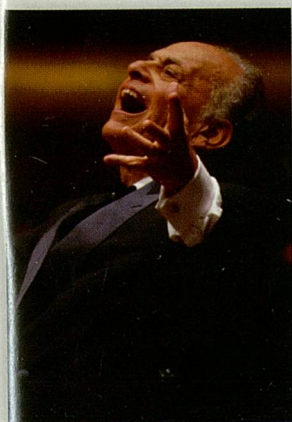




# Ums

WINTER 2005 SEASON

UNIVERSITY MUSICAL SOCIETY  
OF THE UNIVERSITY OF MICHIGAN | ANN ARBOR



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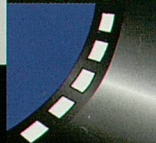


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# university musical society

## winter 05

University of Michigan • Ann Arbor

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## FROM THE U-M PRESIDENT

The University of Michigan joins the University Musical Society (UMS) in welcoming you to the spectacular array of events scheduled for the Winter 2005 Season. We are proud of our wonderful partnership, which



provides outstanding opportunities for University of Michigan students and faculty to learn about the creative process and to enjoy these extraordinary performances.

We are delighted to be working with UMS to help sponsor educational activities, especially the events related to the visit of the New York Philharmonic on February 5 and 6. Specifically, we are joining UMS in offering master classes for young musicians at the University and in the community, in addition to providing an opportunity for Maestro Lorin Maazel to work with our advanced conducting students.

It is hard to believe that an entire year has passed since we re-opened the historic and splendid Hill Auditorium. This year, we will continue our great tradition of brilliant performances with the return appearance of soprano Audra McDonald in January, our first presentation of the South African Soweto Gospel Choir in February, and the other-worldly *The Far Side of the Moon* in March, by Quebec-based director Robert Lepage and his Ex Machina theater company, with soundscape by the notable performance artist Laurie Anderson, the first artist-in-residence at NASA in 2003.

We are also honored to be joining UMS in presenting DJ Spooky's powerful *Rebirth of a*

*Nation* and the extraordinary dancing and choreography of Ronald K. Brown/Evidence, both presented as part of the University's commemoration of the birthday of Martin Luther King, Jr. in January.

At the end of February, we look forward to a semi-staged concert performance of Shakespeare's *A Midsummer Night's Dream* with the Orchestra of the Age of Enlightenment, conceived for the concert hall by Tim Carroll of Shakespeare's Globe Theatre. This unique production, which will also take place at Lincoln Center, will be presented at Hill Auditorium on February 25.

In 2004, we launched our ambitious capital campaign for the future of the University of Michigan, titled "The Michigan Difference." We have highlighted the arts as a specific area for support. We provide experiences, both in the classroom and throughout our museums and theaters, to stimulate creativity, engage tomorrow's performers and artisans, and showcase the world from diverse points of view. I hope you will join me and many others in moving our University to even greater levels of excellence and aspiration.

I want to thank the faculty and staff of the University of Michigan and UMS for their hard work and dedication in making our partnership a success. The University of Michigan is pleased to support the University Musical Society during the exhilarating 04/05 season. We share the goal of celebrating the arts in an exciting academic milieu.

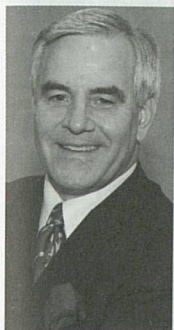
A handwritten signature in black ink that reads "Mary Sue Coleman". The signature is fluid and cursive, with a long horizontal stroke at the end.

Mary Sue Coleman  
President, University of Michigan

## FROM THE UMS PRESIDENT

**T**hank you for attending this performance. I hope we'll see you at other UMS performances this winter. Take a look at our complete event listing on p. 29.

The UMS mission includes education, creation, and presentation. With respect to education, UMS is committed to serving people of all ages. We have a Youth Education Program that each year serves more than 10,000 K-12 students and their teachers. The young people attend UMS youth performances



in area theaters, teachers participate in workshops that help them make the connections between the arts on the stage and the curriculum of the school, and artists make themselves available for post-performance discussions, seminars with students, and in-school visits to classrooms and assemblies. UMS also provides many opportunities for adult patrons who participate in our study groups, artists' interviews, pre- and post-concert Meet the Artists sessions, and other learning opportunities.

I want to focus this letter on our work with college and university students. We serve them in many ways. We encourage student attendance at UMS performances with many discount ticket options, from our Half-Price Ticket Sales twice a year to our Rush Ticket program where students can obtain unsold tickets for \$10 on the day of performance (or the Friday prior to weekend events). Faculty members purchase discounted

group tickets for their classes, and U-M's Mentorship Program and Arts at Michigan program promote student attendance at UMS events. More and more UM faculty members throughout the entire campus are becoming UMS partners as they provide intellectual, cultural, or historical context about what UMS puts on the stage for their students.

As the New York Philharmonic appears on our series this winter, I'm reminded of one of the most memorable experiences for U-M students when Leonard Bernstein made his final Ann Arbor appearance on October 29, 1988. Bernstein was for many years the music director of the New York Philharmonic. His 1988 appearance, however, was with the Vienna Philharmonic in a gala concert celebrating his 70th birthday and the 75th anniversary of Hill Auditorium. On the Friday night a week before the concert, students began to line up outside Burton Tower 14 hours before 550 \$10 student tickets would go on sale. The regular ticket prices were \$25-\$125. While waiting in line for the ticket office to open, the inventive U-M students wrote "Messages to Lenny" on a clipboard they circulated. UMS sent more than 100 messages and photographs of the students to Bernstein, who was impressed that a new generation of young people were taking an interest in him.

James Duderstadt had just become president of the University on October 1. He and his wife Anne said they would be pleased to host a post-concert reception for Bernstein, and then made the wonderful suggestion that the other guests be 30 U-M students who would enjoy meeting



David Smith

Leonard Bernstein talking to students at the U-M President's home in 1988.

the Maestro. President Duderstadt left the selection of students to then School of Music Dean Paul Boylan and me. Paul chose 20 students who, like Bernstein at their age, were studying piano, conducting, and composition. I chose the first 10 students in the ticket line, the ones who had spent the night outside Burton Tower, nearly all of whom were freshmen.

After the concert, which included works of Beethoven, Brahms, and Bernstein, the Maestro held court with the 30 students at the President's Home, answering questions and telling stories until 1:30 a.m. At that time, sensing that it would be good to let the Duderstadts get some sleep, Bernstein invited all the students to join him as they would move the party to the Full Moon on Main Street. The upperclassmen drove their cars, and Bernstein invited all the others to jump into his limo for the ride. The student/maestro 'dialogue' continued until 4:30 a.m.

In the spring of 1992, three students stopped by my office, asking for a few minutes of my time. I did not recognize them. They introduced themselves and told me they would be

graduating soon. They shared that they had had a marvelous experience at Michigan. They had learned a lot in their studies, seen their basketball team win a national championship, and met life-long friends. What they stopped by to tell me was that, for them, the

peak experience of their life at Michigan was their evening with Leonard Bernstein back in 1988. They were freshmen back then and were near the front of the ticket line. The students also noted that, with Bernstein's death in 1990, the same experience they had would no longer be available to any other students, making their time with him much more special. Their visit made my day.

I'd love to hear *your* stories about UMS events that have had special meaning to you. I also want you to feel free to speak or write to me about anything related to UMS that you think I should know. Look for me in the lobby, call me at 734.647.1174, or send me an email message at [kenfisch@umich.edu](mailto:kenfisch@umich.edu).

Very best wishes,

Kenneth C. Fischer  
UMS President

## LETTER FROM THE CHAIR

I am so pleased to welcome you to the 2005 Winter UMS season. It promises to be as exciting as always. This winter we are bringing The New York Philharmonic, a semi-staged concert performance of



*A Midsummer Night's Dream* with the Orchestra of the Age of Enlightenment conceived for the concert hall by Tim Carroll of Shakespeare's Globe Theatre, a multi-concert Arab World Music Festival, vocalist Audra

McDonald, and terrific theater and jazz among the more than 30 presentations you will find in your UMS winter season program.

UMS is undertaking its largest fundraising campaign ever, which is incorporated within the \$2.5 billion Michigan Difference Campaign of the University of Michigan. UMS's campaign goal is \$25 million, to be achieved by the end of 2008. The campaign's objective is to assure that

UMS will continue to be one of the most distinctive presenting organizations in the country by securing its financial future. I invite you to join us in achieving this important objective.

There are many ways to participate, and gifts at all levels are welcomed. For more information, please call the UMS Development Office at 734.647.1178.

I wish to thank all of our UMS members whose financial support over and above their ticket purchases helps us fulfill our mission of presentation, education, and creation at the highest level. Their names are listed beginning on page 41 of this program book. And a special thanks to our corporate sponsors whom we recognize on the next few pages.

Enjoy the performance!

A handwritten signature in dark ink that reads "Prue Rosenthal".

Prue Rosenthal  
Chair, UMS Board of Directors

# UMS leadership

CORPORATE LEADERS / FOUNDATIONS



## Sandra Ulsh

*President, Ford Motor Company Fund*

“Through music and the arts we are inspired to broaden our horizons, bridge differences among cultures and set our spirits free. We are proud to support the University Musical Society and acknowledge the important role it plays in our community.”



Ford Motor Company Fund



## David Canter

*Senior Vice President, Pfizer, Inc.*

“The science of discovering new medicines is a lot like the art of music: To make it all come together, you need a diverse collection of brilliant people. In order to get people with world-class talent you have to offer them a special place to live and work. UMS is one of the things that makes Ann Arbor quite special. In fact, if one were making a list of things that define the quality of life here, UMS would be at or near the very top. Pfizer is honored to be among UMS’s patrons.”






**Douglass R. Fox**

*President, Ann Arbor Automotive*

"We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by the University Musical Society."


**David C. Sharp**

*Publisher, The Ann Arbor News*

"The people at *The Ann Arbor News* are pleased and honored to partner with and support many community organizations, like the University Musical Society, that as a whole create one of the most vibrant, diverse, and interesting cities throughout this region."


**Timothy G. Marshall**

*President and CEO, Bank of Ann Arbor*

"Bank of Ann Arbor is pleased to contribute to enriching the life of our community by our sponsorship of the 2004/05 season."


**Erik W. Bakker**

*Senior Vice President, Bank One, Michigan*

"Bank One is honored to be a partner with the University Musical Society's proud tradition of musical excellence and artistic diversity."


**Habte Dadi**

*Manager, Blue Nile Restaurant*

"At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."




**Greg Josefowicz**

*President and CEO, Borders Group, Inc.*

“As a supporter of the University Musical Society, Borders Group is pleased to help strengthen our community’s commitment to and appreciation for artistic expression in its many forms.”

**BORDERS  
GROUP**

**Clayton Wilhite**

*Managing Partner, CFI Group, Inc.*

“We’re pleased to be in the group of community businesses that supports UMS Arts and Education. We encourage those who have yet to participate to join us. Doing so feels good.”

**CFI Group**  
 Claes Fornell International

**Edward Surovell**

*President, Edward Surovell Realtors*

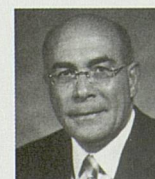
“Edward Surovell Realtors and its 300 employees and sales associates are proud of our 20-year relationship with the University Musical Society. We honor its tradition of bringing the world’s leading performers to the people of Michigan and setting a standard of artistic leadership recognized internationally.”

**EDWARD  
SUROVELL  
REALTORS**

**Leo Legatski**

*President, Elastizell Corporation of America*

“UMS has survived the cancellations of September 2001, the renovation of Hill Auditorium, and budget cutbacks this past season. They need your support—more than ever—to continue their outstanding programming and educational workshops.”

**Elastizell**

**Yousif Ghafari**

*Chairman, The Ghafari Companies*

“The Ghafari Companies is pleased to support the University Musical Society and its multicultural programming. We are especially pleased to be part of the Arab World Music Festival.”

**GHAFARI**  
 COMPANIES
 


**Mohamad Issa**

*Director, Issa Foundation*

“The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diversity into the music and talent of its performers.”

Issa  
Foundation


**Erin R. Boevé**

*Director of Sales, Kensington Court Ann Arbor*

“The Kensington Court Ann Arbor is a proud supporter and sponsor of the University Musical Society. The dedication to education through the arts is a priceless gift that continually enriches our community.”


**Rick M. Robertson**

*Michigan District President, KeyBank*

“KeyBank is a proud supporter of the performing arts and we commend the University Musical Society on its contributions to the cultural excellence it brings to the community.”


**Albert M. Berriz**

*President and CEO, McKinley Associates, Inc.*

“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”


**Erik H. Serr**

*Principal, Miller, Canfield, Paddock & Stone, P.L.C.*

“Miller Canfield is a proud supporter of the University Musical Society and its superior and diverse cultural events, which for 125 years, has brought inspiration and enrichment to our lives and to our community.”

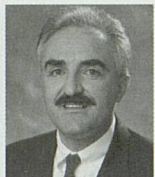



**Alan Aldworth**

*Chairman and CEO, ProQuest Company*

"ProQuest Company is honored to be a new supporter of the University Musical Society's educational programs. I believe UMS is a major contributor to the cultural richness and educational excellence of our community."

**ProQuest**  
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**Joe Sesi**

*President, Sesi Lincoln Mercury Volvo Mazda*

"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization."

**SESI**  
PREMIER FAMILY IN CARS


**Paul A. Phillips**

*Vice President Business Development,  
Standard Federal Wealth Management*

"Standard Federal appreciates and understands the value that arts and music bring to the community. We are proud to be supporters of the University Musical Society."

**Standard Federal**  
ABN AMRO

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**Nicholas C. Mattera**

*Assistant Vice President, TIAA-CREF Individual and Institutional Services, Inc.*

"TIAA-CREF is proud to be associated with one of the best universities in the country and the great tradition of the University Musical Society. We celebrate your efforts and appreciate your commitment to the performing arts community."

**TIAA  
CREF**


**Thomas B. McMullen**

*President, Thomas B. McMullen Co., Inc.*

"I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."

**McMULLEN**  
THOMAS B. McMULLEN CO.


**Robert R. Tisch**

*President, Tisch Investment Advisory*

“Thank you, Ann Arbor, for being a wonderful community in which to live, raise a family, and build a successful business.”


**Yasuhiko “Yas” Ichihashi**

*President, Toyota Technical Center, USA Inc.*

“Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming. In particular, TTC supports UMS presentations of global performing arts — programs that help broaden audiences’ interest in and understanding of world cultures and celebrate the diversity within our community.”


**Thomas McDermott**

*Senior Vice President – Americas International, Western Union*

“Western Union is proud to support organizations and programs that showcase artistic diversity from around the world. We extend our sincere pleasure in being part of the University Musical Society season, and congratulate UMS on its commitment to fostering greater cultural understanding through the arts.”



“**Universal Classics Group**, home of Deutsche Grammophon, Decca, and Philips Records – three great labels long synonymous with the finest in classical music recordings – is proud to support our artists performing as part of the University Musical Society’s 126th season.”



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UMS gratefully acknowledges the support of the following foundations and government agencies.

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 JazzNet  
 Michigan Council for Arts and Cultural Affairs  
 The Power Foundation  
 The Wallace Foundation

\$50,000-99,999  
 Anonymous  
 The Japan Foundation

\$10,000-49,999  
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“ *If you wisely invest in beauty, it will remain  
with you all the days of your life.* ”

— FRANK LLOYD WRIGHT



Photograph by Fred Golden

  
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# UMS services

## GENERAL INFORMATION

### Barrier-Free Entrances

For persons with disabilities, all venues have barrier-free entrances. Wheelchair locations vary by venue; visit [www.ums.org/tickets](http://www.ums.org/tickets) or call 734.764.2538 for details. Ushers are available for assistance.

### Listening Systems

For hearing-impaired persons, Hill Auditorium, Power Center, and Rackham Auditorium are equipped with assistive listening devices. Earphones may be obtained upon arrival. Please ask an usher for assistance.

### Lost and Found

For items lost at Hill Auditorium, Lydia Mendelssohn Theatre, Power Center, or Rackham Auditorium please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church or Michigan Theater please call the UMS Production Office at 734.615.1444.

### Parking

Please allow plenty of time for parking as the campus area may be congested. Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. UMS members at the Principal level and above receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor.

UMS offers valet parking service for Hill Auditorium performances in the 04/05 Choral

Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before each performance. There is a \$10 fee for this service. UMS members at the Producer level and above are invited to use this service at no charge.

If you have a blue or gold U-M permit with the gate controlled access feature, please consider using the new structure that has opened off of Palmer Drive! There is a light at this intersection of Palmer and Washtenaw, making it easier to access the structure, and we expect there to be less traffic through that entrance. ONLY for U-M employees with blue/gold permits and AVI access. There will *not* be an attendant for visitor parking at that entrance.

Other recommended parking that may not be as crowded as on-campus structures: Liberty Square structure (formerly Tally Hall), entrance off of Washington Street between Division and State. About a two-block walk from most performance venues, \$2 after 3 pm weekdays and all day Saturday/Sunday.

For up-to-date parking information, please visit [www.ums.org](http://www.ums.org).

### Refreshments

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium, and in the Michigan Theater. Refreshments are not allowed in the seating areas.

### Smoking Areas

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

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our performance...**

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"A stunner" Ann Arbor News  
"An exceptional restaurant"  
Ann Arbor Observer

"The best French restaurant"  
Detroit Free Press Best of Detroit 2004

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## Start Time

UMS makes every effort to begin concerts at the published time. Most of our events take place in the heart of central campus, which does have limited parking and may have several events occurring simultaneously in different theaters. Please allow plenty of extra time to park and find your seats.

## Latecomers

Latecomers will be asked to wait in the lobby until seated by ushers. Most lobbies have been outfitted with monitors and/or speakers so that latecomers will not miss the performance.

The late seating break is determined by the artist and will generally occur during a suitable repertory break in the program (e.g., after the first entire piece, not after individual movements of classical works). There may be occasions where latecomers are not seated until intermission, as determined by the artist. UMS makes every effort to alert patrons in advance when we know that there will be no late seating.

UMS tries to work with the artists to allow a flexible late seating policy for family performances.

## Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time by calling the Ticket Office. Refunds are not available; however, you will be given a receipt for an income tax deduction. Please note that ticket returns do not count toward UMS membership.

## Subscription Ticket Exchanges

Subscribers may exchange tickets free of charge. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may fax a photocopy of your torn tickets to 734.647.1171.

## Single Ticket Exchanges

Non-subscribers may exchange tickets for a \$5-per-ticket exchange fee. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the

performance. You may fax a photocopy of your torn tickets to 734.647.1171. Lost or misplaced tickets cannot be exchanged.

## Group Tickets

When you bring your group to a UMS event, you will enjoy the best the performing arts has to offer. You can treat 10 or more friends, co-workers, and family members to an unforgettable performance of live music, dance, or theater. Whether you have a group of students, a business gathering, a college reunion, or just you and a group of friends, the UMS Group Sales Office can help you plan the perfect outing. You can make it formal or casual, a special celebration, or just friends enjoying each other's company. The many advantages to booking as a group include:

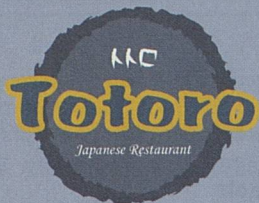
- reserving tickets before tickets go on sale to the general public
- discounts of 15-25% for most performances
- accessibility accommodations
- no-risk reservations that are fully refundable up to 14 days before the performance
- 1-3 complimentary tickets for the group organizer (depending on size of group). Comp tickets are not offered for performances with no group discount.

For information, contact the UMS Group Sales Hotline at 734.763.3100 or e-mail [umsgrupsales@umich.edu](mailto:umsgrupsales@umich.edu).

## Discounted Student Tickets

Since 1990, students have purchased over 150,000 tickets and have saved more than \$2 million through special UMS student programs! UMS's commitment to affordable student tickets has permitted thousands to see some of the most important, impressive, and influential artists from around the world. For the 04/05 season, students may purchase discounted tickets to UMS events in three ways:

1. Each semester, UMS holds a Half-Price Student Ticket Sale, at which students can purchase tickets for any event for 50% off the published price. This extremely popular event draws hundreds of students every fall. Be sure to get there early as some performances have limited numbers of tickets available.



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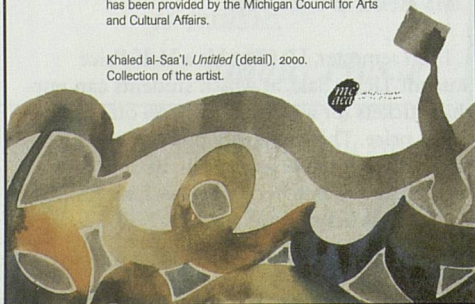
January 15–June 6, 2005

525 South State Street, Ann Arbor  
734.764.UMMA [www.umma.umich.edu](http://www.umma.umich.edu)

Tuesday–Saturday 10–5; Thursday 10–9;  
Sunday 12–5; Monday closed

This exhibition is made possible by the Center for Middle Eastern and North African Studies. Additional support has been provided by the Michigan Council for Arts and Cultural Affairs.

Khaled al-Saa'i, *Untitled* (detail), 2000.  
Collection of the artist.



## TICKETS

In Person  
**League Ticket Office**  
**911 North University Avenue**

Hours  
**Mon–Fri: 9am–5pm**  
**Sat: 10am–1pm**

By Phone  
**734.764.2538**

Outside the 734 area code,  
call toll-free **800.221.1229**

By Internet  
**[www.ums.org](http://www.ums.org)**

By Fax **734.647.1171**

By Mail  
**UMS Ticket Office**  
**Burton Memorial Tower**  
**881 North University Avenue**  
**Ann Arbor, MI 48109-1011**

*On-site ticket offices at performance venues  
open 90 minutes before each performance.*

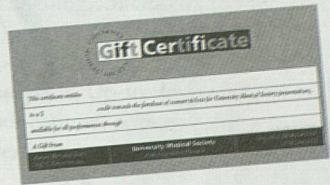
2. Students may purchase up to two Rush Tickets per valid student ID. For weekday performances, \$10 Rush Tickets are available the day of the performance between 9 am and 5 pm in person only at the Michigan League Ticket Office. For weekend performances, \$10 Rush Tickets are available the Friday before the performance between 9 am and 5 pm in person only at the Michigan League Ticket Office. Students may also purchase two 50% Rush Tickets starting 90 minutes prior to a performance at the performance venue. 50% Rush Tickets are 50% off the original ticket price. All rush tickets are subject to availability and seating is at the discretion of the ticket office.

3. Students may purchase the UMS Student Card, a pre-paid punch card that allows students to pay up front (\$50 for 5 punches, \$100 for 11 punches) and use the card to purchase Rush Tickets during the 04/05 season. With the UMS Student Card, students can buy Rush Tickets up to two weeks in advance, subject to availability.

### Gift Certificates

Looking for that perfect meaningful gift that speaks volumes about your taste? Tired of giving flowers, ties or jewelry? Give a UMS Gift Certificate! Available in any amount and redeemable for any of more than 70 events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

UMS Gift Certificates are valid for 12 months from the date of purchase and do not expire at the end of the season.



