awaited debut for Musical Society concertgoers. She is a regular guest at the world's major opera houses, including the Metropolitan, Paris, Vienna, and the Royal Opera House, Covent Garden, as well as with the orchestras of New York, Chicago, Boston, Philadelphia, Los Angeles, Cleveland, Paris, Berlin, and Vienna, and at the festivals of Salzburg, Ravinia, Tanglewood, and Cincinnati.



In the 1987-88 season, Miss Battle returned to the Metropolitan Opera to sing the role of Zerbinetta in Strauss's *Ariadne auf Naxos* with Jessye Norman as Ariadne and Tatiana Troyanos as the Composer. This was broadcast on the radio as well as telecast live to Europe, including Russia, and was shown on the "Live from the Met" series late in April of 1988. Miss Battle joined the Metropolitan Opera on tour in Japan for performances as Susanna in Mozart's *Le Nozze di Figaro*, and for a joint concert with Plácido Domingo. She also opened the Metropolitan Opera's Parks season as Adina in *L'Elisir d'Amore* opposite the Nemorino of Luciano Pavarotti. During the summer of 1988, Miss Battle returned to the Salzburg Festival to recreate her acclaimed portrayal of Zerlina in Mozart's *Don Giovanni*, again conducted by Herbert von Karajan, and she appeared in a concert performance of this opera at the Ravinia Festival with the Chicago Symphony Orchestra under the baton of James Levine.

Miss Battle appeared in the 1987 Gala New Year's Eve concert at Avery Fisher Hall with the New York Philharmonic under Zubin Mehta, which was televised on PBS. Her season also included the Brahms *German Requiem* with the Chicago Symphony Orchestra under Sir Georg Solti; Haydn's *Creation* with the Berlin Philharmonic and Mozart's *C Minor Mass* with the Vienna Philharmonic under James Levine, both recorded by DGG; Poulenc's *Gloria* with the Boston Symphony Orchestra under Seiji Ozawa, also recorded by DGG; the Saint Louis Symphony; the Minnesota Orchestra; and the Cincinnati Symphony.

Kathleen Battle has built an international reputation as one of the most important interpreters of Lieder before the public today. Her recital schedule includes appearances in such major music centers as New York's Lincoln Center, Pasadena's Ambassador Auditorium, and Boston's Wang Center. In the summer of 1984, she gave her first recital at the Salzburg Festival, with James Levine at the piano. This concert was recorded live by Deutsche Grammophon and released last year. Miss Battle and James Levine have also recorded an album of Schubert songs, also released by Deutsche Grammophon.

Other recent releases include Zerlina in Mozart's *Don Giovanni* with the Berlin Philharmonic under Herbert von Karajan for DGG; Blonde in Mozart's *The Abduction from the Seraglio* with the Vienna Philharmonic under Sir Georg Solti on London/Decca; Zerbinetta in Strauss's *Ariadne auf Naxos* with the Vienna Philharmonic under James Levine for DGG; Susanna in Mozart's *Le Nozze di Figaro* with the Vienna Philharmonic under Riccardo Muti for Angel/EMI; the Fauré *Requiem* conducted by Carlo Maria Giulini for DGG; and Handel's *Messiah* with the Toronto Symphony under Andrew Davis for Angel/EMI.

Miss Battle was awarded two Grammy Awards in 1988: for Best Classical Vocal Soloist, "Kathleen Battle Salzburg Recital," and for Best Opera Recording, Strauss's *Ariadne auf Naxos*, both for Deutsche Grammophon. She also won a 1987 Grammy Award for Best Classical Vocal Soloist for "Kathleen Battle Sings Mozart" on Angel/EMI.

A native of Portsmouth, Ohio, Kathleen Battle received her Bachelor and Master of Music degrees from the College-Conservatory of Music, University of Cincinnati. She has been awarded three honorary doctoral degrees: from her Alma Mater, from the Westminster Choir College in Princeton, New Jersey, and from Ohio University in Athens, Ohio. For her Royal Opera House, Covent Garden debut in the role of Zerbinetta in *Ariadne auf Naxos*, Miss Battle received the Laurence Olivier Award for the Best Performance in a New Opera Production, the first American opera singer to be so honored.

**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 that 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), Miss Blegen and Håkan Hagegård (1984), and Kiri Te Kanawa (1987), as well as participating in two Faculty Artists Concerts.