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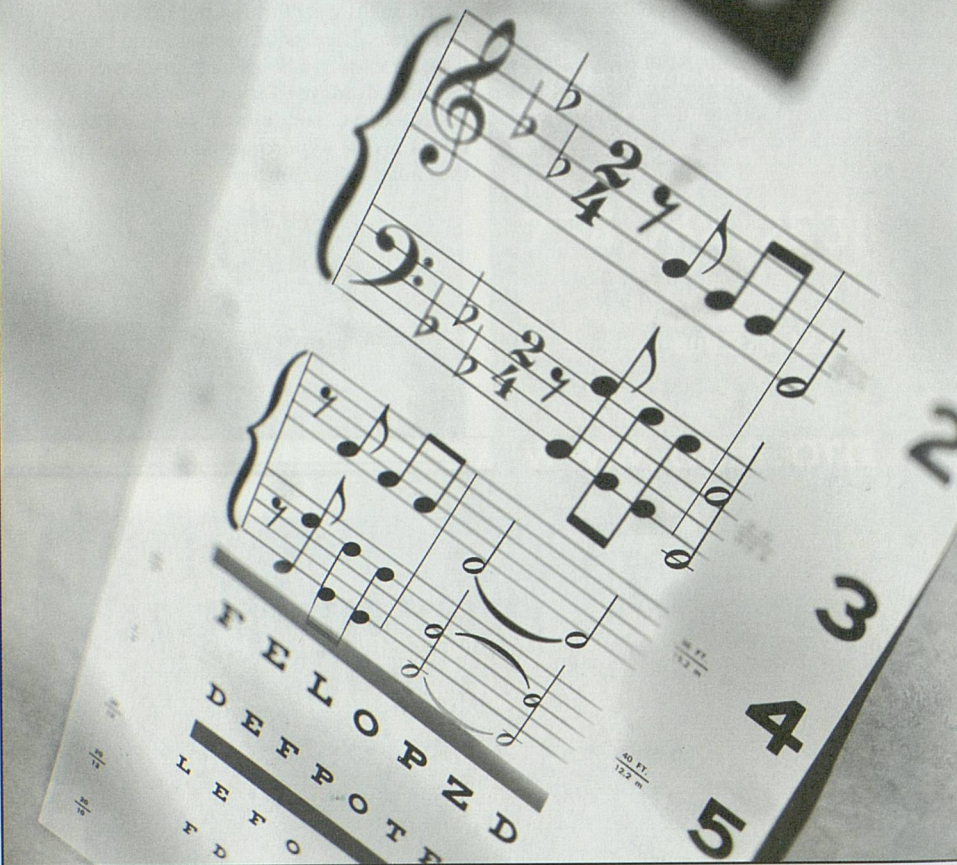
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Why should *you* log onto [www.ums.org](http://www.ums.org)?

Last season, UMS launched a new web site, with more information for your use:

**Tickets.** Forget about waiting in long ticket lines. Order your tickets to UMS performances online. You can find out your specific seat location before you buy.

**UMS E-Mail Club.** You can join UMS's E-Mail Club, with information delivered directly to your inbox. Best of all, you can customize your account so that you only receive information you desire — including weekly e-mails, genre-specific event notices, encore information, education events, and more.

**Maps, Directions, and Parking.** To help you get where you're going...including insider parking tips.

**Education Events.** Up-to-date information detailing educational opportunities surrounding each performance.

**Online Event Calendar.** A list of all UMS performances, educational events, and other activities at a glance.

**Program Notes.** Your online source for performance programs and in-depth artist information. Learn about the artists and repertoire before you enter the performance.

**Sound and Video Clips.** Listen to audio recordings and view video clips and interviews from UMS performers online before the concert.

**Development Events.** Current information on Special Events and activities outside the concert hall. Make a tax-deductible donation online.

**UMS Choral Union.** Audition information and performance schedules for the UMS Choral Union.

**Photo Gallery.** Archived photos from recent UMS events and related activities.

**Student Ticket Information.** Current info on rush tickets, special student sales, and other opportunities for U-M students.

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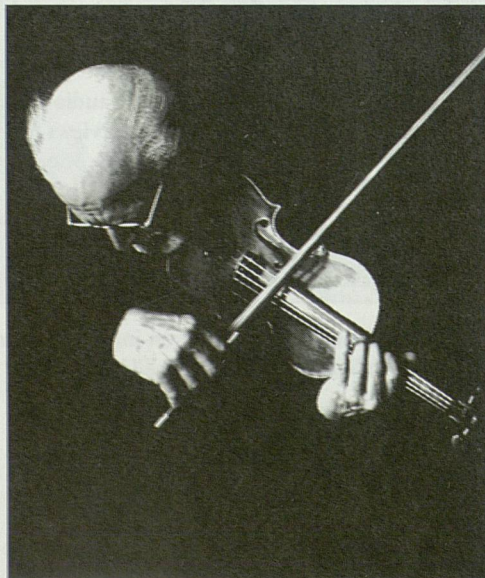
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# UMS annals

**T**hrough a commitment to Presentation, Education, and the Creation of new work, the **University Musical Society (UMS)** serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 125 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this new millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

UMS grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Their first performance of Handel's *Messiah* was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. UMS included the Choral Union and University Orchestra, and through-

out the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts — internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theater. Through educational endeavors, com-

**Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.**

missioning of new works, youth programs, artist residencies, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts over 70 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that this year gathers in six different Ann Arbor venues.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, UMS is a separate not-for-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants, special project support from U-M, and endowment income.

## UMS CHORAL UNION

**T**hroughout its 125-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 150-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Eleven years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadow Brook for subscription performances of Stravinsky's *Symphony of Psalms*, John Adams' *Harmonium*, Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms'

**Participation in the Choral Union remains open to all by audition. Members share one common passion—a love of the choral art.**

*Ein deutsches Requiem*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

In 1995, the Choral Union began accepting invitations to appear with other major regional orchestras, and soon added Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, the Berlioz *Requiem*, and other masterworks to its repertoire. During the 96/97 season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a rare presentation of Mahler's *Symphony No. 8* (*Symphony of a Thousand*).

Led by newly appointed Conductor and Music Director Jerry Blackstone, the 04/05 season includes a return engagement with the DSO (Orff's *Carmina Burana*, presented in

Orchestra Hall in Detroit in September), Handel's *Messiah* with the Ann Arbor Symphony (which returned to Hill Auditorium last December), and Haydn's *Creation* (with the Ann Arbor Symphony in Hill Auditorium in April).

The culmination and highlight of the Choral Union's 03/04 season was 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. Naxos plans to release a three-disc set of this recording this October, featuring the Choral Union and U-M School of Music ensembles. Other noted performances included Verdi's *Requiem* with the DSO and the Choral Union's 125th series of annual performances of Handel's *Messiah* in December.

The Choral Union is a talent pool capable of performing choral music of every genre. In addition to choral masterworks, the Choral Union has performed Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra, and other musical theater favorites with Erich Kunzel and the DSO at Meadow Brook. The 72-voice Concert Choir drawn from the full chorus has performed Duruflé's *Requiem*, the Langlais *Messe Solennelle*, and the Mozart *Requiem*. Recent programs by the Choral Union's 36-voice Chamber Chorale include "Creativity in Later Life," a program of late works by nine composers of all historical periods; a joint appearance with the Gabrieli Consort and Players; a performance of Bach's *Magnificat*; and a recent joint performance with the Tallis Scholars.

Participation in the Choral Union remains open to all by audition. Composed of singers from Michigan, Ohio, and Canada, members of the Choral Union share one common passion — a love of the choral art. For more information about membership in the UMS Choral Union, e-mail [choralunion@umich.edu](mailto:choralunion@umich.edu) or call 734.763.8997.

## VENUES & BURTON MEMORIAL TOWER

### Hill Auditorium

After an 18-month \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects, Hill Auditorium has re-opened. Originally built in 1913, renovations have updated Hill's infrastructure and restored much of the interior to its original splendor. Exterior renovations include the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, the reworking of the west barrier-free ramp and loading dock, and improvements to landscaping.

Interior renovations included the demolition of lower-level spaces to ready the area for future improvements, the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement of seating to increase patron comfort, introduction of barrier-free seating and stage access, the replacement of theatrical performance and audio-visual systems, and the complete replacement of mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

Re-opened in January 2004, Hill Auditorium seats 3,575.

### Power Center

The Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage theater for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre was too small. The Power Center was built to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of University priorities "a new theater" was mentioned. The Powers were immediately interested, realizing that state and federal governments

were unlikely to provide financial support for the construction of a new theater.

Opening in 1971 with the world premiere of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieved the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features included two large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. The lobby of the Power Center presently features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* (Arabesque) by Pablo Picasso.

The Power Center seats approximately 1,400 people.

*Arbor Springs Water Company is generously providing complimentary water to UMS artists backstage at the Power Center throughout the 04/05 season.*

### Rackham Auditorium

Fifty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, Newberry Hall, and the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School which houses Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

Designed by architect William Kapp and architectural sculptor Corrado Parducci, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941,

UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty, and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

### Lydia Mendelssohn Theatre

**N**otwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theater as part of the 100th May Festival's Cabaret Ball. This season the superlative Mendelssohn Theatre hosts UMS's return of the Song Recital series and continues to serve as the venue of choice for select chamber jazz performances.

### Michigan Theater

**T**he historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost around \$600,000 when it was first built. As was the custom of the day, the theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ. At its opening, the theater was acclaimed as the best of its kind in the country. Since 1979, the theater has been operated by the not-for-profit Michigan Theater Foundation. With broad community support, the Foundation has raised over \$8 million to restore and improve the Michigan Theater. The beautiful interior of the theater was restored in 1986.

In the fall of 1999, the Michigan Theater opened a new 200-seat screening room addition, which also included expanded restroom facilities for the historic theater. The gracious facade and entry vestibule was restored in 2000.

### St. Francis of Assisi Catholic Church

**I**n June 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on March 19, 1969, John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

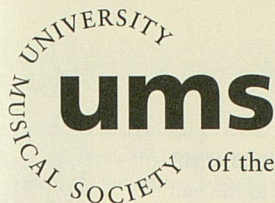
St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual "mechanical action" organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

### Burton Memorial Tower

**S**een from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet.

UMS administrative offices returned to their familiar home at Burton Memorial Tower in August 2001, following a year of significant renovations to the University landmark.

This current season marks the fourth year of the merger of the UMS Ticket Office and the University Productions Ticket Office. Due to this partnership, the UMS walk-up ticket window is now conveniently located at the Michigan League Ticket Office, on the north end of the Michigan League building at 911 N. University Avenue. The UMS Ticket Office phone number and mailing address remains the same.



of the University of Michigan, Ann Arbor

**Winter 2005**

**Event Program Book**

Wednesday, April 13 through Thursday, April 28, 2005

**General Information**

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of three 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** UMS makes every effort to begin concerts at the published time. Most of our events take place in the heart of central campus, which does have limited parking and may have several events occurring simultaneously in different theaters. Please allow plenty of extra time to park and find your seats.

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

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

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **electronic-beeping or chiming digital watches, ringing cellular phones, beeping pagers and clicking portable computers** should be turned off during performances. 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 interest of saving both dollars and the environment, please retain this program book and return with it when you attend other UMS performances included in this edition. Thank you for your help.

**Chamber Orchestra of Philadelphia 5**

Wednesday, April 13, 8:00 pm  
Hill Auditorium

**La Capella Reial de Catalunya and Le Concert des Nations 13**

Thursday, April 14, 8:00 pm  
St. Francis of Assisi Catholic Church

**Dame Felicity Lott and Angelika Kirchschrager 19**

Wednesday, April 20, 8:00 pm  
Lydia Mendelssohn Theatre

**John Scofield Trio and Brad Mehldau Trio 27**

Thursday, April 21, 8:00 pm  
Michigan Theater

**Jerusalem Quartet 31**

Thursday, April 28, 8:00 pm  
Rackham Auditorium

Dear UMS Ticket Buyer,

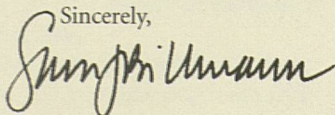
**A**pril is always an exciting time to work for UMS. The whirlwind of activity leading up to the end of the season is exhausting, but the last month of the season always holds some of the year's most wonderful and memorable events. And, of course, we're simultaneously readying ourselves for the next season, preparing subscription renewals and season brochures while learning about a whole new roster of artists and repertoire.

The 05/06 UMS season – our 127th – will be posted on our website and announced in local newspapers by Monday, April 18. Brochures and renewal forms will be mailed to current subscribers the first week in May and to single-ticket buyers by mid-May.

Each season has its own special focuses, and the 127th is no different. Stay tuned over the coming months as you hear more detail about the programmatic themes on our various series, including concerts celebrating Shostakovich's 100th birthday and Mozart's 250th, and a cycle devoted to African performance. We will continue to offer fixed packages – those where we've made the programmatic choices for you – and a Monogram Series, where you can act as programming director and curate your own series. And all subscribers will receive priority for an event that is sure to be a sellout: a special appearance by the Vienna Philharmonic with Riccardo Muti conducting on Thursday, March 9. We have been holding this Ann Arbor date with their management for several years, knowing that the Vienna Philharmonic deserves to be heard in the acoustical splendor of Hill Auditorium. The orchestra will only appear in five US cities (Ann Arbor, New York, Cleveland, Champagne-Urbana, and Houston).

I hope that you will join us again next season for a series of events that meet your individual needs. The arts are a potent antidote that soothes the soul and provides new meaning in increasingly frenetic and busy lives. I hope that UMS will create meaning in yours this coming year.

Sincerely,



Sara Billmann

*UMS Director of Marketing and Public Relations*

## UMS Educational Events *through Thursday, April 28, 2005*

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

**Felicity Lott**  
**Angelika Kirchsclager**

**Lecture: The Song Recital, A Living Art Form**  
Led by Richard LeSueur, Music Specialist,  
Ann Arbor District Library

Ann Arbor District Library Music Specialist Richard LeSueur introduces the songs which will be featured on the program of Ms. Lott and Ms. Kirchsclager's recital. Information and recordings about the songs, their composers, and the poets whose words inspired the compositions will be discussed. *Sunday, April 17, 3:00-4:30 pm, Ann Arbor District Library, Downtown Branch, Basement Level, 343 S. Fifth Avenue*

# BREAKIN' CURFEW

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teen talent worth sneaking out for

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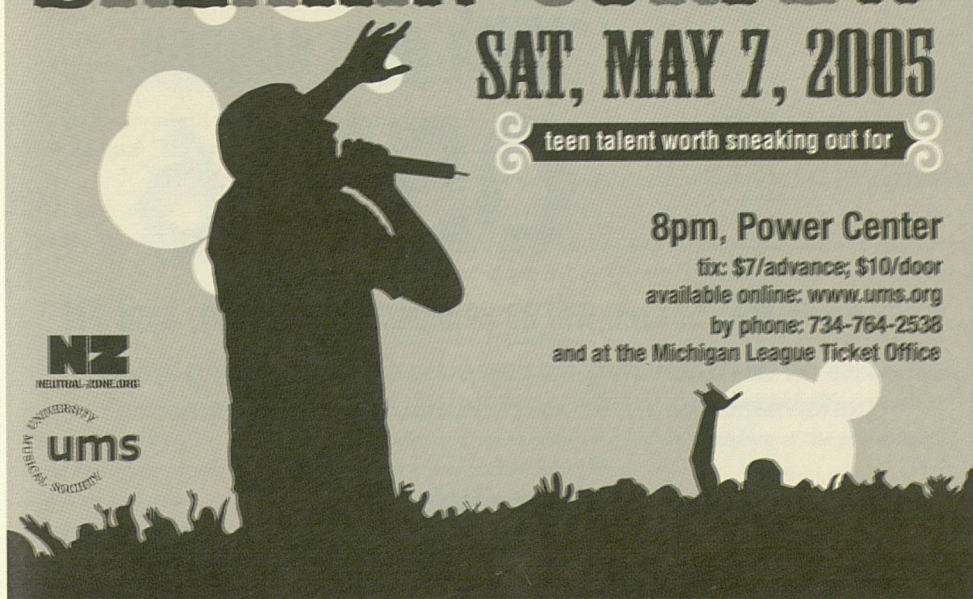
ticket: \$7/advance; \$10/door  
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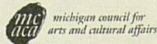
**The 05/06 UMS Season will be announced on Sunday, April 17!**

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UMS  
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present

# Chamber Orchestra of Philadelphia

IGNAT SOLZHENITSYN, *Conductor and Pianist*

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## Program

Wednesday Evening, April 13, 2005 at 8:00  
Hill Auditorium • Ann Arbor

### *Music of Ludwig van Beethoven*

#### **Coriolan Overture, Op. 62**

#### **Piano Concerto No. 5 in E-flat Major, Op. 73**

Allegro

Adagio un poco mosso –

Rondo: Allegro, ma non troppo

MR. SOLZHENITSYN

#### INTERMISSION

#### **Symphony No. 4 in B-flat Major, Op. 60**

Adagio – Allegro vivace

Adagio

Menuetto (Allegro vivace) – Trio (Un poco meno  
allegro) – Scherzo da capo – Trio – Tempo I

Allegro ma non troppo

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67th Performance of the  
126th Annual Season

126th Annual  
Choral Union Series

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ing is prohibited.*

This performance and tonight's pre-concert Camerata Dinner are sponsored  
by TIAA-CREF.

Media partnership for this performance is provided by WGTE 91.3 FM and  
*Observer & Eccentric* Newspapers.

The Steinway piano used in this evening's performance is made possible by  
William and Mary Palmer and by Hammell Music, Inc., Livonia, Michigan.

Special thanks to Steven Whiting and the U-M School of Music for their  
participation in this residency.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor,  
for his generous contribution of lobby floral art for tonight's concert.

Special thanks to Kathleen Beck for her performance of the pre-concert  
music on the Charles Baird Carillon.

Chamber Orchestra of Philadelphia appears by arrangement with  
Arts Management Group, Inc.

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

## Coriolan Overture, Op. 62

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn,

Germany

Died March 26, 1827 in Vienna

Of all the heroes Beethoven ever wrote music about, Coriolanus is the most deeply flawed personality. Prometheus, Leonore, and Egmont all represent the highest ideals of courage, selflessness, and love of freedom. The hero of *Symphony No. 3* is either an idealized Bonaparte, the exalted leading spirit of the French Revolution, or an unnamed Great Man of perfect character. It seems that Beethoven was not interested in portraying heroism gone awry, or in dealing with the often tragic dilemmas inherent in securing or maintaining power. The day Bonaparte had himself crowned Emperor, he could no longer be the protagonist of the "Eroica."

Coriolanus is an exception. This enigmatic Roman general, who lived, tradition has it, in the fifth century B.C., was at once a hero and a villain, a triumphant warlord and a vile traitor. His life is known from Plutarch's *Lives of the Noble Grecians and Romans*, the source used by Shakespeare for his tragedy *Coriolanus*. Beethoven's overture, however, was not written for Shakespeare's tragedy; instead, its immediate inspiration was a contemporary Viennese adaptation by Heinrich Joseph von Collin, a poet and secretary at the Imperial Court. It was, however, not performed with that play, except on a single occasion, to which we shall return in a moment. It was more a reaction to Collin's work than an introduction to it.

Collin's tragedy was first performed at the court theater in 1802, five years before Beethoven composed the overture. The music at that time had been arranged from Mozart's *Idomeneo* by Abbé Stadler, a colorful personality in Viennese musical life at the time. The title role was played with great success by Joseph Lange, who was a brother-in-law of Mozart.

The story of *Coriolanus* concerns the son of a prominent Roman family, Gaius Marcius, who led the Roman army in a victorious battle

against the Volscians and captured their city of Corioli (thence his honorary name Coriolanus). Upon his return to Rome, he became embroiled in domestic disputes and alienated both the population and the senate to such a degree that he was sent into exile. Angry and revengeful, he went to the Volscians, swore allegiance to them and led them against Rome. His implacable wrath was calmed only when his mother and his wife came to plead with him before the walls of Rome. He finally withdrew his forces. In Plutarch's and Shakespeare's versions, Coriolanus was slain by the disappointed Volscians; in Collin's drama, however, he committed suicide.

In his biography of Beethoven, first published in 1912 but still remarkably fresh and informative, Paul Bekker made an interesting comparison between Shakespeare's and Collin's versions of Coriolanus. "Collin's...drama is not an adaptation of Shakespeare's drama, but an independent rendering of Plutarch's story." And we learn from another source that the court secretary had never read Shakespeare's tragedy. Bekker continued his analysis:

Shakespeare presents the tragedy of a towering personality who "drank hatred of mankind out of the fullness of love." ...Collin lacks the wide outlook, the penetrating imagery of Shakespeare. Painstaking, rhetorical pathos is his medium of expression, and his drama is no human or personal tragedy but a philosophical debate.... Coriolanus himself is a passive, reflective personality. His greatness is not exemplified in the action; it is mutely postulated, and he always acts according to his convictions.

Beethoven, for his part, did know both Plutarch and Shakespeare, and this knowledge certainly colored his approach to the figure of Coriolanus. His Coriolanus is certainly not a rhetorical figure but a highly dramatic one. This circumstance has led several commentators, including Richard Wagner, to believe that the music was directly related to Shakespeare;

others asserted – and they may be right – that after all, the overture has more to do with Shakespeare than with Collin, regardless of the surface story of the work's genesis.

The key of the overture, c minor, is the one in which some of Beethoven's most dramatic works, such as the "Pathétique" piano sonata and *Symphony No. 5*, were written. The startling dissonances and sudden general rests that open the overture are unique even by Beethovenian standards. Strong *sforzatos* (off-beat accents), syncopations, and the frequent use of the dissonant diminished seventh chord create a high level of dramatic tension from beginning to end, except for the two occurrences of a lyrical second subject that probably represented the women pleading with Coriolanus before the gates of Rome. The work follows the principles of sonata form (exposition, development, and recapitulation), with an extended coda, at the end of which the first notes of the opening theme are repeated a number of times, ever softer and in longer and longer note values. This gradual "dying away" of the music unmistakably represents the death of Coriolanus, and ensures that the ending of the overture is every bit as extraordinary as its opening.

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## Piano Concerto No. 5 in E-flat Major, Op. 73

Beethoven

One of the most grandiose works written in Beethoven's so-called "heroic style" is his *Piano Concerto No. 5*, known in the English-speaking countries as the "Emperor." The nickname is entirely justified even though it was not given by the composer himself.

There are several stories about how this concerto came to be called "The Emperor." According to one, a French soldier from Napoleon's army occupying Vienna, jumped to his feet after hearing the work and exclaimed: "L'empereur!" He may have been impressed by the concerto's majestic proportions, or else he was reminded of French revolutionary marches

by certain themes in the work. In either case, he was right on target, as a soldier should be.

The great musicologist Alfred Einstein (Albert's cousin) wrote an interesting study on "Beethoven's Military Style," a style present in most of Beethoven's concertos. Beethoven adopted it from Giovanni Battista Viotti, a Parisian composer of Italian birth (1755-1824) known mainly for his violin concertos. Einstein found this "military style" "unmistakable":

One may characterize it as an idealized quickstep: rapid 4/4 time, progressing boldly with growing intensity, with dotted eighth-notes and up-beat patterns, with ever-pulsating rhythm – although above this rhythm some cantabile, "feminine" melodies hover, and triplets and virtuoso figurations soar upward.

The main theme of the "Emperor" Concerto's first movement is entirely consistent with this description. It appears after a most extraordinary opening, in which a brilliant piano cadenza (not to be improvised but fully written out) is punctuated by orchestral chords that outline the most familiar of all harmonic progressions (I-IV-V-I). The orchestral exposition that follows abounds in "military" dotted-eighth patterns; after the piano re-enters, however, these models are soon transcended as one of the themes receives an entirely new character. The second theme, originally all rhythm and angularity, is transformed into a continuous, smooth eighth-note motion played in the piano's highest register and in a distant tonality. The accompaniment consists of one clarinet, one bassoon, one cello, and occasional double-bass *pizzicatos* (plucked notes). It is a short moment of great mystery, cut short by an abrupt return to the initial form of the theme.

The piano writing is more brilliant than in any of the earlier concertos; it includes – in the development section alone – virtuosic 16th-note passages in both hands simultaneously, dashing octave runs, and expressive melodic motifs, often in very close succession. The recapitulation, which begins with a somewhat shorter replay of the opening piano cadenza,

has another, even more stunning, cadenza (or is it one?) at the end. At the point where a strongly emphasized cadential chord announces that it is time for the cadenza, the piano launches into a cascade of figurations and trills. But contrary to tradition, what we hear is not an *ad-libitum* interpolation that can be improvised or written out by the performer. This becomes clear as soon as two horns quietly join the piano, followed by other instruments. In fact, Beethoven's instruction in the score, written in Italian, the international language of music at the time, reads: *Non si fa una Cadenza, ma s'attacca subito il seguente* (There is no cadenza; instead, proceed directly with the following). Beethoven in this work assumed such total control over every aspect of the composition that it became impossible to leave anything to chance. Ultimately, however, this non-cadenza does fulfill the formal function of the traditional cadenza; it allows the performer to display her or his technical prowess, in a bravura section built upon some of the movement's most important themes.

The second movement opens with a chorale-like melody played by muted strings; the tonality is the same distant B Major that has already been touched upon in the first movement. The piano responds to the chorale with an expressive second theme that moves faster than the orchestra's chorale (though still in even note values). The two motions are then combined as the chorale melody is taken over by the piano (the strings play along *pizzicato*), its slow quarter-notes accompanied by the faster triplets derived from the second theme. After a further variation where the motion intensifies (the triplets replaced by faster 16th-notes), the music comes to a halt on the note 'B.' Beethoven simply lowers this note by a half-step to 'B flat,' to prepare the return of E-flat Major in the last movement.

There is no pause between the second and third movements; in fact, the continuity is assured through the appearance of the finale theme in a slow tempo at the end of the second movement. The piano hesitatingly plays two measures of ascending E-flat Major harmonies

amidst an atmosphere of suspense, followed immediately by an exuberant restatement of the same material as the main theme of the finale.

This glorious "Rondo" theme is introduced by the piano accompanied only by a pedal note in the two horns. The melody is then repeated by the full orchestra. The central episode of the "Rondo" takes on the characteristics of a sonata development: the main theme is taken to various distant tonalities before returning triumphantly to the home key. In the coda, the piano part grows ever slower and quieter, with only the timpani as accompaniment. Having reached *adagio*, the tempo suddenly accelerates again and the work ends abruptly with a few energetic E-flat Major sonorities.

## Symphony No. 4 in B-flat Major, Op. 60

Beethoven

1806 was one of the most prolific years in Beethoven's life. It was then that he completed his three Razumovsky quartets, the *Piano Concerto No. 4*, *Symphony No. 4*, and the *Violin Concerto*. He also started work on what would later become *Symphony No. 5* (actually, the c-minor work had been begun first, and then laid aside in favor of the symphony in B-flat Major).

*Symphony No. 4* has traditionally been seen as a kind of respite between the "Eroica" and *Symphony No. 5*, two mighty works, in accordance with the old theory that opposed the dramatic "odd-numbered" symphonies to the more lyrical "even-numbered" ones.

As an experiment, let us forget this theory for a moment. We will then find that *Symphony No. 4* is animated by the same incessant flow of energy and the same irresistible pull to move ahead as its more tempestuous companions. It is just as perfect a representative of the "heroic period" as any other work. The emotions expressed may be lighter and less tragic, but they are expressed with the same force throughout.

The slow introduction to the first movement is certainly one of the most suspenseful Beethoven ever wrote. The idea of starting a B-flat-Major symphony with a slow-moving unison theme in B-flat *minor* may have come from Haydn's *Symphony No. 98* – but the polarity is much greater in Beethoven, whose introduction is full of a sense of mystery that was entirely new in music. One finds it hard to believe that Haydn had written his London symphonies only a decade earlier and was still alive in 1806!

Slow introductions are usually linked to the subsequent *allegros* by means of some transition that builds a bridge between the two tempos. In Beethoven's *Symphony No. 4*, there is a clear separation instead of a bridge. A drastic shift of keys and a sudden general rest bring the music to a virtual standstill before the energetic "Allegro vivace" is launched. Now there will hardly be a moment of pause until the end of the movement. The concise exposition begins with a brisk and vibrant theme, and even the more lyrical moments are full of motion and excitement.

The development section employs one of Beethoven's favorite musical techniques, namely thematic fragmentation. The first theme is "decomposed" almost to its atoms; for a while, it receives a new lyrical counter-melody that is, however, soon brushed aside by a *tutti* outburst. The recapitulation is prepared by a long *tremolo* on the kettledrum, over which the strings gradually put the thematic "atoms" back together for the triumphant return of the theme.

The second movement is the only large-scale lyrical "Adagio" in a Beethoven symphony before *Symphony No. 9*. (The other symphonies' slow movements are all faster, with the exception of the Funeral March of *No. 3*.) In *Symphony No. 4*, Beethoven unfolds a beautiful *cantabile* (singing) theme over a characteristic rhythmic accompaniment that eventually rises to the status of a theme in its own right. The *cantabile* theme returns several times, in a more and more ornamented form, its appearances separated by some rather powerful statements. The movement ends with a timpani solo followed by two concluding orchestral chords.

The third movement is a scherzo, although Beethoven didn't use that word as a title. The music abounds in playful elements such as subtle interplays of duple and triple meter, sudden modulations into distant tonalities, and a general mood of exuberant joy. The Trio moves in a slower tempo and has a simpler melody; it is based on the juxtaposition of the orchestra's wind and string sections. Beethoven added an interesting twist to the usual scherzo form here: he expanded on the standard form (Scherzo – Trio – Scherzo) by means of a second appearance of the Trio and a third Scherzo statement (he was to do the same in *Symphony No. 7*).

The fourth-movement finale, marked "Allegro ma non troppo," begins with a theme in perpetual 16th-note motion; the flow of the 16th is only briefly interrupted by melodic episodes. This movement is light in tone and cheerful in spirit. Like the slow introduction to the first movement, the finale also shows how much Beethoven had learned from Haydn. But – once again – most of the music sounds like no one but Beethoven. The repeated and unresolved dissonances at the end of the exposition (duly brought back in the recapitulation) sound rather close to a similar passage in the first movement of the "Eroica." Also, Haydn probably wouldn't have entrusted the return of the perpetual-motion theme to the solo bassoon, in what is one of the most difficult passages for the instrument in the classical repertoire. In general, Haydn's cheerfulness has been stepped up to a state of near-euphoria. One feels that this music could go on *ad infinitum*, but it is suddenly cut short by a hesitant, slower rendition of the main theme in the violins, continued by the bassoons, and abruptly ended by a few energetic chords played by the whole orchestra.

*Program notes by Peter Laki.*

**R**ecognized as one of today's most gifted artists, and enjoying an active career as both conductor and pianist, **Ignat Solzhenitsyn's** lyrical and poignant interpretations have won him critical acclaim throughout the world.

Ignat Solzhenitsyn was recently appointed Music Director of the Chamber Orchestra of Philadelphia, having served as its Principal Conductor for the last six years. His recent guest soloists have included Mstislav Rostropovich, Sylvia McNair, Cho-Liang Lin, Steven Isserlis, Gary Graffman, Sergei Leiferkus, and Leila Josefowicz. Mr. Solzhenitsyn has led the Orchestra in numerous special projects, including Bach's *St. John Passion* and the complete *Brandenburg Concerti*, Haydn's *The Creation* and *Seven Last Words*, and a rare complete performance of Gluck's *Don Juan*.

Mr. Solzhenitsyn has appeared as guest conductor with the symphonies of Dallas, Seattle, Indianapolis, North Carolina, New Jersey, Nashville, Toledo, Lexington, Delaware, Anchorage, Charleston, Flagstaff, and Vermont, as well as many of the major orchestras in Russia including the St. Petersburg Philharmonic, the Moscow Philharmonic, the Urals Philharmonic, and the Kremlin Philharmonic.

In recent seasons, his extensive touring schedule in the US and Europe has included concerto performances with numerous major orchestras, including those of Boston, Chicago, Philadelphia, Saint Louis, Los Angeles, Seattle, Baltimore, Washington, Montreal, London, Paris, Naples, St. Petersburg, Israel, and Sydney, and collaborations with such distinguished conductors as André Previn, Herbert Blomstedt, Yuri Temirkanov, Wolfgang Sawallisch, Mstislav Rostropovich, Gerard



IGNAT SOLZHENITSYN

Schwarz, Charles Dutoit, James DePreist, Krzysztof Penderecki, and Maxim Shostakovich. In addition to his recital appearances in the US at Philadelphia's Academy of Music, St. Paul's Ordway Theatre, and UC Berkeley's Hertz Hall, Mr. Solzhenitsyn has also given numerous recitals in Europe and in the Far East in major musical centers including London, Milan, Zurich, Moscow, Tokyo, and Sydney.

An avid chamber musician, Mr. Solzhenitsyn has collaborated with the Emerson, Borodin, Brentano, St. Petersburg, and Lydian String Quartets, and in four-hand recital with Mitsuko Uchida. He has frequently appeared at international festivals, including

Evian, Ludwigsburg, Ojai, Marlboro, Nizhniy Novgorod, and Moscow's famed December Evenings.

A winner of the Avery Fisher Career Grant, Ignat Solzhenitsyn was recently appointed to the piano faculty of the Curtis Institute of Music. He has been featured on many radio and television specials, most recently *CBS Sunday Morning* and ABC's *Nightline*.

*Tonight's performance marks Ignat Solzhenitsyn's UMS debut.*

**A** resident company of the Kimmel Center for the Performing Arts, the **Chamber Orchestra of Philadelphia** boasts new artistic leadership for the 04/05 season, with the January 2004 appointment of Ignat Solzhenitsyn as Music Director. Mr. Solzhenitsyn has been with the Chamber Orchestra since 1994 and had served as Principal Conductor since 1997. The Orchestra was founded in 1964 by Marc Mostovoy, who was its primary conductor until 1997 and Artistic Director until 2004. The Orchestra has established a reputation for distinguished performances of Baroque, Classical, and 20th-century works, and has toured the US, Europe, and Israel. The *New York Times* enthused about "the most impressive small ensemble to come through Carnegie Hall in quite some time. The Philadelphia players have a wonderful control at extremely quiet levels, an admirable enthusiasm and a sure sense of style."

A brilliant concert pianist and conducting graduate from The Curtis Institute of Music, Mr. Solzhenitsyn has been hailed by the *Washington Post* as "an interpreter of probing intellect as well as an avid risk taker." His artistic vision has led the Chamber Orchestra to program more works from the late Classical and early Romantic periods, as well as to emphasize the great 20th-century repertoire. Meanwhile, an 04/05 Baroque Perspectives series conceived by Mr. Solzhenitsyn aims, in

the Maestro's own words, "to honor the great Baroque tradition in looking back at it through the prism of intervening centuries, providing a perspective that we hope will fascinate and enthral every music-lover."

The Chamber Orchestra of Philadelphia has performed with such internationally acclaimed guest artists as Luciano Pavarotti, Vladimir Ashkenazy, Mstislav Rostropovich, Issac Stern, Rudolph Serkin, Jean-Pierre Rampal, The Romeros Guitar Quartet, and Nadja Salerno-Sonnenberg. The current subscription season features, among others, cellist Steven Isserlis, violinist Leila Josefowicz, hornist Eric Ruske, and guest conductors Joseph Silverstein, Randall Craig Fleischer, and Vladimir Feltsman.

The Chamber Orchestra of Philadelphia continues to foster and champion the creation of new music. In December 2003 the Orchestra presented the world première performances of Vladimir Ryabov's *In the Land of the Midnight Sun*, and in January 2004 the ensemble premièred percussion works in collaboration with Canadian percussion ensemble Scrap Arts Music. In June 2005 Mr. Solzhenitsyn will lead the ensemble in a commissioned world première by Michael Hersch. To date, The Chamber Orchestra of Philadelphia has over 70 commissions and première performances to its credit. The Chamber Orchestra of Philadelphia performs ten pairs of concerts during its subscription season in the Kimmel Center from September through June. The ensemble tours regularly, and is currently on a tour of the East Coast and Midwest this April.

*Tonight's performance marks the Chamber Orchestra of Philadelphia's UMS debut.*

**Chamber Orchestra of Philadelphia**IGNAT SOLZHENITSYN, *Music Director***Violin**

Mei-Chen Liao Barnes  
Yan Chin  
Solomiya Ivakhiv  
Gloria Justen  
Elizabeth Kaderabek  
Eileen Hyun Kim  
Mu Na Kuprij  
Charlene Y. Kwas  
Robert Martin  
Donna Rudolph  
Igor Szwec

**Viola**

Allegra Askew  
Alexandra Leem  
Ji Hyun Son  
Ellen Trainer

**Cello**

James J. Cooper III  
James Holesovsky  
Elizabeth Thompson

**Bass**

Miles B. Davis  
Anne Peterson

**Flute**

Edward Schultz  
Frances Tate

**Oboe**

Geoffrey Deemer  
Adam Hollander

**Clarinet**

Doris Hall-Gulati  
Rié Suzuki

**Bassoon**

Martin Garcia  
Jacob Smith

**Horn**

Gabriel Kovach  
Karen McCommon

**Trumpet**

Rodney Mack  
Brian Kuszyk

**Timpani**

Martha Hitchins

*(Strings listed in alphabetical order)*



UMS

presents

# La Capella Reial de Catalunya *and* Le Concert des Nations

JORDI SAVALL, *Artistic Director*

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## Program

Thursday Evening, April 14, 2005 at 8:00  
St. Francis of Assisi Catholic Church • Ann Arbor

### *Music and Songs of Love and War*

*Miguel de Cervantes*

The Music of Don Quixote

*Antonio Martín y Coll*

**El villano** (instrumental)

*Francisco Salinas*

**Romance del Conde Claros: *A media noche era por filo***

*Anonymous*

**Romance viejo de Lanzarote: *Nunca fuera caballero de damas***

*Juan Arañés*

**Chacona a la vida bona: *Un sarao de la chacona***

*Tarquinio Merula*

**Sonata Concertata XX: Ciaccona**  
**Aria sopra la Ciaccona: *Su la cetra amorosa***

*Samuel Scheidt*

**Galliard Battaglia**

*Claudio Monteverdi*

**Sinfonia**  
***Combattimento di Tancredi e Clorinda***

INTERMISSION

*Biagio Marini***Passacaglio***Claudio Monteverdi***Lamento della Ninfa**

Non havea Febo ancora

Lamento della Ninfa

Si tra sdegnosi pianti

*Luigi Rossi***Fantasia "Les Pleurs d'Orphée"***Giacomo Gorzanis***La barca del mio Amore***Claudio Monteverdi***Tirsi e Clori****ballo concertato con voci et strumenti a 5**

68th Performance of the  
126th Annual Season

Thanks to Louise K. Stein, U-M School of Music Professor of Musicology, for her assistance with this evening's presentation.

10th Annual  
Divine Series

Special thanks to Father Jim McDougall, Dave Barera, Janelle O'Malley and the entire staff and congregation of St. Francis of Assisi Catholic Church for their support of the UMS 10th Annual Divine Expressions Series.

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

La Capella Reial de Catalunya, Le Concert des Nations, and Jordi Savall appear by arrangement in North America with Aaron Concert Artists, Inc., New York, NY.

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

**Jordi Savall** is an exceptional figure in today's music world. For more than 30 years he has been devoted to the rediscovery of neglected musical treasures through research, study, and interpretation, both as violist and musical director. He has restored an essential repertoire. Mr. Savall has created a wide audience for the *viola da gamba*, an instrument so refined that it takes us to the very brink of silence. Together with Montserrat Figueras, he has founded three ensembles: Hespèrion XX, La Capella Reial, and Le Concert des Nations; together, they explore and create a world of beauty and emotion which reaches out to millions of music-lovers and has established them as the leading exponents of neglected musical gems.

One of the most multifariously gifted musicians of his generation, his career as a concert performer, teacher, researcher, and creator of new projects, both musical and cultural, make Jordi Savall one of the principal architects of the current revaluation of historical music. The pivotal role he played in Alain Corneau's film *Tous les Matins du Monde* (All the Mornings of the World), which won a César award for "Best Soundtrack," his intense concert activity (140 concerts per year), recording projects, and the creation of his own record label, Alia Vox, is proof that early music appeals to an increasingly large and young audience.

At the age of six, Jordi Savall began his musical training as a member of the boys' choir of Igualada (Barcelona), the town where he was born, and later studied the cello at the Barcelona Conservatoire, from which he graduated in 1964. In 1965, he began to teach himself the *viola da gamba* as well as studying ancient music. In 1968 he began his specialist musical training at the Schola Cantorum Basiliensis in Basel, Switzerland, where, in 1973, he succeeded his own master, August Wenzinger, and continues to give courses and master classes.

Jordi Savall's numerous awards and distinctions include Officier de l'Ordre des Arts et des Lettres (1988) from the French Ministry of

Culture and Communication; "Musician of the Year" (1992) awarded by *Le Monde de la Musique*; "Soloist of the Year" (1993) awarded by *Victoires de la Musique*; the Gold Medal for Fine Arts (1998) from the Spanish Ministry of Culture and the Arts; and the German Preise der Deutschen Schallplattenkritik (2003).

*Tonight's performance marks Jordi Savall's second appearance under UMS auspices. Mr. Savall made his UMS debut in October 1998 as artistic director and instrumentalist with La Capella Reial de Catalunya and Hespèrion XX at St. Francis of Assisi Catholic Church.*

Convinced that a country's cultural roots and traditions always have a decisive influence on the expression of its musical language, Jordi Savall and Montserrat Figueras founded **La Capella Reial** in 1987, one of the first vocal ensembles devoted to the interpretation of Hispanic Golden Age music according to historical principles and consisting exclusively of Hispanic and Latin voices.

Following the model of the famous "royal chapels" for which the great masterpieces of both religious and secular music were composed in the Iberian peninsula, this new "Capella Reial," which in 1990 took the name of La Capella Reial de Catalunya, was born as the result of more than 13 years of research and interpretation in the field of early music. Together with Hespèrion XX (founded in 1974), its main objective is to extend and deepen the field of research into the specific characteristics of the Hispanic and European polyphonic vocal legacy before 1800. The hallmark of this ensemble is its approach to performance, which balances meticulous vocal sound quality and appropriateness to the style of the period with expressive diction and projection of the poetic text, always striving above all to convey the spiritual and artistic dimension peculiar to each individual work. Under the direction of Jordi Savall, it has an intense schedule of concert performances and recordings and regularly takes part in the principal music festivals around the world.

The repertoire and major recordings of the group, as

reflected in its 25 CD catalogue, range from the *Cantigas* of King Alfonso the Wise and the *Llibre Vermell de Montserrat* to Mozart's *Requiem*, and include the Golden Age *Cancioneros* and the great masters of the Renaissance and the Baroque periods, such as Mateu Flecha, Cristóbal de Morales, Francisco Guerrero, Claudio Monteverdi, H. I. von Biber, and El Misteri d'Elx.

The ensemble has also taken part in the soundtrack of Jacques Rivette's film *Jeanne la Pucelle*, on the life of Joan of Arc, and has performed in the operas *Una cosa rara*, by Vicente Martín y Soler, and *Orfeo*, by Claudio Monteverdi,



JORDI SAVALL AND MONTSERRAT FIGUERAS

staged at Barcelona's Gran Teatre del Liceu in 1991 and 1993, respectively. *Orfeo* was also staged at Teatro Real in Madrid (2000), the Konzerthaus in Vienna (2001), the Teatro Reggìo in Turin (2000), and at the newly rebuilt Liceu in Barcelona (2001), the latter production being recorded in a BBC-Opus Arte DVD. Since 1990, La Capella Reial de Catalunya has received the official support of the Generalitat, the Autonomous Government of Catalonia.

*Tonight's performance marks La Capella Reial de Catalunya's second appearance under UMS auspices. The ensemble made its UMS debut in October 1998 with Hespèrion XX at St. Francis of Assisi Catholic Church.*

**T**aking its inspiration from *Les Nations*, a work by François Couperin symbolising the coming together of musical tastes and heralding a "European artistic space" which, far from being a recent invention, bears all the hallmarks of the Age of Enlightenment, **Le Concert des Nations**, the youngest of the ensembles directed by Jordi Savall, was founded in 1989. Created during the preparation of the *Canticum Beatae Virgine* by Charpentier, this group arose out of the need for an orchestra of period instruments that could play the orchestral and symphonic repertoire from the Baroque to the Romantic periods. Le Concert des Nations is the first orchestra of its kind made up chiefly of musicians from Latin countries, all of whom are outstanding specialists in performance using period instruments. The impact of the ensemble's recordings and concerts given in the major cities and music festivals over the last 15 years has established its reputation as one of the best original instrumental orchestras performing today, with a broad and varied repertoire that ranges from the earliest music composed for orchestra to the masterpieces of the Romantic period, including the key Baroque and Classical composers.

Le Concert des Nations' desire to increase audiences' familiarity with a wide historical

repertoire of exceptional quality through rigorous and revitalising performances was apparent from their earliest recordings: Charpentier, J.S. Bach, Haydn, Mozart, Handel, Beethoven, Purcell, and Dumanoir. The ensemble's most recent productions include works by Lully, Biber, J.S. Bach, and Vivaldi, released under Jordi Savall's award-winning record label, Alia Vox.

Le Concert des Nations made its opera debut in 1992 with Martín y Soler's *Una cosa rara*, continuing with a production of Monteverdi's *Orfeo*, which was staged in Barcelona in 1993, and in the re-opened Gran Teatre del Liceu, in Barcelona in 2001. In 1995, the ensemble performed another opera by Martín y Soler, *Il Burbero di Buon Cuore*, staged in Montpellier; and in 2000 added to its opera repertoire *Celos aun del Ayre matan*, by Juan Hidalgo and Calderón de la Barca, performed in a concert version in Barcelona and Vienna. More recent productions include Vivaldi's *Farnace*, staged at Teatro de la Zarzuela in Madrid (2001), also released as a CD; and *Orfeo*, recorded and released as a DVD by BBC-Opus Arte (2002).

*Tonight's performance marks Le Concert des Nations' UMS debut.*

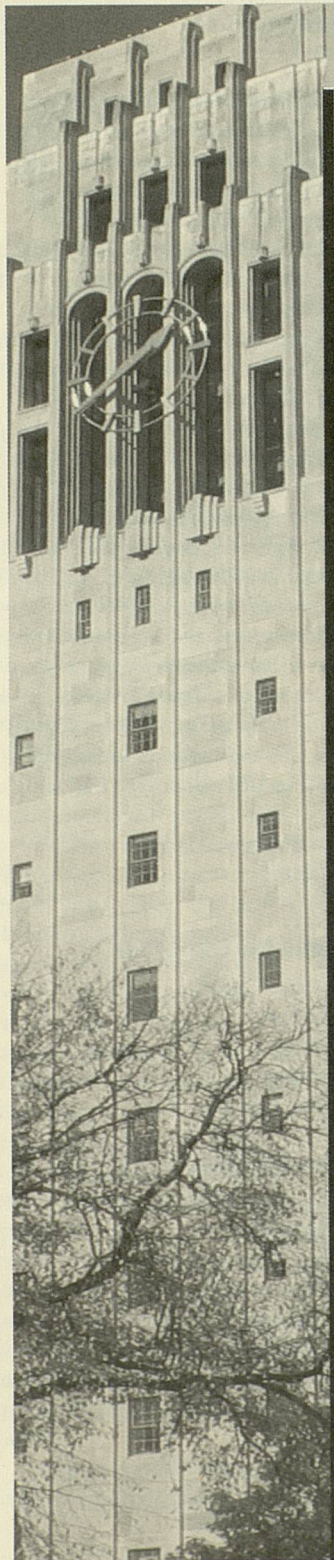
## La Capella Reial de Catalunya

Montserrat Figueras, *Soprano*  
Arianna Savall, *Soprano*  
Lluís Vilamajó, *Tenor*  
Furio Zanasi, *Baritone*  
Daniele Carnovich, *Bass*

## Le Concert des Nations

Manfredo Kraemer, David Plantier, *Violin*  
Jordi Savall, *Viola da gamba*  
Sergi Casademunt, *Viola da gamba*  
Bruno Cocset, *Basse de violon*  
Xavier Puertas, *Violone*  
Andrew Lawrence-King, *Double Harp and Psaltry*  
Xavier Díaz-Latorre, *Theorbo and Guitar*  
Réjean Poirier, *Harpsichord*  
Pedro Estvan, *Percussion*

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## *In Appreciation*



All of us in  
the UMS family  
thank our  
colleague and friend  
**Karen Wolff**  
for her many  
contributions to UMS  
and the University during  
her tenure as U-M  
School of Music dean.  
We extend to her  
our very best wishes  
in her retirement.