## Coming Concerts

KLEZMER CONSERVATORY BAND .....	Sat. Jan. 14
MONTREAL SYMPHONY ORCHESTRA / CHARLES DUTOIT .....	Wed. Jan. 25
RADU LUPU, <i>pianist</i>	
MAZOWSZE, Polish Folk Company .....	Mon. Jan. 30
CANADIAN BRASS .....	Thurs. Feb. 2
BEAUX ARTS TRIO .....	Sat. Feb. 4
OSIPOV BALALAIKA ORCHESTRA .....	Thurs. Feb. 9
with stars of the Bolshoi Opera	
MUMMENSCHANZ .....	Sat., Sun. Feb. 11, 12
NEW YORK CITY OPERA NATIONAL COMPANY .....	Sat., Sun. Feb. 18, 19
Verdi's "La Traviata"	
RICHARD STOLTZMAN AND FRIENDS .....	Wed. Feb. 22
"New York Counterpoint"	
FOLGER CONSORT & WESTERN WIND .....	Mon. Mar. 6
PAUL TAYLOR DANCE COMPANY .....	Tues., Wed. Mar. 7, 8
ISRAEL PHILHARMONIC / ZUBIN MEHTA .....	Tues. Mar. 14
FACULTY ARTISTS CONCERT (free admission) .....	Sun. Mar. 19
THE CHIEFTAINS .....	Wed. Mar. 22
EMERSON STRING QUARTET .....	Wed. Mar. 29
ALICIA DE LARROCHA, <i>pianist</i> .....	Thurs. Mar. 30
STUTTGART WIND QUINTET .....	Wed. Apr. 5
DENNIS RUSSELL DAVIES, <i>pianist</i>	
MUNICH PHILHARMONIC / SERGIU CELIBIDACHE .....	Thurs. Apr. 13
ST. LOUIS SYMPHONY ORCHESTRA / LEONARD SLATKIN .....	Thurs. Apr. 20
96TH ANNUAL MAY FESTIVAL .....	Wed.-Sat. Apr. 26-29
LEIPZIG GEWANDHAUS ORCHESTRA and KURT MASUR	

## Pre-concert Presentations

Make new discoveries and enjoy nuances in the performing arts with this season's series of presentations by authoritative speakers. All are free and open to the public, held in the Rackham Amphitheater one hour before the concert.

- Wednesday, Feb. 22 at 7:00, preceding "New York Counterpoint," Richard Stoltzman & Friends  
 Speaker: David Gregory, Associate Professor, and Director, Center for Performing Arts and Technology, U-M School of Music  
 Topic: *The New Age of Multimedia Performance*
- Wednesday, Mar. 22 at 7:00, preceding The Chieftains  
 Speaker: Marie McCarthy, Authority on Irish Music;  
 Doctoral Candidate, U-M School of Music  
 Topic: *The Chieftains: An Image of Ireland*
- Wednesday, Mar. 29 at 7:00, preceding Emerson String Quartet  
 Speakers: John Madison, Violist, and Marla Smith, Violinist  
 Co-founders of the Cassini Ensemble  
 Topic: *Player/Instrument Chemistry: Making It Work*
- Wednesday, Apr. 5 at 7:00, preceding Stuttgart Wind Quintet  
 Speaker: William Bolcom, Professor of Composition, U-M School of Music;  
 1988 Pulitzer Prize Winner  
 Topic: *Live Program Notes on "FiveFoldFive"*
- Thursday, Apr. 20 at 7:00, preceding St. Louis Symphony Orchestra  
 Speakers: Robert Alexander and Judy Dow Alexander, Producers and Arts Consultants  
 Topic: *Performing With and Managing American Orchestras*



**96th Annual May Festival — April 26-29, 1989**

**Hill Auditorium, Ann Arbor, 8:00 p.m.**

Gewandhaus Orchestra of Leipzig

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STEPHEN BRYANT, *Bass-baritone*

VINSON COLE, *Tenor*

J. PATRICK RAFTERY, *Baritone*

*Wednesday* — Mendelssohn: "Ruy Blas" Overture; Beethoven: Piano Concerto No. 4;  
Schubert: Symphony No. 9 ("The Great")

*Thursday* — Beethoven: "Leonore" Overture No. 3; Strauss: Horn Concerto No. 1;  
Tchaikovsky: Symphony No. 4 in F minor

*Friday* — Brahms: Violin Concerto in D major; Mendelssohn: "Die erste Walpurgisnacht"  
(Festival Chorus, Dubinbaum, Cole, Raftery, Bryant)

*Saturday* — Strauss: "Four Last Songs" (Norman); Bruckner: Symphony No. 7

*Public Series Ticket Sale begins February 1;*

*Encore members may order now.*

*Public Single Ticket Sale begins March 1;*

*Encore single ticket sale begins February 15.*

For further information, contact the ticket office at 764-2538.

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