UMS  
*presents*

# Dame Felicity Lott

*Soprano*

# Angelika Kirchschlager

*Mezzo-soprano*

EUGENE ASTI, *Piano*

## Program

Wednesday Evening, April 20, 2005 at 8:00  
Lydia Mendelssohn Theatre • Ann Arbor

## *Women's Lives and Loves: Frauenliebe und -leben x 2*

A LIEDERSPIEL DEVISED BY GRAHAM JOHNSON

### I

#### **Lovestruck: The First Meeting**

*Robert Schumann*  
*Johannes Brahms*  
*Schumann*  
*Hugo Wolf*  
*Carl Loewe*

Erste Begegnung  
Ach, wende diesen Blick  
Seit ich ihn gesehen  
Bitt' ihn, o Mutter  
Seit ich ihn gesehen

### II

#### **Hopeless Adoration**

*Felix Mendelssohn*  
*Schumann*  
*Wolf*  
*Schumann*  
*Loewe*  
*Brahms*  
*Wolf*

Ich wollt' meine Lieb' ergösse sich  
Seit ich ihn gesehen  
Was für ein Lied soll dir gesungen werden  
Er, der Herrlichste von allen  
Er, der Herrlichste von allen  
Mädchenlied  
Wohl kenn' ich Euern Stand, der nicht gering

### III

#### **Reciprocation and Betrothal**

*Loewe*  
*Schumann*  
*Schumann*  
*Loewe*  
*Schumann*  
*Brahms*  
*Schumann*

Ich kann's nicht fassen, nicht glauben  
Ich kann's nicht fassen, nicht glauben  
Botschaft  
Du Ring an meinem Finger  
Du Ring an meinem Finger  
Das Mädchen spricht  
Das Glück

INTERMISSION

#### IV Fiancées and Brides

<i>Mendelssohn</i>	Gruß
<i>Wolf</i>	O wär dein Haus durchsichtig wie ein Glas
<i>Loewe</i>	Helft mir, ihr Schwestern
<i>Schumann</i>	Helft mir, ihr Schwestern
<i>Wolf</i>	Erstes Liebeslied eines Mädchens
<i>Brahms</i>	Spanisches Lied

#### V Joyful Motherhood

<i>Schumann</i>	Süßer Freund
<i>Loewe</i>	Süßer Freund
<i>Schumann</i>	An meinem Herzen, an meiner Brust
<i>Loewe</i>	An meinem Herzen, an meiner Brust
<i>Mendelssohn</i>	Volkslied

#### VI Bitter Loss, Love Everlasting

<i>Loewe</i>	Nun hast du mir den ersten Schmerz getan
<i>Schumann</i>	Nun hast du mir den ersten Schmerz getan
<i>Brahms</i>	Klänge
<i>Schumann</i>	So wahr die Sonne scheint

*The audience is politely asked to withhold applause until the end of each half of tonight's program. Please do not applaud after the individual songs or after each group.*

69th Performance of the  
126th Annual Season

The Steinway piano used in this evening's performance is made possible by Hammell Music, Inc., Livonia, Michigan.

Ninth Annual  
Song Series

Special thanks to the Ann Arbor District Library, Richard LeSueur, and Tim Grimes for their participation in this residency.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for tonight's recital.

Dame Felicity Lott appears by arrangement with Askonas Holt, Ltd.

Ms. Angelika Kirchschrager appears by arrangement with Mastroianni Associates, Inc.

Mr. Asti appears by arrangement with Harlequin Agency Limited.

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



The challenge of planning this duet program was very different from that of one based on *Così fan tutte*. After a certain amount of discussion with the singers it was clear that a more serious evening was required, rather than one which dissolves into comedy. This was to be a lieder program rather than a mixture of music from many lands which is the result of an accustoming English eclecticism. I was rather pleased about this as the joys of cross-over performances are sometimes more joyful for the performer than for the audience. Some singers (Dame Felicity Lott among them) are excellent with light music, but despite a glut of this in the recitals of today it is a type of singing for which most classical artists are not trained. I have nightmare memories of a lieder singer's all-jazz evening; by the interval the public, like Jane Austen, had been "delighted long enough" and were praying for Goethe to replace Gershwin.

The idea at the heart of tonight's program is to follow the shape of Adelbert von Chamisso's cycle of poems entitled *Frauenliebe und -leben*. Robert Schumann wrote his famous songs in 1840, though this was by no means the first musical setting. This honor fell to the artist and poet Franz Kugler, a close friend of Chamisso, who published the cycle with his own simple but touching music in his *Skizzenbuch* of 1830. Schumann was not even the second composer: this was Carl Loewe whose cycle was composed and published in 1836. By the time Schumann came to set these words he was certainly already aware of their musical possibilities in other hands – many composers like Franz Lachner had isolated poems from the cycle. By now Schumann's *Frauenliebe und -leben* is a staple of the repertoire; it is so well known in fact that many members of tonight's audience could hum the piece through from start to finish without difficulty! The Loewe on the other hand is much more of a rarity: it has moments, indeed whole songs, of great beauty, but also *longeurs* and patches where Schumann's greater inspiration invites unfavorable comparisons.

I decided to plan an evening based on the various stages of the woman's life where these two cycles would be interleaved with each

other; these in turn would be enriched with other solo songs and real duets. There are complete performances of neither Schumann's nor Loewe's cycle. A straightforward side-by-side performance of the two works with each singer alternating the same poems seems a good idea in theory, but proves deadly in practice, unfair to both composers in different ways. We will, however, hear all Chamisso's texts, and in the poet's sequence (not including, however, the ninth poem for the suddenly aged heroine as a grandmother, which Loewe set unexceptionally, and Schumann ignored).

In tonight's performance it is as if two women were feeling similar emotions but fixing their gaze on different men in different *tessituras*. Throughout the evening Angelika Kirchschrager is the advocate of the Loewe cycle (which the composer intended to be sung by a mezzo-soprano) while Felicity Lott remains identified with Schumann's setting. Instead of creating an atmosphere of rivalry the mood suggests two women able to confide in each other about the joys and pains of their different relationships. At the end of the evening the mezzo is drawn into the soprano's orbit and takes part in a performance of Schumann's final song. Throughout the evening we hear linking fragments of Schumann's cycle in an arrangement of the cycle for solo piano by Theodor Kirchner; this was sanctioned by, and dedicated to, Clara Schumann – indeed it has emerged fairly recently that he was her lover for a short time following Robert's death. This scheme allows room for other songs and duets which are placed in such a way as to comment on the cycle's broader themes.

## I

Chamisso's heroine tells us that since first encountering the all-important 'him' she is so dazzled, so profoundly moved, that it is as if she has lost her sight. The songs in this group expand on the experience of that blinding *coup de foudre* and act as a prelude to the secret tears of Schumann's heroine as she weeps alone in her little room. At the very beginning of the recital we hear a premonition of things to come – closing notes from the last song in

Schumann's cycle in the solo piano arrangement of Theodor Kirchner. And then we hear the perky rhythms of "*Erste Begegnung*" by way of flashback and prelude: it removes the action from the Biedermeier confines of a German city and takes us to Spain for the imagined first meeting between the future lovers. This is the opening item in Schumann's *Spanisches Liederspiel* and throbs with excitement and newly awoken passion. The girls have seen a young man picking roses and receive one from his hands. The invisible presence of their mother ("*O Mutter*") is a guarantee of their relative inexperience. "*Ach, wende diesen Blick*" (Brahms) is an impassioned plea from the mezzo who begs the beloved to avert his blinding, potentially fatal, glance. In the middle of this heartfelt outburst, music from the Schumann cycle makes its first vocal appearance. It is clear that these two characters react differently – the soprano more calmly on the whole, though she seeks her mother's help in the impassioned "*Bitt' ihn, o Mutter*" from Wolf's *Spanisches Liederbuch*. The boy referred to in this poem is Cupid with his deadly darts – another manifestation of love's power suddenly to strike its victims blind and powerless. A pianistic echo of Schumann's opening song in Kirchner's arrangement is followed by a complete performance of "*Seit ich ihn gesehen*" as composed by Loewe.

## II

At the heart of this section is Schumann's very famous song "*Er, der Herrlichste von allen*." This is often mistakenly performed in a mood of almost militant triumphalism. The song's dotted rhythms can lead to the inappropriate emergence of a Valkyrie at this point in the cycle, and the man's attributes (eyes, lips, etc.) become a shopping list of greedy relish and imminent possession. In fact the text makes it clear that this particular girl cannot aspire to the man in question, almost certainly because she is not his match in terms of birth and class. This is not craven worship of a male in a pre-feminist era; rather is it the sad reckoning of a girl of relatively humble origins who must come to terms with the fact that her secret pin-

up is destined to marry someone from his own social background. (That he does in fact marry our heroine, as opposed to make her his mistress in the manner of the time, is a reflection of Chamisso's own egalitarian beliefs.) The Mendelssohn duet "*Ich wollt' meine Lieb' ergösse sich*" depicts the excited flush of first love (however impractical) where the lover is seen in the poet's dreams. We now hear the second strophe of Schumann's "*Seit ich ihn gesehen*." Wolf's "*Was für ein Lied soll dir gesungen werden*" expresses the fervent admiration of a lover who can scarcely find the words to praise the object of her affections. This leads into the famous "*Er, der Herrlichste von allen*" in Schumann's setting with its bitter realization that only a girl as high-born as the beloved himself will be worthy to be his life companion. The singer can only promise herself that she will bless this worthy consort, whoever it may be, while her own heart breaks. As a despondent echo of Schumann's song we hear the last strophe of Loewe's setting of these words. Unlike Schumann, who opts for a recapitulation of the opening words, Loewe is content to end his song with the bereft words "*Brich, o Herz, was liegt daran?*" The Brahms "*Mädchenlied*" is the song of a young woman who feels that after much waiting and hoping she no longer has any marital prospects. After another pianistic echo of "*Seit ich ihn gesehen*" the second extract from Wolf's *Italienisches Liederbuch* underlines the mood of tender veneration where one person in a relationship feels scarcely worthy of the other. This imbalance is soon to right itself.

## III

"I cannot grasp it, believe it," says Chamisso's heroine. Loewe's response is dreamier, less excited, than Schumann's and on this occasion we begin with his. Schumann's setting is then announced as a piano solo, but we cannot resist asking the soprano to sing Schumann's description of the man's tender avowal of love ("*Mir war's, er habe gesprochen: ich bin auf weig dein*") – a characterization unequalled by other composers of the same text. Schumann's "*Botschaft*" (the *Spanisches Liederspiel* again) returns us briefly to a languid bolero from southern

climes. The musical mood suggests the sighs of prenuptial longing as girls prepare their trousseaux and wedding garlands. “*Du Ring an meinem Finger*” betokens the actual betrothal. These are very different rings for different fingers: we hear Loewe’s setting from the mezzo and the second half of Schumann’s from the soprano (which includes a recapitulation of the song’s famous opening theme). Kirchner’s arrangement of “*Helft mir, ihr Schwestern*” signifies here the two girls imagining the wedding – dreaming about the big day before it actually takes place. The two remaining songs in the section further depict their excitement and impatience. The Brahms song “*Das Mädchen spricht*” is shared between the singers as they compare their happiness to that of the joyful female swallow. (The German word “*Braut*” means “betrothed” rather than bride.) Schumann’s duet “*Das Glück*” seems to continue the conversation with the birds initiated in the Brahms song. Schumann’s own impatience for his marriage day, and all the sweet things it will bring, leave the singers in a state of giddy rapture.

#### IV

This section begins with two songs indicative of deepening courtship. “*Gruß*” of Mendelssohn is a justly famous song: the Eichendorff text has a momentary warning of the mortality of the loved one, a hint of tragedy to come. Wolf’s “*O wär dein Haus durchsichtig wie ein Glas*” is more light-hearted; it is written for lovers who are unmarried and thus unable, as yet, to share the same house. It is as if the soprano wants to keep her lover under glass, so precious has he become to her. She also wants to keep her eye on him. The shyness of her being blinded at the beginning of the program has been replaced by a hunger for his glances and more than a touch of possessiveness. The wedding day arrives at last. It is Loewe’s “*Helft mir, ihr Schwestern*” which we hear, one of the more rapturous pieces in his cycle of songs. At the end of this we hear a part of Schumann’s song to the same words, the moment when the bride addresses her sisters just before walking down the aisle – surely one of the most tender asides in all

lieder. This is followed by the song’s famous postlude with its Shakespearian echo of Mendelssohn’s *Wedding March*. The girl turns her back on her sisters’ playful preparations as she faces the solemnity of the church and the rows of assembled guests. It is all like a dream on a midsummer day. Chamisso’s cycle of poems sends the girl down the aisle and we hear nothing more from her until she announces to her overjoyed, but surprisingly astounded, husband that they are expecting a baby. Here we permit ourselves to make some suggestion of the events which lie between. Wolf’s “*Erstes Liebeslied eines Mädchens*” has a text by Mörike which employs astonishingly Freudian imagery – “it would lacerate a block of marble” Wolf proudly said of it, and it seems suitable enough to depict a wedding night which leads to unexpected lift-off – unexpected that is by the heroine, though passionately foreseen and hoped for by her new husband. The louche and sleepy charms of “*Spanisches Lied*” by Brahms suggest a pleasure that has quickly become a habit, a song for an indolent honeymoon in the Canaries.

#### V

“*Süßer Freund*” is a confession of pregnancy which begins in shy tears and turns into something rapturous and decisive – for it is the woman from now on who is mistress of her own destiny. The cycle, far from being a feminist’s nightmare, makes a strong case, for its time, for female independence. This is the jewel song shining at the heart of Schumann’s great cycle. The actual moment of breaking-news is a matter of such intimacy that Schumann cuts the third strophe of Chamisso’s poem in order that the good news might be whispered in what one might call a pregnant piano interlude, music which barely conceals the growing sense of wonder in the husband’s wide-eyed reaction. The more down-to-earth Loewe sees no reason to be shy at this point; we hear his setting from the beginning of the verse which Schumann omits. After sharing these experiences with each other, and with us, the two women go their separate ways and have children of their own: this is the only occasion in the evening when a complete Schumann setting,

and one on the same words by Loewe, is placed side by side. These are very different versions of “*An meinem Herzen, an meiner Brust.*” Loewe aims for tender contentment with a touch of *col-oratura* rapture, Schumann for the more immediate excitement of motherhood – breast-feeding of the first verse leads to rocking the baby in her arms, and then bouncing him delightedly on her knee. There is a strong sense of the woman’s empowerment as she pities men unable to share the depth of her experience. Roles have been reversed, and it is now the man who is blinded by mysteries that he can only observe with wonder. The Mendelssohn setting of a poem by Burns (“*Volkslied*”) is a final statement of the devotion of the married couple; the imagery may also apply to parents’ love for their children, for this is music which implies the strength of family life. It also mentions ill fortune and the willingness to shoulder it with one’s loved ones. Sadly the heroine will have to bear her desperate ill fortune on her own – and all too soon.

## VI

Chamisso does not make it clear how much time elapses between the birth of the baby and the death of the husband and father. One somehow feels that our heroine has been left a widow in her youthful years. Only very recently a celebrated soprano suddenly lost her partner – still a young man; she has been left with their two children aged three years and six months. I was with her when she received the news. The tragedy at the end of this cycle no longer seems to me (if it ever did) the stuff of Biedermeier exaggeration and sentimentality. It would be hard to imagine asking her to sing the Schumann cycle again, especially the last song, but I believe she will eventually do so. Both Schumann and Loewe (four years earlier) cast their final numbers in *d* minor and in 4/4 time – they are astonishingly similar in many ways. We hear them here in alternate sections, beginning with the Loewe. At the end, the mezzo is drawn into Schumann’s world for the closing bars (“*Ich zieh mich in mein Innres still zurück*”) that cannot be compared to the music of any other composer of these words – it would be unfair to expect Loewe to match the revelatory

tone of this passage. In Schumann’s version of the cycle we plunge immediately into the piano’s postlude, a recapitulation of the cycle’s opening music. On this occasion we delay this closure and extend the moment of mourning with Brahms’ exquisite duet “*Klänge*,” No. 1. This is followed by music, also by Schumann of course, which suggests acceptance and inner reconciliation: his duet setting of Rückert’s “*So wahr die Sonne scheint*” (he also set these words as a wonderful vocal quartet). In this music there is a calmness which suggests both a marital devotion which will survive the grave, and the strength to carry on with the rest of one’s life. It is only then that we hear at last the closing page of Schumann’s cycle, the piano’s solitary echo of “*Seit ich ihn gesehen*,” which is perhaps the most famous postlude in the entire song repertoire.

*Program notes by Graham Johnson, © 2004*

**F**elicity Lott was born and educated in Cheltenham, read French at Royal Holloway College, of which she is now an Honorary Fellow, and singing at the Royal Academy of Music, of which she is a Fellow. Her operatic repertoire ranges from Handel to Stravinsky, while above all supporting her formidable international reputation as an interpreter of the great roles of Mozart and Strauss. At the Royal Opera House she has sung Anne Trulove, Blanche, Ellen Orford, Eva, Countess Almaviva, under Mackerras, Tate, Davis, and under Haitink, the Marschallin. At the Glyndebourne Festival her roles include Anne Trulove, Pamina, Donna Elvira, Oktavian, Christine (“*Intermezzo*”), Countess Madeleine (“*Capriccio*”), and the title role in *Arabella*. Her roles at the Bavarian State Opera, Munich, include Christine, Countess Almaviva, Countess Madeleine, and the Marschallin. For the Vienna State Opera her roles include the Marschallin under Kleiber which she has sung both in Vienna and Japan. In Paris, at the Opéra Bastille, Opéra Comique, Châtelet, and Palais Garnier she has sung Cleopatra, Donna Elvira,



DAME FELICITY LOTT

Fiordiligi, Countess Madeleine, the Marschallin, and the title roles in *La Belle Helene* and *La Grande Duchesse de Gerolstein*. At the Metropolitan Opera, New York, she sang the Marschallin under Carlos Kleiber and

Countess Almaviva under James Levine.

Dame Felicity Lott has sung with the Vienna Philharmonic and Chicago Symphony Orchestras under Solti, the Munich Philharmonic under Mehta, the London Philharmonic under Haitink, Welser-Möst and Masur, the Concertgebouworkest under Masur, the Boston Symphony under Previn, the New York Philharmonic under Previn and Masur, the BBC Symphony Orchestra with Sir Andrew Davis in London, Sydney, and New York, and the Cleveland Orchestra under Welser-Möst in Cleveland and Carnegie Hall. In Berlin she has sung with the Berlin Philharmonic under Solti and Rattle and the Deutsche Staatskapelle under Jordan.

A founder member of The Songmakers' Almanac, Ms. Lott has appeared on the major recital platforms of the world, including the Salzburg, Prague, Bergen, Aldeburgh, Edinburgh, and Munich Festivals, the Musikverein and Konzerthaus in Vienna, and the Salle Gaveau, Musée d'Orsay, Opéra Comique, Châtelet, and Théâtre des Champs Élysées in Paris. She has a particularly close association with the Wigmore Hall.

Her many awards include honorary doctorates at the Universities of Oxford, Loughborough, Leicester, London, and Sussex, and the Royal Academy of Music and Drama Glasgow. She was made a CBE in the 1990 New Year Honours and in 1996 was created a Dame Commander of the British Empire. In February 2003 she was awarded the title of Bayerische Kammersängerin. She has also been awarded

the titles Officier de l'Ordre des Arts et des Lettres and Chevalier de l'Ordre National de la Légion d'Honneur by the French Government.

*Tonight's recital marks Dame Felicity Lott's UMS debut.*

**T**he Austrian mezzo-soprano **Angelika Kirchschrager** is one of today's most sought-after singers in her repertory. Dividing her time between recitals and opera in Europe, North America, and the Far East, Ms. Kirchschrager is equally at home on both the opera and concert stage.

Her operatic repertoire includes the Mozart roles of Cherubino in *Le nozze di Figaro*, Dorabella in *Così fan tutte*, as well as Zerlina in *Don Giovanni*. Additional roles include

Octavian in *Der Rosenkavalier*, Niclausse in *Les Contes des Hoffmann*, Orlovsky in *Die Fledermaus*, Valcaine in *The Merry Widow*, the Composer in *Ariadne auf Naxos*, and Sophie in *Sophie's Choice*. As a celebrated recitalist



Photo: Frank Ockenfels

ANGELIKA KIRCHSCHRAGER

and concert performer, Ms. Kirchschrager's repertoire reaches from Bach, Brahms, Korngold, Mahler, Mendelssohn, and Ravel to Rossini, Schubert, Schumann, Weill, and Wolff.

Ms. Kirchschrager is often accompanied by pianists like Jean-Yves Thibaudet and Helmut Deutsch as well as violist Yuri Bashmet. Important conductors in her career are Riccardo Muti, Seiji Osawa, Claudio Abbado, Sir Colin Davis, Kurt Masur, Kent Nagano, Donald Runnicles, and Sir Simon Rattle. She has performed on the most prestigious stages including La Scala in Milan, the Metropolitan

Opera in New York, the Opéra Bastille in Paris, the Vienna State Opera, Munich State Opera, San Francisco Opera, the Salle Pleyel and Cité de la Musique in Paris, Carnegie Hall and Avery Fisher Hall in New York, Boston Symphony Hall, and the Barbican Centre in London.

During last summer's festival season, Ms. Kirchschrager returned to Salzburg in her favorite role of Octavian in Strauss' *Rosenkavalier*. Further highlights of the season include concerts of Mendelssohn's *Elias* with Thomas Quasthoff and the Vienna Philharmonic, a concert tour to the US, *Le nozze di Figaro* and *Rosenkavalier* in Vienna, and *Giulio Cesare* at the 2005 Glyndebourne Festival.

Angelika Kirchschrager won a 2005 Grammy Award as part of the *Figaro* recording (Cherubino) with René Jacobs which won "Best Opera Recording." The duet album *First Encounter* with soprano Barbara Bonney was released in fall 2004 and includes music by Felix Mendelssohn, Fanny Mendelssohn Hensel, Robert Schumann, Johannes Brahms, and Antonín Dvořák. Her debut recording was a highly acclaimed album of lieder by Korngold, Alma, and Gustav Mahler. Her second album, *When Night Falls*, featuring lullabies, lieder, and Broadway songs, won the ECHO 2000 Music Award as "Best Solo Recording of the Year." Ms. Kirchschrager is an exclusive recording artist for Sony Classical.

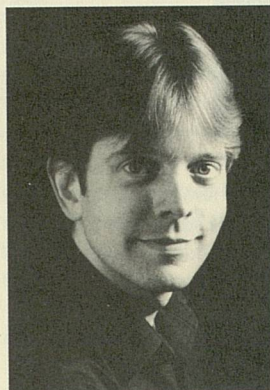
Born in Salzburg, Ms. Kirchschrager studied piano at the Mozarteum. Upon graduation from the Musikisches Gymnasium in Salzburg, she enrolled at the Vienna Music Academy in 1984 where she studied with the late Walter Berry. Ms. Kirchschrager resides in Vienna.

*Tonight's recital marks Angelika Kirchschrager's UMS debut.*

**Eugene Asti** studied at the Mannes College of Music, New York, with Jeannette Haien where he earned his BM and MA. He has received numerous awards including a Fulbright Scholarship to study piano accompaniment with Graham Johnson at the Guildhall School of Music and Drama, the Ferdinand Rauter

Memorial Prize (Richard Tauber Competition) and the Megan Foster Prize (Maggie Teyte Competition).

Much in demand as an accompanist, Mr. Asti has performed with many great artists including Dame Felicity Lott, Dame Margaret Price, Nancy Argenta, and Elizabeth Connell, in places such as the Wigmore Hall, the Rome



EUGENE ASTI

Opera House, the Musikverein in Vienna, the Aix-en-Provence Festival, Paris, Madrid, and New York. He has devised recital series for St. John's Smith Square and St. George's Bristol to mark the Brahms and Mendelssohn anniversaries in

1997, and, in 1999, planned a series for St. John's Smith Square to mark the Poulenc/Strauss anniversaries.

Recent engagements have included recitals with Dame Felicity Lott, Alison Buchanan, and Sophie Daneman, including live broadcasts from the Wigmore Hall, the Waterfront Hall in Belfast, and at New York's Weill Recital Hall and Lincoln Center.

On CD, Mr. Asti has recorded songs and duets by Felix Mendelssohn with Sophie Daneman and Nathan Berg, and songs by Fanny Mendelssohn with Susan Gritton, both for the Hyperion label. He has also recorded songs by Eric Coates with tenor Richard Edgar-Wilson for Marco Polo. A third volume of Mendelssohn songs and duets for Hyperion has just been released.

Mr. Asti teaches at the Guildhall School of Music and Drama and is Vocal Accompaniment Coordinator at Trinity College of Music. He regularly gives master classes both in the UK and abroad.

*Tonight's recital marks Eugene Asti's UMS debut.*

UMS

presents

# John Scofield Trio

and

# Brad Mehldau Trio

Brad Mehldau, *Piano*

Larry Grenadier, *Bass*

Jorge Rossy, *Drums*

John Scofield, *Guitar*

Steve Swallow, *Bass*

Bill Stewart, *Drums*

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## Program

Thursday Evening, April 21, 2005 at 8:00

Michigan Theater • Ann Arbor

*Tonight's program will be announced by the artists from the stage and will contain one intermission.*

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70th Performance of the  
126th Annual Season

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11th Annual  
Jazz Series

Media partnership for this performance provided by WEMU 89.1 FM, WDET 101.9 FM, and *Metro Times*.

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The Steinway piano used in this evening's performance is made possible by Hammell Music, Inc., Livonia, Michigan.

John Scofield Trio and Brad Mehldau Trio appear by arrangement with International Music Network.

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Forest Health Services presents the 11th Annual Jazz Series.

**B**rad Mehldau, born in August 1970, is a jazz pianist who has recorded and performed extensively since the early 1990s. He has worked primarily with the same trio since 1995, featuring bassist Larry Grenadier and drummer Jorge Rossy. Mr. Mehldau's most consistent output over the years has taken place in that band, due in no small part to the rapport among the three musicians, and the constant creative inspiration he receives from Mr. Grenadier and Mr. Rossy. Since 1996, they have released a series of five records on the Warner Brothers label entitled *The Art of the Trio*. Mr. Mehldau also has solo piano recordings entitled *Elegiac Cycle* and *Live in Tokyo* as well as another recording, *Places*, that includes both solo piano and trio songs. Outside of the trio format is *Largo*, a collaborative effort with the brilliant musician and producer Jon Brion. The trio's most recent release, *Anything Goes*, continues the ensemble's signature approach to jazz and pop standards.

Brad Mehldau has two sides to his musical personality. He is first and foremost an improviser that cherishes the surprise and wonder that can occur from a spontaneous musical idea. He also has a deep fascination for the formal structure of music, and it informs everything he plays. In his most inspired playing, the actual structure of his musical thought serves as an expressive device.

Mr. Mehldau has performed around the world since the mid-90s with his trio and as a solo pianist. In addition to playing and recording with his trio and solo, Mr. Mehldau has performed and recorded with a number of great musicians including saxophonist Joshua Redman, recordings and concerts with Charlie Haden and Lee Konitz, and recordings as a sideman with Wayne Shorter, John Scofield,



BRAD MEHLDAU TRIO

and Charles Lloyd. For more than a decade, he has played and recorded with musical peers whom he respects greatly including the guitarists Peter Bernstein and Kurt Rosenwinkel, and tenor saxophonist Mark Turner. Brad Mehldau has also appeared on a number of recordings outside of the jazz idiom including Willie Nelson's *Teatro* and singer-songwriter Joe Henry's *Scar*. His music has appeared in several films, including Stanley Kubrick's *Eyes Wide Shut* and Wim Wender's *Million Dollar Hotel*. He also composed an original soundtrack for the French film, *Ma Femme Est Une Actrice*. Mr. Mehldau's latest project is a Carnegie Hall commission for voice and piano scheduled to have its première this May with classical soprano Renée Fleming.

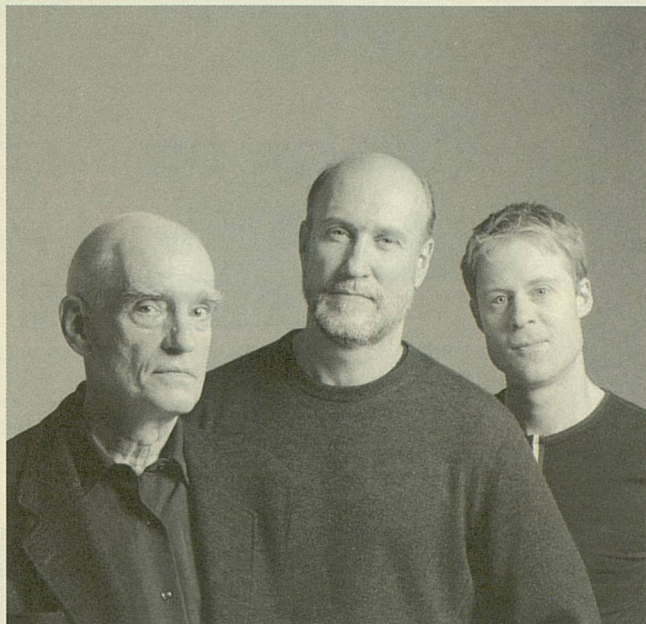
*Tonight's performance marks the Brad Mehldau Trio's second appearance under UMS auspices. The trio made their UMS debut in November 2001 in a concert alongside the Joshua Redman Quartet at Michigan Theater.*



**B**orn in Ohio and raised in suburban Connecticut, **John Scofield** took up the guitar at age 11, inspired by both rock and blues players. A local teacher introduced him to Wes Montgomery, Jim Hall, and Pat Martino, which sparked a lifelong love of jazz. Mr. Scofield soon attended the Berklee College of Music, later moving into the public eye with a wide variety of band-leaders and musicians including Charles Mingus, Herbie Hancock, Chick Corea, Joe Henderson, Billy Cobham, George Duke, Gerry Mulligan, McCoy Tyner, Jim Hall, and Gary Burton. In 1982, he began a three-and-a-half-year stint touring with Miles Davis. John Scofield's compositions and inimitable guitar work appear on three of Miles Davis' albums.

John Scofield began recording as a leader in the late 1970s, establishing himself as an influential and innovative player and composer. His recordings – many already considered classics – include collaborations with contemporary favorites like Pat Metheny, Medeski, Martin & Wood, Bill Frisell, Government Mule, and Joe Lovano. Throughout his work, the guitarist has kept an open musical mind.

Signing with Verve Records in 1995, John Scofield released *Quiet* in 1996, *A Go Go* in 1997, *Bump* in 1999, and *Works For Me* in 2000. Previously recorded outings by Mr. Scofield have found him performing in elaborate settings. His works range from the plugged-in, electronically tweaked jamming of *Up All Night*, to the full orchestral setting of the recent *Scorched*, a collaboration with British composer Mark-Anthony Turnage issued on the venerable classical imprint, Deutsche Grammophone. In 2004 Verve released the highly anticipated



JOHN SCOFIELD TRIO

*EnRoute*, a recording that focuses on the high-wire interaction of longtime musical partners, guitarist John Scofield and his trio mates heard this evening, bassist Steve Swallow and drummer Bill Stewart, in the heat of a live, stripped-down jazz setting at New York's Blue Note.

*Tonight's performance marks John Scofield and the John Scofield Trio's UMS debut.*



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Rackham Auditorium

### PROGRAM

Mozart String Quartet in F Major, K. 168  
Mendelssohn Octet (First movement, performed with the Sphinx Quartet)  
Schubert Cello Quintet (with David Soyer)

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# Jerusalem Quartet

Alexander Pavlovsky, *Violin*  
Sergei Bresler, *Violin*  
Amihai Grosz, *Viola*  
Kyril Zlotnikov, *Cello*

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## Program

Thursday Evening, April 28, 2005 at 8:00  
Rackham Auditorium • Ann Arbor

*Ludwig van Beethoven*

### **String Quartet in G Major, Op. 18, No. 2**

Allegro  
Adagio cantabile  
Scherzo: Allegro  
Allegro molto quasi presto

*Dmitri Shostakovich*

### **String Quartet No. 10 in A-flat Major, Op. 118**

Andante  
Allegretto furioso  
Adagio  
Allegretto

*(Movements 3 and 4 played attacca, without pause)*

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

*Antonín Dvořák*

### **String Quartet No. 12 in F Major, Op. 96**

Allegro ma non troppo  
Lento  
Molto vivace  
Finale: Vivace ma non troppo

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71st Performance of the  
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participation in this residency.

Jerusalem Quartet appears by arrangement with ICM Artists, Ltd.

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

## String Quartet in G Major, Op. 18, No. 2

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany  
Died March 26, 1827 in Vienna

When the young Beethoven left his native Bonn for Vienna in 1792, his patron, Count Waldstein, sent him on his way with the words: "With the help of assiduous labor you shall receive Mozart's spirit from Haydn's hands." What the count meant was simply that, even though Mozart had died the previous year, Beethoven could still study with Haydn, the other great Viennese composer. Things didn't quite work out that way, though, for Haydn and Beethoven didn't get along very well and the composition lessons never really got off the ground. Waldstein's words, however, were prophetic on another level, as they implied that Beethoven could some day inherit the mantle of the two older masters. And in fact, once installed in Vienna, Beethoven lost no time in claiming his place as *im Bunde der Dritte* (to quote a famous phrase from Beethoven's favorite poet, Schiller, meaning "the third in the alliance"). Having absorbed the style of Haydn and Mozart during his first Viennese years, he immediately began to put his own personal stamp on that style. With his first 20 opus numbers, published between 1795 and 1801, he thoroughly assimilated and carried on the genres of concerto, piano sonata, and chamber music; by 1799-1800, he was ready to write his *Symphony No. 1*.

The six string quartets of Op. 18, written around the same time as *Symphony No. 1*, exemplify these simultaneous acts of taking possession and making profound changes at once. (It is somewhat like moving into an old house and starting to remodel right away.) The influence of Beethoven's predecessors can frequently be felt, and scholars have shown that

there is much in these quartets that originates in compositional essays in the Bonn period. Yet the set as a whole is nothing less than revolutionary: it includes movements (such as the "Romeo and Juliet" slow movement of the F-Major quartet, or the mysterious "La Malinconia" from the B-flat Major) that have no precedent whatsoever in the history of the string quartet, and in general, one can never doubt for a moment, listening to any of the six quartets, that a major new voice has appeared on the scene.

The G-Major quartet, composed in 1799, was extensively revised by the composer during the summer of the following year. It is a gentle work, full of charm and humor but with the same adventurous spirit as the rest of the set. The graceful opening melody of the first movement appears in some fairly distant keys in the course of the movement. The second movement contains something rather unheard-of at the time, namely a sudden change of tempo, key, and meter, as the initial "Adagio cantabile" is interrupted by a fast-paced *allegro*, whose theme derives from the closing motive of the "Adagio." The varied recapitulation of the "Adagio" and especially its melancholy coda, with chords borrowed from the minor mode, are particularly noteworthy novelties.

The third-movement "Scherzo" uses a sharply profiled rhythmic motif as a starting point for many subtle and exquisite tonal games. Dance-like and virtuosic, the Trio section shares the carefree mood of the scherzo proper. The finale opens with a simple yet irresistible melody in dance rhythm; as it is developed, the rhythmic motion will sometimes slow down, repeating single harmonies pensively or playfully as the case may be, before another appearance of the opening melody (in ever-changing keys) propels the movement into new and unexpected directions.

## String Quartet No. 10 in A-flat Major, Op. 118

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg, Russia

Died August 9, 1975 in Moscow

On July 21, 1964, Shostakovich wrote to his close friend Isaac Glikman from the Armenian hill resort of Dilizhan, where and his wife Irina had spent a few weeks in the guest house of the Composers' Union:

Dear Isaac Davidovich,

I finished another quartet yesterday, my tenth. It is dedicated to M.S. Weinberg.<sup>1</sup> He had beat me because he had written nine quartets (and I had only eight). My goal was to catch up with Weinberg and to get ahead of him, and I've done just that.

Last night, to celebrate this occasion and also the second anniversary of the 13th Symphony, we had a drink.

This account is quintessential Shostakovich: with his typical self-deprecating sarcasm, he seems to reduce the act of writing quartets (since Beethoven, the most hallowed form of instrumental music) to some sort of competitive game. Of course, if anyone in the second half of the 20th century knew what quartet-writing really meant, it was Shostakovich, who made the genre into a vehicle for a very special kind of self-expression. He composed a total of 15 quartets (positively defeating his friend), ten of which were written after his 50th birthday. Shostakovich was developing his "private" voice as his production in the more "public" symphonic genre, with which he was so closely associated for so many years, gradually decreased.

*String Quartet No. 10* was written immediately after *No. 9*, a highly dramatic work that ended with a ferocious *danse macabre*. *Quartet No. 10* contains emotional contrasts that are no less extreme, yet the ending this time, as we shall see, is calm and peaceful. Perhaps for that

reason, at least one commentator sees this work as the starting point for the series of "late" quartets, culminating in the astounding group of three works (*Nos. 13-15*) that constitute Shostakovich's musical testament.

The road that leads there begins with a meditative opening "Andante," whose main motive, first introduced by the unaccompanied first violin, gives way to a more agitated middle section dominated by the mysterious *sul ponticello* timbre (played with the bow near the fingerboard). The second movement is one of Shostakovich's "furious" scherzos, based on a simple, folk-like theme but filled with powerful, almost brutal accents, and reaching a state of paroxysm at the end.

The quartet continues with an "Adagio" in the form of the *passacaglia* that was so dear to Shostakovich. In his hands, the original Baroque idea of a set of continuous variations over an unchanging bass takes on an entirely new meaning. The bass is not simply a harmonic idea but an expressive melody that develops its full potential as it acquires successive countermelodies that place it in a new light every time. Unlike some of Shostakovich's great symphonic *passacaglias* (the most famous being those in *Symphony No. 8* and *Violin Concerto No. 1*), this one stays soft and subdued throughout, only rarely reaching *forte* dynamics. The finale follows without a break, with a simple melody in the viola against sustained notes in the violin and cello, followed by an expressive second theme, also played by the viola. Seemingly innocuous, this melodic material undergoes an extensive development and finally erupts in a massive climax, at which point the *passacaglia* theme from the third movement reappears in *triple forte* – the transformation that was withheld earlier. Relief arrives with the unexpected switch to a slower tempo, in which the first movement's opening melody reappears, ushering in the gentle and delicate conclusion.

<sup>1</sup> The Polish-born composer and pianist Moisei (Mieczyslaw) Weinberg was another close friend of Shostakovich; they frequently collaborated as piano-duet partners.

## String Quartet No. 12 in F Major, Op. 96

Antonín Dvořák

Born September 8, 1841 in Mühlhausen,  
Bohemia

Died May 1, 1904 in Prague

With his F-Major Quartet, Dvořák wanted to create “something very melodious and simple,” as he told his colleague Josef B. Foerster in a letter written two years after composing the work. Yet in a fine essay, musicologist Alan Houtchens called the quartet “the most radical, forward-looking composition Dvořák ever wrote.” What led Houtchens to this conclusion was, above all, the remarkable complexity of the quartet’s textures as shown by the unusually varied interplay of the four voices. Simple in some respects, this beloved masterpiece is also as sophisticated as any of the great quartets in the literature.

Not the least of its wonders is how two very distant parts of the world, America and Bohemia, seem not only to coexist peacefully in its four movements but even to achieve a higher degree of unity through sound. The work’s melodic style was undoubtedly influenced by the Negro spirituals Dvořák encountered in America. Yet the pentatonic scale, which is a prominent feature in many of those spirituals, was not exactly new to Dvořák, who had used it in several of his earlier works. Therefore, we can say that Dvořák responded to those features of American music that resonated with what he already knew intimately. It is revealing that the famous “American” theme with which the quartet opens is nothing but a pentatonicized version of a melody from one of the Slavonic Dances (Op. 72, No.1).

The circumstances of the quartet’s genesis are American and Czech at the same time: Dvořák spent the summer of 1893 with the Bohemian community in Spillville, Iowa. Greatly enjoying the rural calm of this small town after a whole year spent with hard work as the director of the National Conservatory in New York, Dvořák felt completely rejuvenated. He was surrounded by his entire family (wife

and six children) and an admiring group of fellow countrymen, and spent what was without a doubt one of the happiest times of his life.

That happiness is expressed in the unmistakable “pastoral” tone of the quartet’s opening (which, by the way, continues the tone of such earlier works as *Symphony No. 8* and the overture *In Nature’s Realm*). The quartet opens with the “awakening of happy feelings upon arrival in the country” – to quote the inscription of the first movement of Beethoven’s “Pastoral” Symphony, with which Dvořák’s work shares the key of F Major. As in the Beethoven, the sustained drones, with their lack of harmonic change, symbolize “standing still in a beautiful place,” as Michael Beckerman puts it in his book *New Worlds of Dvořák*. But Beckerman also points out that there are several different kinds of pastoral feelings in the quartet (just as there are in Beethoven’s *Symphony No. 6*) – the contemplative mood is relieved by more active moments where the music “threatens to explode the ensemble with pure abandon.”

The work’s four movements explore many facets of the musical pastorate but, very significantly, they are connected by numerous thematic links creating a strong sense of inner unity. The most noticeable of these is a three-note motive, derived from the pentatonic scale that is present in all four movements in an almost identical form, yet receives an entirely different musical coloring each time. Entirely consistent with the idea of the pastorate is the presence of a birdcall (the analogy with Beethoven is, once again, striking); Dvořák’s assistant reported that the composer had reproduced the song of a bird he had heard during one of his early morning walks in Spillville. This birdcall, which occurs early in the third-movement scherzo, has been said to belong to the scarlet tanager.

Of course, the work also has its darker, or more solemn, moments, especially in the slow movement, commonly interpreted as a lament, the trio of the scherzo, or the extended slow episode in the otherwise quite rambunctious dance finale. The dean of Dvořák scholars, Otakar Šourek, heard in this slow episode an

echo of the organ at the village church, where Dvořák played for Mass every morning during his stay in Spillville. But in the end, these introverted moments merely serve as foils to the general sense of happiness – so rare in the music of the late-19th century – that pervades this extraordinary work.

*Program notes by Peter Laki.*

One of the most dynamic and exciting young quartets currently performing, the **Jerusalem Quartet** has already attracted a vast amount of international acclaim. Celebrating their 10th anniversary in the current season, the quartet was founded within the framework of the Young Musicians' Group of the Jerusalem Music Centre and the America-Israel Cultural Foundation in cooperation with the Conservatory of the Jerusalem Rubin Academy of

Music and Dance, where they studied under Avi Abramovich.

Recipients of the first Borletti-Buitoni Trust Award in 2003, the Jerusalem Quartet performed concerts in London, at the Vienna Konzerthaus, and at the Amsterdam Concertgebouw with Mitsuko Uchida and other award winners in September 2004. They were also part of the first BBC New Generation Artists scheme between 1999 and 2001 and received First Prize in 1997 at the Franz Schubert and the Music of the 20th Century Competition in Graz, Austria when they performed Kurtág's *Twelve Microludes* and Bartók's *Quartet No. 6*. They were also awarded First Prize at the Jerusalem Academy Chamber Music Competition in 1996.

Regular performers throughout the world, they are frequent visitors to London's Wigmore Hall, Amsterdam Concertgebouw, and the Herkulesaal Munich. They have also performed at the Berlin Konzerthaus, Zurich Tonhalle, Dusseldorf Tonhalle, Bolshoi Hall



JERUSALEM QUARTET

Moscow, Carnegie Hall, Tisch Center New York, at one of the inaugural concerts of Daniel Libeskind's Jewish Museum in Berlin, the Vancouver Playhouse, the Ravinia Festival's Rising Stars series in Chicago, and Dvořák Hall, Prague. A tour of Italy included Florence, Milan, and Pisa. An extremely successful tour of Australia and New Zealand led to an immediate re-invitation and they returned in Spring 2004 to critical acclaim.

Future plans include a Shostakovich cycle for 2006 to mark the centenary of the composer's birth, which they will take to Amsterdam's Concertgebouw, London's Wigmore Hall, Berlin Konzerthaus, and the Vancouver Recital Series. Further highlights include a performance of Beethoven quartets as part of the gala concert to celebrate the composer's birthday at the Beethovenhalle in Bonn. They will also return to the Zurich Tonhalle, Vienna Konzerthaus, and Paris Châtelet and perform at the Salzburg

Mozarteum, Gulbenkian Foundation in Lisbon, Kennedy Center, and at the Zeist International Music Days, where they are quartet-in-residence.

Their recordings include two CDs of Beethoven, Haydn, and Shostakovich, and a recording of the Schumann Piano Quintet with Jonathan Biss for *BBC Music Magazine* as part of a feature on the Borletti-Buitoni Trust. Their debut recording for EMI, including works by Shostakovich and Tchaikovsky, was released in Spring 2001. A recording of Haydn repertoire – the first of a series of discs for Harmonia Mundi – was released in Spring 2004, and their recording of three Shostakovich quartets is due for release this year.

*Tonight's performance marks the Jerusalem Quartet's UMS debut.*



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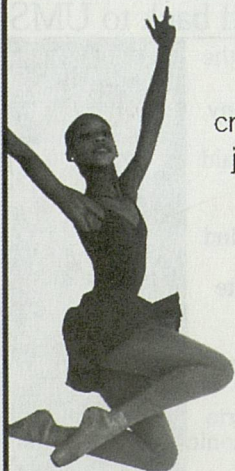
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# UMS experience

## 126TH UMS WINTER SEASON

### January 05

- Wed 12** Sam Shalabi: *The Osama Project*  
**Thu 13** Stephanie Blythe, mezzo-soprano  
**Fri 14** DJ Spooky: *Rebirth of a Nation*  
**Sun-Mon 16-17** Ronald K. Brown/Evidence  
**Wed 26** Lahti Symphony Orchestra with  
 Louis Lortie, piano  
**Sun 30** Audra McDonald

**P**lease note that a complete listing of all UMS Educational programs is conveniently located within the concert program section of your program book and is posted on the UMS website at [www.ums.org](http://www.ums.org).

### February

- Sat-Sun 5-6** New York Philharmonic  
**Thu 10** Netherlands Wind Ensemble  
**Fri-Sat 11-12** Rennie Harris Puremovement: *Facing Mekka*  
**Sun 13** Michigan Chamber Players (Complimentary Admission)  
**Fri 18** Soweto Gospel Choir  
**Sat 19** Jack DeJohnette Latin Project  
**Sun 20** Takács Quartet: Complete Bartók String Quartet Cycle  
**Mon-Wed 21-23** Kodo Drummers  
**Fri 25** *A Midsummer Night's Dream: A Semi-Staged Performance*

### March

- Sat 5** Dan Zanes and Friends Family Performance  
**Wed 9** Florestan Trio  
**Thu 10** Fred Hersch Ensemble: *Leaves of Grass*  
**Thu-Sun 10-13** Robert LePage: *The Far Side of the Moon*  
**Sat 12** Oslo Philharmonic with Anne-Sophie Mutter, violin  
**Sat 19** James Galway, flute and Lady Jeanne Galway, flute

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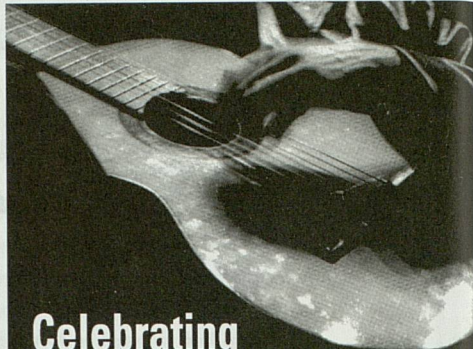
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## April

- Fri-Sat 1-2* Emio Greco | PC  
*Sat 2* UMS Choral Union: Haydn's *Creation*  
*Fri 8* Trio Mediæval  
*Sat 9* Malouma  
*Sun 10* Songs of the Sufi Brotherhood  
*Wed 13* Chamber Orchestra of Philadelphia with Ignat Solzhenitsyn, piano  
*Thu 14* La Capella Reial de Catalunya and Le Concert des Nations  
*Wed 20* Felicity Lott, soprano and Angelika Kirchschrager, mezzo-soprano  
*Thu 21* John Scofield Trio and Brad Mehldau Trio  
*Thu 28* Jerusalem Quartet

## May

- Sat 14* Ford Honors Program: Guarneri String Quartet

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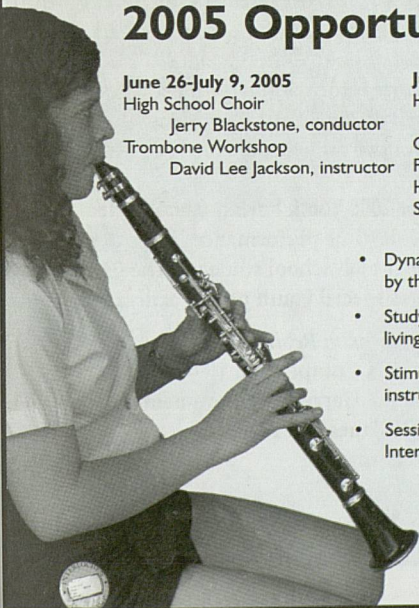
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## UMS EDUCATION PROGRAMS

**U**MS's Education and Audience Development Program deepens the relationship between audiences and art, and raises awareness of the impact the performing arts can have on our community. The program creates and presents the highest quality arts education experience to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

The UMS Education and Audience Development Department coordinates dozens of events with over 100 partners that reach more than 50,000 people annually. It oversees a dynamic, comprehensive program encompassing community receptions; artist interviews; workshops; in-school visits; master classes; lectures; youth, teen, and family programs; educator professional development; curriculum development; and much more.

### UMS Community Education Program

**D**etails about educational events are posted at [www.ums.org](http://www.ums.org) one month before the performance date. To receive information and e-mail reminders about UMS educational events, join the UMS E-Mail Club at [www.ums.org](http://www.ums.org). For immediate information, e-mail [umsed@umich.edu](mailto:umsed@umich.edu), or call the numbers listed below.

### UMS Partnership Program

If you represent an organization that would like to work in collaboration with UMS to create education events or attend performances and community receptions, please call 734.764.6179.

### African American Arts Advocacy Committee – The NETWORK

If you are interested in networking with the African American community and supporting African American artistry and performance, please call 734.764.6179.

### Arab World Festival Honorary Committee

If you would like to be involved in the Arab World Music Festival and support Arab World programming, education, and community building, please call 734.764.6179.

### Educational Programs

UMS hosts a wide variety of educational opportunities that provide context and inform audiences about the artists, art forms, and cultures we present. For more information about this program, please call 734.647.6712 or e-mail [umsed@umich.edu](mailto:umsed@umich.edu). Events include:

- PREPs – pre-performance lectures
- Meet the Artists – post-performance artist interviews
- Artist Interviews – public dialogues with performing artists
- Master Classes – interactive workshops
- Panels/Symposia – expert-led, university-based presentations
- Study Clubs – in-depth adult education related to a specific art form
- Artist-in-Residence – artists teach, create, and meet with community groups, university units, and schools.

### UMS Youth, Teen, and Family Education

**U**MS has one of the largest K-12 arts education initiatives in the State of Michigan. For more information, or to become involved, please call 734.615.0122 or e-mail [umseyouth@umich.edu](mailto:umseyouth@umich.edu).

### Winter 2005 Youth Performance Series

These daytime performances serve pre-K through high school students. The 04/05 series features special youth performances by:

- DJ Spooky: *Rebirth of Nation*
- Sphinx Competition
- Rennie Harris Puremovement
- Dan Zanes and Friends
- Malouma

### Teacher Workshop Series

UMS offers two types of K-12 Educator Workshops: Performing Arts Workshops and Kennedy Center Workshops. Both types focus on teaching educators techniques for incorporating the arts into classroom instruction.

This year's Kennedy Center Workshop Series will feature a return engagement by noted instructor Sean Layne who will be leading two sessions:

- *Preparing for Collaboration: Theater Games and Activities that Promote Team-Building and Foster Creative and Critical Thinking*
- *Acting Right: Drama as a Classroom Management Strategy*

Michelle Valeri, a singer, songwriter, and children's entertainer, will lead a workshop entitled:

- *Story Songs for the Young Child*

Winter Workshops focusing on UMS Youth Performances are:

- *Race, Identity and Art: Getting Beyond the Discomfort of Talking About "Normal"* led by Marguerite Vanden Wyngaard and Rowyn Baker
- *Facing Mekka: Hip Hop in Academic and Theatrical Context* led by Mark Bamuthi Joseph and members of Rennie Harris Puremovement
- *Malouma: The Culture, Dance, and Music of Mauritania* led by Ibrahima Niang, African Cultural Ambassador, and Mame Lo Mor and Fatou Lo, members of the local Mauritanian community

### K-12 Arts Curriculum Materials

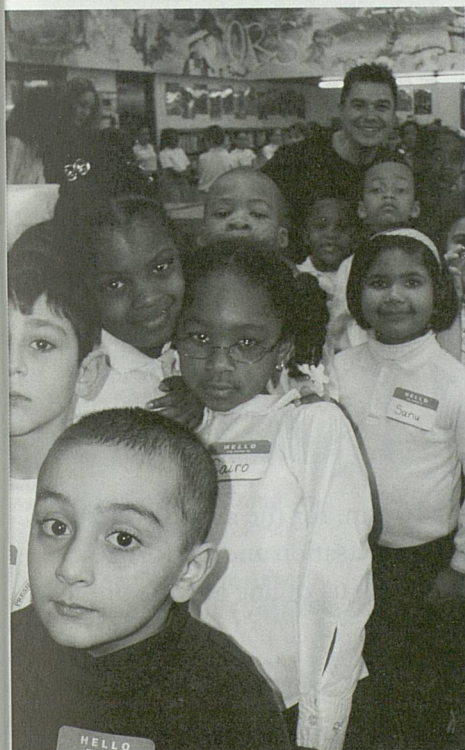
UMS educational materials are available online at no charge to all educators. All materials are designed to connect with curriculum via the Michigan State Benchmarks and Standards.

### Teen Tickets and *Breakin' Curfew*

As part of UMS's teen initiative, teens may purchase one \$10 ticket to public UMS performances the day of the event (or the Friday prior to weekend performances). Alternatively, teens may purchase one ticket for 50% of the originally published price at the door. *Breakin' Curfew* is an annual event showcasing teen talent, presented in collaboration with Neutral Zone.

### Family Programming and Ann Arbor Family Days

UMS offers reduced-priced, one-hour, family friendly performances and workshops. Ann Arbor Family Days features special family programming from numerous Ann Arbor cultural organizations. For more information, please call 734.615.0122.



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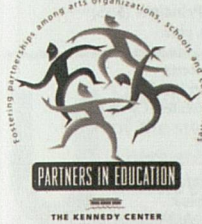
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### UMS Teacher Advisory Committee

This group is comprised of educators, school administrators, and K-12 arts education advocates who advise and assist UMS in determining K-12 programming, policy, and professional development. To join, please call 734.615.4077 or e-mail [umsyouth@umich.edu](mailto:umsyouth@umich.edu).

UMS is a partner with the Ann Arbor Public Schools and the Washtenaw Intermediate School district as part of the *Kennedy Center: Partners in Education* program. UMS also participates in the Ann Arbor Public School's



*Partners in Excellence* program.

The UMS Youth Education Program was designated as a "Best Practice" program by ArtServe Michigan and the Dana Foundation.

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### UMS Delicious Experiences

Back by popular demand, friends of UMS are offering a unique donation by hosting a variety of dining events to raise funds for our nationally recognized educational programs. Thanks to the generosity of the hosts, all proceeds from these delightful dinners go to support these important activities. Treat yourself, give a gift of tickets, or come alone and meet new people! For more information or to receive a brochure, call 734.647.8009 or visit UMS online at [www.ums.org](http://www.ums.org).

# Cast Yourself in a Starring Role

Support the University Musical Society

The exciting programs described in this program book are made possible by the generous support of UMS donors—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 56% of the costs associated with presenting our season of vibrant performances and related educational programs. UMS donors—through their generous annual contributions—help make up the difference. In return, they receive a wide variety of exciting benefits, including the opportunity to purchase tickets prior to public sale.

For more information on membership, please call the Development Office at 734.647.1175.

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### \$25,000 Soloist (\$150)\*

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### \$7,500–\$9,999 Virtuoso (\$150)\*

- Concertmaster benefits, plus:
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### \$5,000–\$7,499 Concertmaster (\$150)\*

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- Opportunity to meet artist backstage as guest of UMS president

### \$3,500–\$4,999 Producer (\$150)\*

- Leader benefits, plus:
- Complimentary valet parking for Choral Union Series performances at U-M venues
- Invitation to selected Audience Youth Performances

### \$2,500–\$3,499 Leader (\$85)\*

- Principal benefits, plus:
- Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
- Complimentary parking passes for all UMS concerts at U-M venues

### \$1,000–\$2,499 Principal (\$55)\*

- Benefactor benefits, plus:
- Ten complimentary one-night parking passes for UMS concerts
- Priority subscription handling
- Invitation to all Presenters Circle events

## Friends

### \$500–\$999 Benefactor

- Associate benefits, plus:
- Half-price tickets to selected performances

### \$250–\$499 Associate

- Advocate benefits, plus:
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### \$100–\$249 Advocate

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# UMS support

**U**MS Volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing educational residency activities, assisting in artist services and mailings, escorting students for our popular youth performances, and a host of other projects. Please call 734.936.6837 to request more information.

## ADVISORY COMMITTEE

**T**he 51-member UMS Advisory Committee serves an important role within UMS. From ushering for our popular Youth Performances to coordinating annual fundraising events, such as the Ford Honors Program gala and "Delicious Experiences" dinners, to marketing *Bravo!*, UMS's award-winning cookbook, the Committee brings vital volunteer assistance and financial support to our ever-expanding educational programs. If you would like to become involved with this dynamic group, please call 734.647.8009.

## SPONSORSHIP & ADVERTISING

### Advertising

When you advertise in the UMS program book you gain season-long visibility among ticket buyers while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to the performance experience. Call 734.647.4020 to learn how your business can benefit from advertising in the UMS program book.

### Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures, and also receive numerous benefits from your investment. For example, UMS offers you a range of programs that, depending on your level of support, provide a unique venue for:

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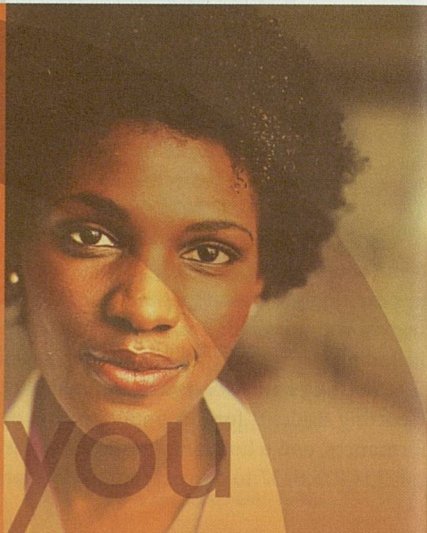
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**I**nternships with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production, and arts education. Semester- and year-long unpaid internships are available in many of UMS's departments. For more information, please call 734.615.1444.

Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts programming, and production. If you are a University of Michigan student who receives work-study financial aid and are interested in working at UMS, please call 734.615.1444.

## USHERS

**W**ithout the dedicated service of UMS's Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books, and providing that personal touch which sets UMS events apart from others.

The UMS Usher Corps is comprised of over 400 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. Orientation and training sessions are held each fall and winter, and are open to anyone 18 years of age or older. Ushers may commit to work all UMS performances in a specific venue or sign up to substitute for various performances throughout the concert season.

If you would like information about becoming a UMS volunteer usher, call 734.615.9398 or e-mail [fohums@umich.edu](mailto:fohums@umich.edu).



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The artistic presentations and educational programs that UMS brings to the community each season are supported by generous gifts from individuals, businesses, foundations, and government agencies. On the following pages, we have listed those who have chosen to make a difference for UMS by supporting us with an annual gift to operations or endowment. This list includes current donors as of November 1, 2004. Every effort has been made to ensure its accuracy. Please call 734.647.1175 with any errors or omissions.

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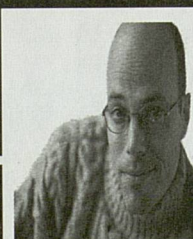


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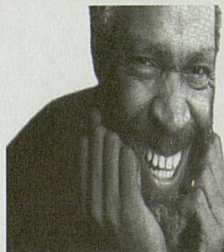
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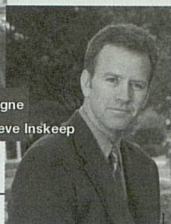
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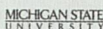
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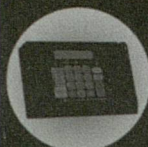
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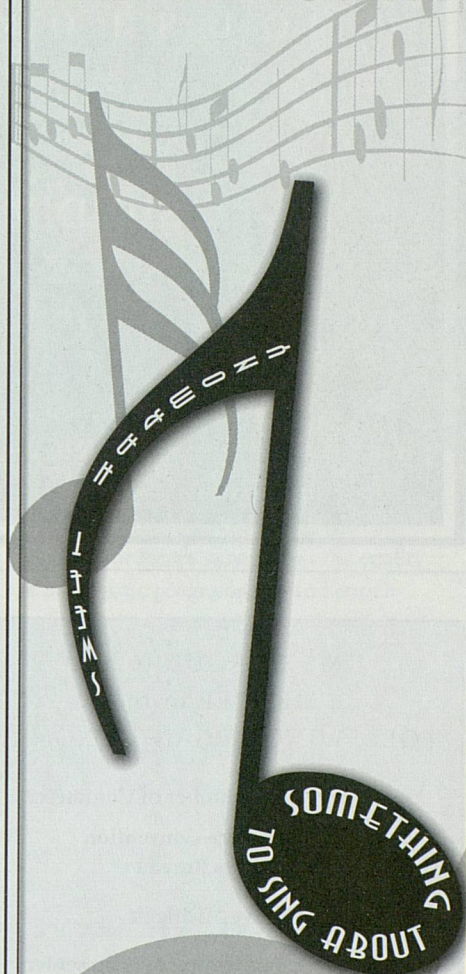
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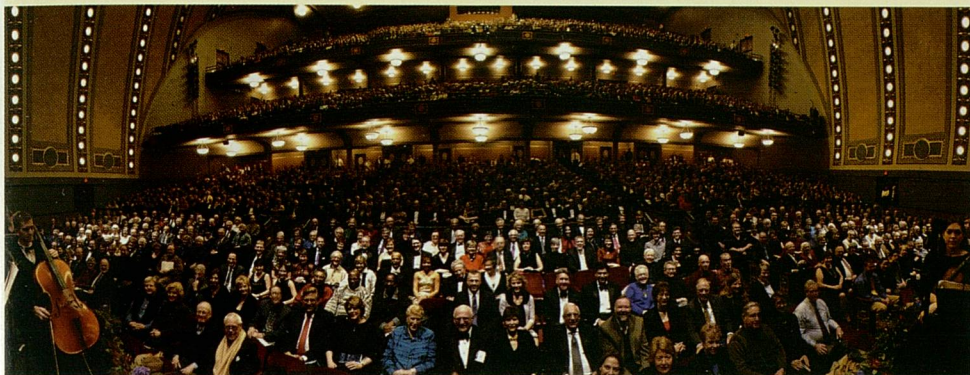
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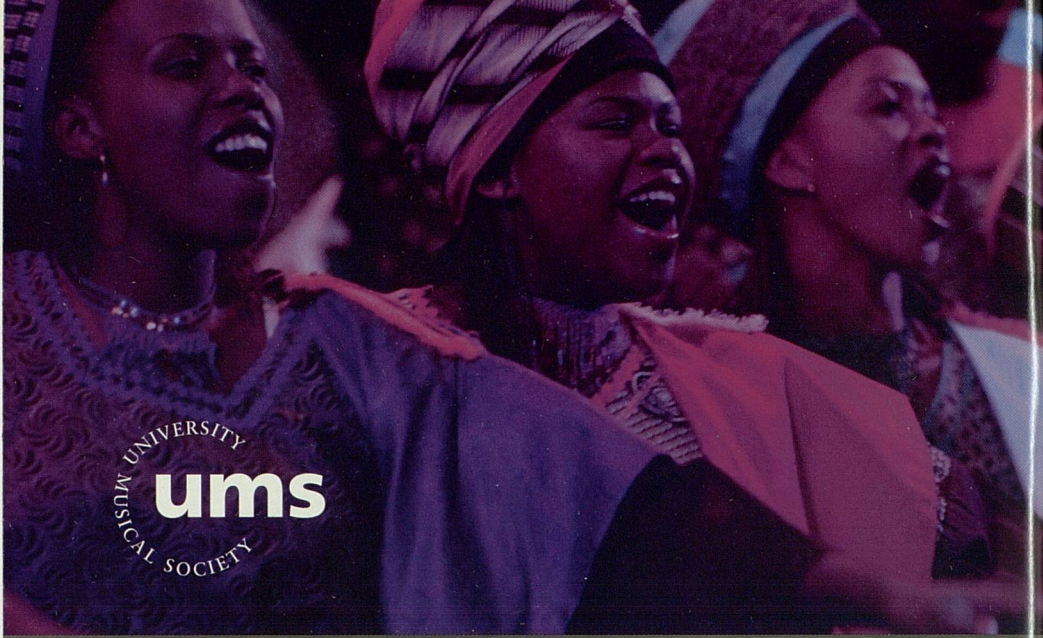


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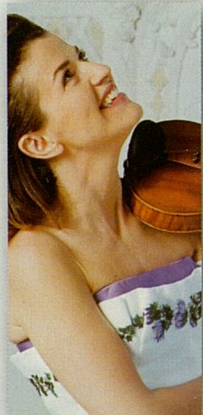
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### *Music and Songs of Love and War*

*Miguel de Cervantes* The Music of Don Quixote

**El villano** (instrumental)

*Antonio Martín y Coll*

**Romance del Conde Claros:**

***A media noche era por filo***

*Francisco Salinas*

**Narrador:**

Media noche era por filo  
los gallos querían cantar  
conde Claros con amores  
no podía reposar.

Dando muy grandes sospiros  
que el amor le hazía dar  
por amor de clara niña  
no le dexa sosegar.

Quando vino la mañana  
que quería alborear  
salto diera de la cama  
que parece un gavián.

Traele un rico cavallo  
qu'en la corte no ay su par  
que la silla con el freno  
bien valía una ciudad.

Y vase para el palacio  
para el palacio real  
a la infanta Claraniña  
allí la fuera hallar.

**Claraniña:**

"Conde Claros conde Claros  
el señor de Montalván  
como aveys hermoso cuerpo  
para con Moros lidiar."

**Narrador:**

It was the stroke of midnight  
the cocks are wanting to sing  
Count Claros in the toils of love  
could not find rest.

He heaves great sighs  
for love causes him great grief  
and the love of Clarañina  
will not let him have peace.

When the morning came  
when dawn was about to break  
he leapt out of bed  
that it seems a sparrowhawk.

He brought him a magnificent horse  
peerless in the court  
whose saddle and bridle  
were well worth a town.

He rode to the palace  
to the royal palace  
Princess Claraniña  
he came upon there.

**Claraniña:**

"Count Claros, Count Claros  
lord of Montalván  
what a handsome body you have  
to fight with Moors."

*Please turn page quietly*

**Conde Claros:**

"Mi cuerpo tengo señora  
para con damas holgar  
si y'os tuviesse esta noche  
señora a mi mandar."

**Claraniña:**

"Calledes, conde, calledes  
y no os querais alabar  
el que quiere servir damas  
assí lo suele hablar."

**Conde Claros:**

"Siete años son pasados  
que os empece de amar  
que de noche yo no duermo  
ni de dia puedo holgar."

**Narrador:**

Tomara la por la mano  
para un vergel se van  
a la sombra de un acipres  
debaxo de un rosal.

De la cintura arriba  
tan dulces besos se dan  
de la cintura abaxo  
como hombre y muger se han.

Por ay passo un çaçador  
que no deviu de passar,  
vido estar al conde Claros  
con la infanta Abel holgar.

El çaçador sin ventura  
vase para los palacios  
a do el buen rey esta:

**Çaçador:**

"Una nueva yo te trayo."

**Narrador:**

El rey con muy gran enojo  
mando armar quinientos hombres  
para que prendan al conde  
y le hayan de tomar.

Metieron le en una torre  
de muy gran oscuridad  
las esposas a las manos  
qu'era dolor de mirar.

**Conde Claros:**

"I have my body, my lady  
to spend leisure time with ladies  
if I had you this night  
my lady, at my command."

**Claraniña:**

"Be silent, Count, be silent  
do not praise yourself so highly  
those who seek to serve fine ladies  
often speak like that."

**Conde Claros:**

"Seven years have passed  
since I began to love you  
neither can I sleep by night  
nor by day take my ease."

**Narrator:**

He took her by the hand  
and they made their way to a garden  
in the shadow of a cypress  
beneath a rose bush.

Above the waist  
they kissed each other sweetly  
below the waist  
they joined like man and maid.

A hunter passed by there  
and it was by chance that he did,  
there he saw Count Claros  
with the Princess in merry sport.

But the luckless hunter  
he went straight to the palace  
where the good King was to be found:

**Çaçador:**

"The news that I bring you."

**Narrator:**

The King, with great rage  
and ordered five hundred men be armed  
to go apprehend the Count  
and take him into custody.

They cast him in a tower  
where it was as dark as night  
and shackles fastened to his wrists  
grievous to behold.

**Rey:**

“Amigos y hijos míos,  
ya sabéis que el conde Claros  
mirad en que fue a tocar  
que quiso forzar la infanta.”

**Narrador:**

Todos dicen a una voz  
que lo hayan de degollar  
y así la sentencia dada  
el buen rey la fue a firmar.

La infanta qu'esto oyera  
en tierra muerta se cae,  
damas dueñas y donzellas  
no la pueden retornar.

**Claraniña:**

“Mas suplico a vuestra alteza  
que se quiera aconsejar  
que los reyes con furor  
no deven de sentenciar.”

**Narrador:**

El buen rey que esto oyera  
comenzara a demandar.  
El consejo que le dieron  
que le aya de perdonar.

Todos firman el perdón,  
ya lo mandan desferrar,  
los enojos y pesares  
en plazer ovieron de tornar.

**Rey:**

“My dear friends, and children  
you well know of Count Claros  
see what it was  
he wanted to force the Princess.”

**Narrator:**

They all cry out in unison  
that he should be beheaded  
the sentence being delivered  
the good King set his hand to sign it.

The Princess, hearing these words  
fell to the ground in a swoon,  
ladies and maids of honor  
were unable to bring her round.

**Claraniña:**

“But I beseech Your Majesty  
that you remember  
for Kings should not in a rage  
give judgement on a case.”

**Narrator:**

The King, when he heard this  
at once began to ask.  
And the advice they gave him was  
that he should pardon the Count.

They all sign the pardon,  
pardoned at once,  
the rages and burdens  
turn into happiness.

**Romance viejo de Lanzarote:*****Nunca fuera caballero de damas****Anonymous*

Nunca fuera caballero  
de damas tan bien servido  
como fuera Lanzarote  
cuando de Bretaña vino:  
doncellas curaban d'él;  
y dueñas de su rocino,  
esa dueña Quintañoa,  
esa le escanciaba el vino,  
la linda reina Ginebra  
se lo acostaba consigo.  
Estando al mejor sabor,  
que sueño no había dormido,  
la reina toda turbada  
movido le ha un partido:  
– Lanzarote, Lanzarote,  
si antes fuérades venido  
no dijera el Orgulloso  
las palabras que había dicho:  
que mataría al rey Artús  
y aun a todos sus sobrinos  
y a pesar de vos, señor,  
él dormiría conmigo. –  
Lanzarote que lo oyó  
gran pesar ha recibido,  
lleno de muy grande enojo  
sus armas había pedido;  
armóse de todas ellas,  
de la reina se ha partido,  
va a buscar al Orgulloso,  
hállalo bajo de un pino.  
Combátense de las lanzas,  
a las hachas han venido;  
de la sangre que les corre  
todo el campo está teñido.  
Ya desmaya el Orgulloso,  
ya cae en tierra tendido,  
cortado le ha la cabeza  
sin hacer ningún partido.  
Tornóse para la reina  
de quien fue bien recibido.

**Old Ballad of Lancelot:*****Never was a gentleman so well served by the ladies***

Never was a gentleman  
so well served by the ladies  
as Lancelot was  
when he came back from Britain:  
maidens nursed his wounds;  
and maidens those of his horse,  
that maiden, Quintañoa,  
she, poured the wine for him,  
beautiful queen Guinevere  
was leaning him against her.  
It was such a great feeling,  
for he had not had much sleep,  
the queen all disturbed  
took him aside and said:  
– Lancelot, Lancelot,  
if you had come earlier  
the Arrogant wouldn't have said  
the words that he has said:  
that he would kill King Arthur  
and even all of his nephews  
and that in spite of you, my lord,  
he would sleep with me. –  
Having heard this, Lancelot  
felt great sorrow,  
filled with great anger  
he requested his weapons;  
armed himself with all of them,  
of the queen has departed,  
goes in search of the Arrogant,  
finds him under a pine tree.  
They battle with their lances,  
then they use their axes;  
the blood that runs from them  
has stained the whole field.  
The Arrogant falters already,  
already falls unconscious,  
he has cut his head off  
without taking any advantage.  
He returned to the Queen  
who received him very well.



**Chacona a la vida bona:*****Un sarao de la chacona***

Juan Arañés

[Note: Selected stanzas may be performed.]

Un sarao de la chacona  
se hizo el mes de las rosas,  
huvo millares de cosas  
y la fama lo pregona.

A la vida, vidita bona,  
vida, vámonos a Chacona.

Porque se casó Almadán,  
se hizo un bravo sarao,  
danzaron hijas de Anao  
con los nietos de Milán.  
Un suegro de don Beltrán  
y una cuñada de Orfeo  
comenzaron un guineo  
y acabólo una amazona  
y la fama lo pregona.

Salió la Cagalagarda  
con la mujer del Ruelenque  
y de Zamora el Palenque  
con la pastora Lisarda,  
la mezquina doña Abarda  
trepo con pasta a Gonzalo  
y un ciego dió con un palo  
tras la braga lindona  
y la fama lo pregona...

Salió el Médico Galeno  
con chapines y corales,  
y cargado de atabales  
el manso Diego Moreno.  
el engañador Vireno  
salió tras la Tragamalla  
y el amante de Cazalla  
con una moza de Arjona  
y la fama lo pregona...

Salió Ganasca y Cisneros  
con sus barbas chamuscadas,  
y dándose bofetadas  
Anajarte y Oliveros.  
Con un sartal de torteros  
salió Esculapio el doctor  
y la Madre del Amor  
puesta la ley de Bayona  
y la fama lo pregona...

A *chacona* soirée  
was celebrated in the month of roses,  
there were millions of things to see  
and fame announces it  
[everyone is talking about it].

To the good life, the very good life,  
let's all go to *Chacona*.

Because Almadán got married  
they gave an elegant soirée,  
the daughters of Anao danced  
with the grandsons of Milán.  
A father-in-law of Mr. Beltrán  
and a sister-in-law of Orfeo  
began to dance a *guineo*  
and it ended with an *amazona*,  
and everyone is talking about it.

Madame Cagalagarda came out  
with the wife of Mr. Ruelenque  
And Mr. Palenque from Zamora  
with Lisarda the shepherdess,  
stingy Mrs. Abarda tripped Gonzalo  
with bullion [tricked him out of his money]  
and a blindman with a stick set off  
after the lovely underpants  
and everyone is talking about it...

Dr. Galenus came wearing  
clogs and a necklace of coral  
and, loaded down with drums,  
the meek Diego Moreno.  
The trickster Vireno  
went out after Lady Glutton  
and Mr. Cazalla's [hunt-her-down's] lover  
came with a floosy from Arjona  
and everyone is talking about it...

Ganasca and Cisneros [the actors] came out  
with their beards all singed,  
and Anajarte and Oliveros  
were hitting each other.  
Dr. Esculapio [Asclepius] came out  
with a necklace of baking pans,  
and the Mother of Love  
wearing the law of Bayona  
and everyone is talking about it...

Salió la Raza y la Traza  
todas tomadas de orín,  
y danzando un matachín  
el Oñate y la Viaraza.  
Entre la Raza y la Traza  
se levantó tan gran lid,  
que fue menester que el Cid  
les bailase una chacona  
y la fama lo pregoná...

Salió una carga de Aloe  
con todas sus sabandijas;  
luego vendiendo alejijas  
salió la Gruella en un pie.  
Un Africano sin fe  
un Negro y una Gitana  
cantando la dina dana  
y el Negro la dina dona  
y la fama lo pregoná...

Entraron treinta Domingos  
con veinte lunes a cuestras  
y cargó con esas cestas  
un asno dando respingos.  
Juana con Tingolomingos  
salió las bragas enjutas  
y mas de cuarenta putas  
huyendo de Barcelona.  
Y la fama lo pregoná...

**Sonata Concertata XX: Ciaccona** (instrumental)  
**Aria sopra la Ciaconna:**

*Su la cetra amorosa*  
Tarquinio Merula

Su la cetra amorosa  
In dolce e lieto stile  
Io non pensavo mai di più cantar.  
Ch'anima tormentosa  
In suon funesto humile  
Dovea pianger 'mai sempre e sospirar.  
Pur da nova cagion  
Chiamato son d'amor al cant'e al suon.

Io, ch'amante infelice  
Ceneri fredde a pena  
Dal rogo riportai d'infaust'amor  
Sento che più non lice  
Con roca e stanca lena  
Narrar le fiamme antich'el vecchio ardor.  
Hora che novo sol'  
M'accende e vuol ch'io di lui canti sol.

Raza and Traza came out  
Enflamed with lust,  
And Oñate danced a *matachín*  
with Miss Viaraza.  
There was such a contest between  
lineage (Raza) and looks (Traza), that it was  
necessary for El Cid himself  
to dance a *Chacona*,  
and everyone is talking about it...

There came a load of aloes  
full of creepy-crawlies,  
then out hopped Miss Stork on one foot  
selling rye fritters.  
A heathen African,  
a Negro and a Gypsy-girl  
singing the *dina dana*  
and the Negro dina done her  
and everyone is talking about it...

Thirty Sundays came with  
twenty Mondays on their backs  
and all these baskets  
were carried by a stubbornly kicking donkey.  
Juana with Tingolomingos  
came out in tight-fitting pants  
and more than forty whores  
fleeing from Barcelona.  
And everyone is talking about it...

(Translation © Louise K. Stein.)

*On the Amorous Lyre*

On the amorous lyre  
I thought I would never again sing  
Sweetly and gladly.  
For the tortured soul  
Must always lament and sigh,  
In low, melancholy tones.  
Yet now I am called by a new reason  
To the song and music of love.

I, unhappy lover  
Who barely brought back cold ashes  
From the tomb of ill-omened love:  
I feel that no longer should  
My hoarse and weary voice  
Tell of my old fires and antique passion,  
Now that a new Sun  
Warms me, and desires that I sing of her only.

Questa lacera spoglia  
 D'un cor trafitto ed arso,  
 Miserabile arcanzo dei martir  
 Invece che l'accoglia  
 Povero avello e scarso  
 Amor tiranno anche pur vuol ferir.  
 Eccoli fatto egual  
 Scuopo al suo stral dispietato e mortal.

These torn spoils  
 Of a heart all pierced and burned, the  
 wretched Container of my torments –  
 Instead of allowing them  
 To be brought to a poor, scant grave,  
 Tyrant Love wants to strike them again!  
 Behold me, made  
 A target of his pitiless and deadly arrow.

Io non intesi mai  
 Che si tragga di tomba  
 Nemico estinto a farli guerra più  
 E pur amor omai  
 Sona guerriera tromba  
 Pur contro chi d'amor già morto fu.  
 Ecco a battaglia me  
 Rappella, ahimè, d'amor, d'onor, di fè.

Never have I heard  
 Of a dead enemy's being removed  
 From a tomb to be fought against further.  
 Yet love now  
 Sounds the trumpet of war,  
 Even against one already dead of love.  
 Behold me, called again,  
 Alas, to the battle of love, of honor, of faith.

Ei potea pur lasciarmi  
 Sepolt'infra i cipressi  
 O nel sasso d'Elisa algente e dur.  
 E con più gloria l'armi  
 Volger contro quei stessi  
 Cori ch'al regno suo rubelli fur.  
 E in pace me lasciar  
 Dopo il penar mort'almen riposar.

He might have left me  
 Buried beneath the cypresses,  
 Or in the chill, hard rock of Elysium.  
 And with greater renown  
 Directed his weapons against the hearts  
 That had resisted his power,  
 And at least have let me in rest  
 In peace once dead.

Pur se di nuovo vuoi  
 Ch'io porti il cor piagato  
 Di tue quadrella, o dispietato arcier  
 S'ancor da lacci tuoi  
 Mi vuoi prese legato  
 E vuoi ch'avampi del tuo fuoco, o fier  
 Deh, meco almen fa sì  
 Ch'arda così colei che mi ferì.

Yet if again you want me  
 To bear the wound  
 Of your arrow, O pitiless archer,  
 If you want me still to be bound  
 By your snares,  
 To flare up with your fire, O proud one:  
 At least, ah, at least let her also burn  
 Who wounds me so.

E se tu vuoi ch'io canti  
 Nove fiamme altri ardori  
 E divina beltà scesa dal ciel  
 Fa sì ch'anch'io mi vantì  
 D'esser tra casti allori  
 Degno di non morir sempre di gel  
 Ch'i più canori augei  
 Io emulerei sì dolci canterei.

And if you want me to sing  
 Of new fires and other passions,  
 Of divine beauty come down from Heaven –  
 Then see to it that I too may boast,  
 Of being among the chaste laurels,  
 Of being worthy not to die forever of cold.  
 For I would rival the most songful birds,  
 So sweetly I would sing.

*(Translation by Lawrence Rosenwald.)*

**Galliard Battaglia** (instrumental)  
*Samuel Scheidt*

**Sinfonia** (instrumental)***Combattimento di Tancredi e Clorinda***

Claudio Monteverdi

**Testo:**

Tancredi che Clorinda un uomo stima  
Vuol ne l'armi provarla al paragone.  
Va girando colei l'alpestre cima  
Verso altra porta, ove d'entrar dispone.

Segue egli impetuoso; onde assai prima  
Che giunga, in guisa avvien che d'armi suone.  
Ch'ella si volge, e grida:

**Clorinda:**

O tu, che porte, correndo sì?

**Testo:**

Risponde:

**Tancredi:**

E guerra e morte.

**Clorinda:**

Guerra e morte avrai!

**Testo:**

Disse,

**Clorinda:**

Io non rifiuto darti, se la cerchi –  
e ferma attende.

**Testo:**

Non vuol Tancredi che ch' ebbe a piè veduto  
Il suo nemico, usar cavallo, e scende.  
E impugna l'un'e l'altro il ferro acuto,  
Ed aguzza l'orgoglio, e l'ire accende;

E vansi incontro a passi tardi e lenti  
Che due tori gelosi e d'ira ardenti.

Notte, che nel profondo oscuro seno  
Chiudesti e nell'oblio fatto sì grande,  
Degne d'un chiaro sol, degne d'un pieno  
Teatro, opre sarian sì memoranda –

Piaciati ch'indi il tragga e'n bel sereno  
Alle future età lo spieghi e mande.  
Viva la fama lor!; e tra lor gloria  
Splenda del fosco tuo l'alta memoria.

***The Battle Between Tancredi and Clorinda*****Narrator:**

Tancredi, thinking Clorinda to be a man,  
Challenges her to a battle.  
She, however, tries to escape around a hill,  
Hoping to enter the city by another gate.

He chases her, the noise of his rattling armor  
Giving away his approach even from afar.  
She stops and calls out:

**Clorinda:**

What are you bringing? Why in such a hurry?

**Narrator:**

He answers:

**Tancredi:**

War and death!

**Clorinda:**

War and death you shall have!

**Narrator:**

Says she,

**Clorinda:**

You shall have what you want –  
I await.

**Narrator:**

Tancredi, seeing that his enemy is not mounted  
Gets down from his horse.  
Burning with pride and fury,  
Both grab their shining swords;

Slowly and stealthily they approach each other,  
Like rival bulls, blinded by jealousy and anger.

Night, which obscured in the darkness  
This memorable and great deed,  
A deed worthy of the sun's brilliance,  
Of a theatre filled with spectators –

Let me atone for your negligence  
And bring it to light for posterity.  
Long live its fame! May it shine forth  
From the depths of darkness and glory forever.

Non chivar, non parar, non pur ritrarsi  
 Voglion costor, né qui destrezza ha parte.  
 Non danno i colpi or finti, or pieni or scarsi:  
 Toglie l'ombra e' l furor l'uso dell'arte.  
 Odi le spade terribilmente urtarsi  
 A mezzo il ferro: il piè d'orma non parte:  
 sempre è il piè fermo e la man sempre in moto;  
 Né scende taglio in van, né punta a voto.

They neither ward off nor evade blows;  
 They shun skill, and neither see nor care  
 Whether they hit or miss, so blind are they  
 Through their fury and the darkness of night.  
 The terrible sound of crashing metal is heard;  
 Neither retreats even one pace.  
 With feet firm and arms continually swinging  
 Seldom does a blow or thrust fall in vain.

L'onta irrita lo sdegno alla vendetta.  
 E la vendetta poi l'onta rinova:  
 Onde sempre al ferir, sempre alla fretta  
 Stimol novo s'aggiunge e piaga nova.  
 D'or in hor più si mesce, e più ristretta  
 Si fa la pugna: e spada oprar non giova.

Shame turns their anger to revenge.  
 Revenge, however, renews their shame,  
 So that their will to fight  
 Becomes even stronger and wilder.  
 The two opponents converge upon each other,  
 The fighting intensifies: the sword itself is useless

Dansi con pomi, e infelloniti e crudi  
 Cozzan con gli elmi insieme e con gli scudi.

They resort to hitting each other pitilessly  
 With handle, helmet and shield.

Tre volte il cavalier la donna stringe  
 Con le robuste braccia, e altrettante poi  
 Da quei nodi tenaci ella si scinge,  
 Nodi di fier nemico e non d'amante.  
 Tornano al ferro, e l'uno e l'altro il tinge  
 Di molto sangue: e stanco ed anelante  
 E questi e quegli al fin pur si ritira,  
 E dopo lungo faticar respira.

Three times the knight grabs the woman  
 With his powerful arm, and each time  
 She tears herself with hatred out of his grasp,  
 The embrace of an enemy, not a lover.  
 They return to using their swords, and again  
 New blood stains their blades, until exhausted  
 They finally withdraw to regain their breath  
 After the long and bitter struggle.

L'un l'altro guarda, e del suo corpo esangue  
 Sul pomo de la spada appoggia il peso.  
 Già de l'ultima stella il raggio langue  
 Sul primo arbor ch'è in oriente acceso.  
 Vede Tancredi in maggior copia il sangue  
 Del suo nemico e sé non tanto offeso,  
 Ne gode e insuperbisce. Oh nostra folle  
 Mente, ch'ogni aura di fortuna estolle!

They look at each other, their wounded bodies  
 Laboriously leaning against their swords.  
 The last star's light pales gradually  
 As the dawn appears in the east.  
 Tancredi now sees how much blood is flowing  
 From his enemy; he himself is less harmed.  
 This fills him with joy and pride. Oh folly,  
 How you rise at the slightest breath of fortune!

Misero, di che godi? Oh quanto mesti  
 Fiano i trionfi, ed infelice il vanto!  
 Gli occhi tuoi pagheran (se in vita resti)  
 Di quel sangue ogni stilla un mar dipianto.  
 Così tacendo e rimirando, questi  
 Sanguinosi guerrier cessaro alquanto.  
 Ruppe il silenzio al fin Tancredi e disse,  
 Perché il suo nome l'un altro scoprisse:

Wretch, what gives you such pleasure? How  
 sorrowful your triumphs, how fatal your pride!  
 Your eyes will pay for every drop of blood  
 (Should you live) with a sea of tears.  
 Silently watching each other  
 The two bleeding warriors rest a moment.  
 Tancredi finally breaks the silence  
 Wanting to know the name of his opponent:

**Tancredi:**

Nostra sventura è ben che qui s'impieghi  
 Tanto valor, dove silenzio il copra.  
 Ma, poi che sorte ria vien che ci nieghi  
 E lode e testimon degni de l'opra,  
 Pregoti (se fra l'armi han loco i preghi)  
 Che 'l tuo nome e 'l tuo stato a me tu scopra,  
 Accio ch'io sappia, o vinto o vincitore,  
 Chi la mia morte o la mia vita onore.

**Tancredi:**

Truly, it is unjust that we should have to fight  
 So bravely, with silence as our only prize.  
 But, as history decrees that no-one should  
 Witness our battle, or proclaim our fame,  
 I pray you (if such a request be allowed)  
 To disclose your name and rank to me  
 So that I may know, in any event,  
 To whom I owe my death or my victory.

*Please turn page quietly*

**Testo:**

Rispose la feroce:

**Clorinda:**

Indarno chiedi quel ch' ho per uso di  
non far palese.  
Ma chiunque io mi sia, tu innanzi vedi  
Un di quei duo che la gran torre accese.

**Testo:**

Arse di sdegno a quel parlar Tancredi:

**Tancredi:**

E in mal punto il dicesti  
E 'l tuo dir e 'l tacer di par m'alletta,  
Barbaro discortese, alla vendetta.

**Testo:**

Torna l'ira nei cori e li trasporta  
Benché deboli, in guerra. A fiera pugna!  
U'arte in bando, u'già la forza e morta,  
Ove, in vece, d'entrambi il furor pugna!  
Oh che sanguigna e spaziosa porta  
Fa l'una e l'altra spada, ovunque giugna  
Ne l'armi e nelle carni! e se la vita  
Non esce, sdegno tienla al petto unita.

Ma ecco omai, l'ora fatal è giunta  
Che'l viver di Clorinda al suo fin deve.  
Spinge egli il ferro nel bel sen di punta,  
Che vi s'immerge e 'l sangue avido beve;  
E la veste, che d'or vago trapunta  
Le mammelle stringea tenera e lieve,  
L'empie d'un caldo fiume. Elle già sente  
Morirsi, e 'l piè le manca egro e languente.

Segue egli la vittoria, e la trafitta  
Vergine minacciando incalza e preme.  
Ella mentre cadea, la voce afflitta  
Movendo, disse le parole estreme:  
Parole, ch'a lei novo spirio addita,  
Spirito di fé, di carità, di speme:  
Virtù che Dio l'infonde, e se rubella  
In vita fu, la vuol in morte ancella.

**Clorinda:**

Amico, hai vinto: io ti perdon...perdona  
Tu ancora, al corpo no che nulla pave.  
A l'alma si: deh! per lei prega, e dona  
Battesmo a me ch'ogni rnia colpa lave.

**Narrator:**

Fiercely she answers:

**Clorinda:**

You try in vain, if you attempt to learn  
That which I have never yet disclosed.  
But, whoever I may be, you see before you  
One of the two who set fire to the great tower.

**Narrator:**

Tancredi flies into a fury at these words:

**Tancredi:**

You chose the wrong moment to tell me this!  
Your words, as well as your silence,  
Provoke me to revenge, you barbarian.

**Narrator:**

Anger returns to their hearts, and flings them,  
In spite of their weakness, into battle again.  
O furious fighting, artless and without strength  
Only anger still fights!  
Oh what bloody and cavernous wounds  
Are struck by those swords, one like the other,  
In armor and flesh! If life has not yet left them  
It's only because anger sustains it.

But behold, the fatal moment approaches,  
Clorinda's life is drawing to a close.  
He thrusts the sword's point into her breast,  
It plunges deep, and greedily drinks her blood;  
Her gown, woven through with gold,  
Softly and gently unfolds her breasts,  
Soaked in a hot, flowing stream. She feels  
Death approaching, her swaying feet give way.

Tancredi pursues his victory, threatening and  
Harrassing the fatally wounded maiden.  
She sinks to the ground, and with a voice  
In agony utters her last words:  
Words inspired in her by a new spirit,  
A spirit of faith, of charity, of hope;  
God has given her this spirit. She who had in  
Life rebelled, shall in death be His servant.

**Clorinda:**

Friend, you have won: I forgive you...forgive  
Me too, though not my body, which lacks fear,  
But my soul. Oh pray for it and give me  
Baptism, that I may be cleansed from sin.

**Testo:**

In queste voci languide risuona  
 Un non so che di flebile e soave  
 Ch'al cor gli scende ed ogni sdegno ammorza,  
 E gli occhi a lagrimar gli invoglia e sforza.

Poco quindi lontan nel sen d'un monte  
 Scaturia mormorando ou picciol rio.  
 Egli v'accorse e l'elmo empì nel fonte,  
 E tornò mesto al grande ufficio e pio.  
 Tremar senti la man, mentre le fronte  
 Non conosciuta ancor sciolse e scoprio.  
 La vide e la conobbe; e restò senza  
 E voce e moto. Ahi vista! Ahi conoscenza!

Non morì già, ché sue virtù accolse  
 Tutte in quel punto, e in guardia al cor le mise,  
 E premendo il suo affanno a darsi volse  
 Vita con l'acqua chi col ferro uccise.  
 Mentre egli il suon de 'sacri derti sciolse.  
 Colei di gioia trasmutossi, e rise;  
 E in atto di morir lieta e vivace,  
 dir pareva:

**Clorinda:**

S'apre il ciel: io vada in pace.

**Narrator:**

The pitiful voice sounded so sweet and sad  
 That it moved his heart  
 And melted his anger:  
 His eyes filled with tears.

Nearby, nestled in the hills,  
 A tiny, murmuring brook could be heard.  
 He rushed to it, filled his helmet  
 And sadly returned to perform the holy rite.  
 His hand trembled, as he uncovered the  
 Unknown face. He gazed upon it,  
 Recognized it, staring – immobile, speechless.  
 How horrible the sight! The recognition!

Yet he did not die; he summoned all his power  
 To keep guard around his heart, and  
 Overcoming his fear, tried with water to give  
 Back life to her whom his sword had pierced.  
 As he spoke the holy words,  
 Her face was transformed with joy, she smiled,  
 And while dying, happy and radiant,  
 seemed to say:

**Clorinda:**

The gates of heaven are open; I go in peace.

*(Translation by Ian Malkin.)*

**Passacaglio** (instrumental)

*Biagio Marini*

**Lamento della Ninfa**

*Claudio Monteverdi*

Non havea Febo ancora

Non havea Febo ancora  
 Recato al mondo il dì,  
 Ch'una donzella fuora  
 Del proprio albergo uscì,

Sul pallidetto volto  
 Scorgeasi il suo dolor.  
 Spesso gli venia sciolto  
 Un gran sospir dal cor.

Sì calpestando fiori  
 Errava hor qua, hor là,  
 I suoi perduti amori  
 Così piangendo va.

Phoebus had not yet

Phoebus had not yet  
 Brought the world the day,  
 That a young girl out  
 Of her house flew

On her pale face  
 Her sorrow stood,  
 And often escaped  
 A great sigh from her heart.

So, treading on flowers,  
 She wanders here and there,  
 Her lost lovers  
 And so crying she goes.

## Lamento della Ninfa

“Amor, dov’è la fe’  
Ch’el traditor giurò?  
Amor,” dicea; il ciel  
Mirando, il piè fermò,

“Fa che ritorni il mio  
Amor com’ ei pur fu,  
O tu m’ancidi, ch’io  
Non mi tormenti più.

Non vo’ più ch’ei sospiri  
Se non lontan da me,  
No, no che i suoi martiri  
Più non dirammi affè.

Perchè di lui mi struggo,  
Tutt’orgoglioso sta,  
Che sí, che sí se’l fuggo  
Ancor mi pregherà?

Se ciglio ha più sereno  
Colui che’l mio non è,  
Già non rinchiude in seno  
Amor sì bella fe’!

Nè mai sì dolci baci  
Da quella bocca havrà,  
Nè più soavi – ah, taci,  
Taci, che troppo il sa.”

(Miserella!, ah più no,  
Tanto gel soffrir non può.)

## Si tra sdegnosi pianti

Si tra sdegnosi pianti  
Spargea le voci al ciel.  
Così ne’ cori amanti  
Mesce amor fiamma, e gel.

## A Nymph’s Lament

“Love, where is the faith  
That the traitor swore?  
Love,” said the sky  
Looking at the still foot.

“Let him come back  
As pure as he was,  
Or kill me so that  
I don’t suffer any more.

I do not want him to sigh  
If not away from me;  
No, no, nor that he suffers  
If not to woo me.

Because I long for him  
Proud he remains,  
But if I leave  
Again he will beseech me?

If a more serene look  
Than mine another woman wears,  
She cannot nurture,  
Love’s, such pure faith!

And never such sweet kisses  
Never from that mouth you will have  
Nor smoother – oh, say no more,  
No more, lest he knows too much.”

(Poor me, oh, no, no,  
So much pain I cannot bear.)

## So among disdainful tears

So among disdainful tears  
Sent cries to the sky,  
So in loving hearts  
Makes love flame and ice.

(Translation by Anna Maria Pherson.)

**Fantasia “Les Pleurs d’Orphée”** (instrumental)

*Luigi Rossi*



**La barca del mio Amore** (instrumental)*Giacomo Gorzanis***Tirsi e Clori****ballo concertato con voci et strumenti a 5***Claudio Monteverdi***Tirsi:**

Per monti e per valli,  
 Bellissima Clori,  
 Già corrono a balli  
 Le Ninfe e Pastori.  
 Già lieta e festosa  
 Ha tutto ingombrato  
 La schiera amorosa  
 Il seno del prato.

**Clori:**

Dolcissimo Tirsi,  
 Già vanno ad unirsi,  
 Già tiene legata  
 L'amante l'amata.  
 Già movon concorde  
 Il suono a le corde.  
 Noi soli negletti  
 Qui stiamo soletti.

**Tirsi:**

Su, Clori, mio core,  
 Andianne a quel loco,  
 Ch'invitano al gioco  
 Le gratie ed amori  
 Già Tirsi distende  
 La mano e ti prende,  
 Che teco sol vole  
 Menar le carole.

**Clori:**

Si, Tirsi, mia vita,  
 Ch'a te solo unita  
 Vo girne danzando,  
 Vo girne cantando.  
 Pastor, benchè degno,  
 Non faccia disegno  
 Di mover le piante  
 Con Clori sua Amante.

**Clori e Tirsi:**

Già, Clori gentile,  
 Noi siam' ne la schiera.  
 Con dolce maniera  
 Seguiam il lor stile.  
 Balliam' ed intanto  
 Spieghiamo col canto,  
 Con dolci bei modi  
 Del ballo le lodi.

**Tirsi and Clori****Tirsi:**

Up mountains, down valleys,  
 My beautiful Clori,  
 The nymphs and the shepherds  
 Now hast to the dancing.  
 Now happy and festive  
 The amorous lovers  
 From all parts assembled  
 Are thronging the field.

**Clori:**

Now see, my sweet Tirsi,  
 They join one another,  
 They hold one another,  
 Each lover his lover.  
 Now the strings are in harmony  
 Sounding together.  
 Only we are forgotten  
 Who stay back alone.

**Tirsi:**

Up, Clori, my dear one.  
 And now let us go where  
 The graces, the cupids  
 Invite us to frolic.  
 Now Tirsi extends you  
 His hand and he takes you,  
 For you and you only  
 He leads to the dance.

**Clori:**

Yes, Tirsi, beloved,  
 With you, with you only  
 I wish to go dancing,  
 I wish to go singing.  
 May no other shepherd,  
 No matter how worthy,  
 Design to go dancing  
 With Clori his love.

**Clori and Tirsi:**

And now, gentle Clori,  
 We join with the lovers.  
 In sweetness of manner  
 Let us follow their style.  
 Let us dance, and while dancing,  
 Let us render in song  
 With sweet graceful measures  
 The praise of the dance.

**Ninfe e Pastori:**

Balliamo, ch'il gregge  
 Al suon de l'avena  
 Che i passi corregge  
 Il ballo ne mena  
 E saltano snelli  
 I capri e gli agnelli.

Balliam che nel Cielo  
 Con lucido velo,  
 Al suon de le sfere  
 Or lente or leggiere  
 Con lumi e facelle  
 Su danzan le stelle.

Balliamo che d'intorno  
 Nel torbido giorno,  
 Al suono de' venti  
 Le nubi correnti,  
 Se ben fosche et adre  
 Pur danzan leggiadre.

Balliamo che l'onde  
 Al vento che spira  
 Le move, e l'aggira,  
 Se spinge e confonde  
 Si come lor siede  
 Se movon il piede,  
 E ballan le linfe  
 Quai garuli ninfe.

Balliam ch'i vezzosi  
 Bei fior ruggiadosi,  
 Se l'aura li scuote  
 Con urti e con ruote,  
 Fan vaga sembianza  
 Anch'essi di danza.

Balliam e giriamo,  
 Corriam e saltiamo,  
 Qual cosa è più degna  
 Il Ballo n'insegna.

**Nymphs and Shepherds:**

Let us dance, for the flocks  
 At the sound of the oaten  
 Pipe guiding their steps  
 Are leading a dance,  
 And so we leap nimbly  
 The lambs and the goats.

Let us dance in the heavens  
 With luminous veil,  
 To the sound of the spheres,  
 Now gravely, now lightly,  
 With lights and with torches  
 The stars above dance.

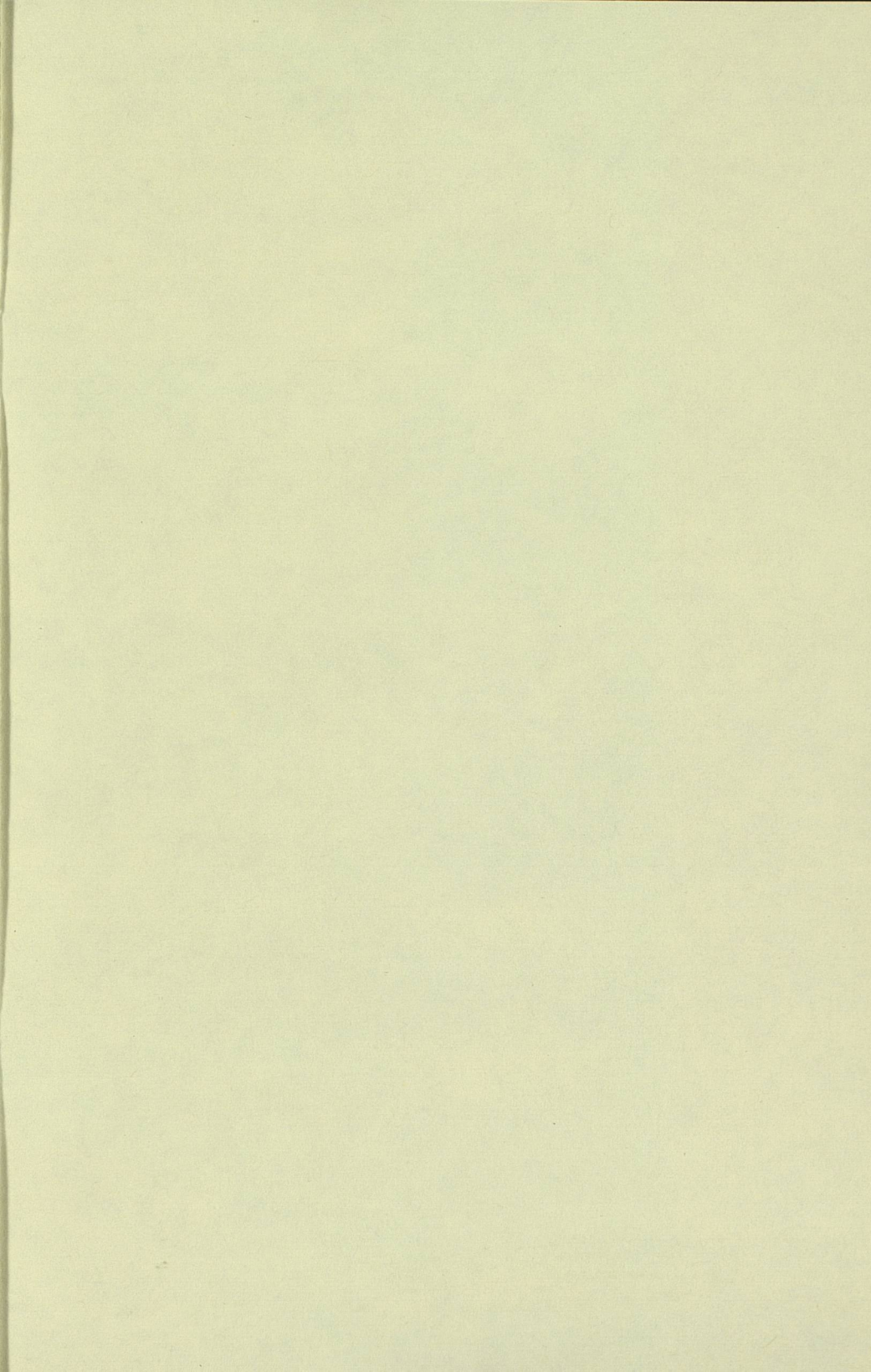
Let us dance, for around us  
 On days that are gloomy  
 With winds that are whistling,  
 Somber and threatening  
 The clouds even run by  
 In light, graceful dance.

Let us dance, for when waves  
 By the blowing wind driven,  
 Which moves them and churns them,  
 Whirls them, confounds them,  
 In the manner that's theirs  
 Will foot it with spirit  
 Then dance the waters  
 Like chattering nymphs.

Let us dance, for the flowers  
 So graceful and dewy,  
 When fluttered by breezes  
 Quiver and rotate  
 And make most delightful  
 Semblance of dance.

Let us dance, let us whirl,  
 Let us run, let us jump.  
 What can dance teach us  
 But that which is best?

*(Translation by Kenneth Cooper.)*





UMS

presents

# Dame Felicity Lott

Soprano

# Angelika Kirchschrager

Mezz-soprano

EUGENE ASTI, Piano

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*The audience is politely asked to withhold applause until the end of each half of tonight's program. Please do not applaud after the individual songs or after each group.*

## Prelude:

from *Nun hast du mir den ersten Schmerz getan*

Robert Schumann

(Arranged by Theodor Kirchner)

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## I

### Lovestruck: The First Meeting

#### Erste Begegnung

Robert Schumann from *Spanisches*

*Liederspiel*, Op. 74, No. 1

(Emanuel Geibel, after Spanish folksongs)

Von dem Rosenbusch, o Mutter,  
von den Rosen komm ich.  
An den Ufern jenes Wassers  
sah ich Rosen stehn und Knospen;  
von den Rosen komm ich.  
An den Ufern jenes Flusses  
sah ich Rosen stehn in Blüte,  
brach mit Seufzen mir die Rosen.

Und am Rosenbusch, o Mutter,  
einen Jüngling sah ich,  
an den Ufern jenes Wassers  
einen schlanken Jüngling sah ich,  
einen Jüngling sah ich.  
An den Ufern jenes Flusses  
sucht nach Rosen auch der Jüngling,  
viele Rosen pflückt er, viele Rosen,  
und mit Lächeln brach die schönste er,  
gab mit Seufzen mir die Rose.

#### First Encounter

From the rosebush, O mother,  
from the roses I come.  
On the bank of that water  
I saw roses and buds;  
from the roses I come.  
On the bank of that river  
I saw roses in bloom;  
with sighs I picked the roses.

And at the rosebush, O mother,  
I saw a youth,  
On the bank of that water  
I saw a slim youth,  
I saw a youth.  
On the bank of that river  
the youth was also looking for roses,  
many roses he plucked, many roses,  
and with a smile he picked the most beautiful,  
with a sigh he gave me the rose.

**Ach, wende diesen Blick**

*Johannes Brahms, Op. 57, No. 4*  
(Georg Friedrich Daumer)

Ach, wende diesen Blick, wende dies Angesicht!  
Das Inn're mit ewig neuer Glut,  
Mit ewig neuem Harm erfülle nicht!

**Seit ich ihn gesehen**

*Schumann from Frauenliebe und -leben*

Seit ich ihn gesehen,  
Glaub ich blind zu sein;  
Wo ich hin nur blicke,  
Seh ich ihn allein;  
Wie im wachen Traume  
Schwebt sein Bild mir vor,  
Taucht aus tiefstem Dunkel,  
Heller nur empor.

**(Ach, wende diesen Blick)**

Wenn einmal die gequälte Seele ruht,  
Und mit so fieberischer Wilde nicht  
In meinen Adern rollt das heiße Blut –

Ein Strahl, ein fluchtiger, von deinem Licht,  
Er wecket auf des Wehs gesamte Wut,  
Das schlangengleich mich in das Herze sticht.

**Bitt' ihn, o Mutter**

*Hugo Wolf from Spanisches Liederbuch*  
(Anonymous, translation by Paul Heyse)

Bitt' ihn, o Mutter,  
bitte den Knaben,  
nicht mehr zu zielen,  
weil er mich tötet.

Mutter, o Mutter,  
die launische Liebe  
höhnt und versöhnt mich,  
flieht mich und zieht mich.

Ich sah zwei Augen  
am letzten Sonntag,  
Wunder des Himmels,  
Unheil der Erde.

**Ah, turn away your eyes**

Ah, turn away your eyes, your countenance!  
My innermost being with fire ever new,  
With grief ever new, do not fill up!

**Since I saw him**

Since I saw him,  
I believe myself to be blind,  
where I but cast my gaze,  
I see him alone.  
As in waking dreams  
his image floats before me,  
dipped from deepest darkness,  
brighter in ascent.

When once the anguished soul may rest,  
And with such feverish frenzy  
The hot blood in my veins ceases to flow,

A fleeting beam from your eyes  
Awakes my woe's accumulated madness,  
That like a serpent eats into my heart.

**Bid him, mother**

Bid him, mother,  
bid the boy,  
no more to aim at me,  
for he is killing me.

Mother, O mother,  
this peevish Love  
mocks me and placates me,  
flees from me and entices me.

Last Sunday  
I saw two eyes,  
the miracle of heaven,  
mischief on earth.

Was man sagt, o Mutter,  
von Basilisken,  
erfuhr mein Herze,  
da ich sie sah.

Bitt' ihn, o Mutter,  
bitte den Knaben,  
nicht mehr zu zielen,  
weil er mich tötet.

**Interlude:**

**Seit ich ihn gesehen**

*Schumann*

(Arranged by Kirchner)

**Seit ich ihn gesehen**

*Carl Loewe, Frauenliebe und -leben,*

Op. 60, No. 1

(Adelbert von Chamisso)

Seit ich ihn gesehen,  
Glaub ich blind zu sein;  
Wo ich hin nur blicke,  
Seh ich ihn allein;  
Wie im wachen Traume  
Schwebt sein Bild mir vor,  
Taucht aus tiefstem Dunkel,  
Heller nur empor.

Sonst ist licht- und farblos  
Alles um mich her,  
Nach der Schwestern Spiele  
Nicht begehrt ich mehr,  
Möchte lieber weinen,  
Still im Kämmerlein;  
Seit ich ihn gesehen,  
Glaub ich blind zu sein.

Mother, my heart underwent,  
what is said,  
of basilisks  
when I saw her.

Bid him, mother,  
bid that boy,  
no more to aim at me,  
for he is killing me.

**Since I saw him**

Since I saw him,  
I believe myself to be blind,  
where I but cast my gaze,  
I see him alone.  
As in waking dreams  
his image floats before me,  
dipped from deepest darkness,  
brighter in ascent.

All else dark and colorless  
everywhere around me,  
for the games of my sisters  
I no longer yearn,  
I would rather weep,  
silently in my little chamber,  
since I saw him,  
I believe myself to be blind.

## II

**Hopeless Adoration****Ich wollt' meine Lieb' ergösse sich**

*Felix Mendelssohn, Op. 63, No. 1*  
(Heinrich Heine)

Ich wollt' meine Lieb' ergösse sich  
All in ein einzig Wort,  
Das gäb ich den luft'gen Winden,  
Die trügen es lustig fort.

Sie tragen zu dir, Geliebte,  
Das lieb-erfüllte Wort;  
Du hörst es zu jeder Stunde,  
Du hörst es an jedem Ort.

Und hast du zum nächtlichen Schlummer  
Geschlossen die Augen kaum,  
So wird mein Bild dich verfolgen  
Bis in den tiefsten Traum.

**Seit ich ihn gesehen**

*Schumann from Frauenliebe und -leben*

Sonst ist licht- und farblos  
Alles um mich her,  
Nach der Schwestern Spiele  
Nicht begehrt ich mehr,  
Möchte lieber weinen...

**Was für ein Lied soll dir gesungen werden**

*Wolf from Italienisches Liederbuch*  
(Anonymous, translation by Paul Heyse)

Was für ein Lied soll dir gesungen werden  
Das deiner würdig sei? Wo find ich's nur?  
Am liebsten grüb' ich es tief aus der Erden,  
Gesungen noch von keiner Kreatur.  
Ein Lied, das weder Mann noch Weib bis heute  
Hört' oder sang, selbst nicht die ält'sten Leute.

**I wish my love would flow**

I wish my love would flow  
Into a single word,  
Which I'd give to the airy winds,  
Who would carry it merrily along.

They would carry it to you, my beloved,  
The love-filled word;  
You hear it always,  
You hear it everywhere.

And scarcely have you closed your eyes  
To night-time slumbers,  
My image will follow you,  
Into your deepest dream.

**Since I saw him**

All else dark and colorless  
everywhere around me,  
for the games of my sisters  
I no longer yearn,  
I would rather weep...

**What song shall be sung to you**

What song shall be sung to you  
that would be worthy? Where to find it?  
I'd like best to dig it from deep in the earth,  
Still unsung by any creature.  
A song, that till today no man or woman  
Has heard or sung, not even the oldest.



**Er, der Herrlichste von allen**

*Schumann, Frauenliebe und -leben, Op. 42, No. 2*

(Adelbert von Chamisso)

Er, der Herrlichste von allen,  
Wie so milde, wie so gut!  
Holde Lippen, klares Auge,  
Heller Sinn und fester Mut.

So wie dort in blauer Tiefe,  
Hell und herrlich, jener Stern,  
Also er an meinem Himmel,  
Hell und herrlich, hehr und fern.

Wandle, wandle deine Bahnen,  
Nur betrachten deinen Schein,  
Nur in Demut ihn betrachten,  
Selig nur und traurig sein!

Höre nicht mein stilles Beten,  
Deinem Glücke nur geweiht;  
Darfst mich niedre Magd nicht kennen,  
Hoher Stern der Herrlichkeit!

Nur die Würdigste von allen  
Darf beglücken deine Wahl,  
Und ich will die Hohe segnen,  
Viele tausend Mal.

Will mich freuen dann und weinen,  
Selig, selig bin ich dann;  
Sollte mir das Herz auch brechen,  
Brich, o Herz, was liegt daran?

**Er, der Herrlichste von allen**

*Loewe from Frauenliebe und -leben*

Nur die Würdigste von allen  
Darf beglücken deine Wahl,  
Und ich will die Hohe segnen,  
Viele tausend Mal.

Will mich freuen dann und weinen,  
Selig, selig bin ich dann;  
Sollte mir das Herz auch brechen,  
Brich, o Herz, was liegt daran?

**He, the most glorious of all**

He, the most glorious of all,  
O how mild, so good!  
lovely lips, clear eyes,  
bright mind and steadfast courage.

Just as yonder in the blue depths,  
bright and glorious, that star,  
so he is in my heavens,  
bright and glorious, lofty and distant.

Meander, meander thy paths,  
but to observe thy gleam,  
but to observe in meekness,  
but to be blissful and sad!

Hear not my silent prayer,  
consecrated only to thy happiness;  
thou may'st not know me, lowly maid,  
lofty star of glory!

Only the worthiest of all  
may make happy thy choice,  
and I will bless her, the lofty one,  
many thousands of times.

I will rejoice then and weep,  
blissful, blissful I'll be then;  
if my heart should also break,  
break, O heart, what of it?

**He, the most glorious of all**

Only the worthiest of all  
may make happy thy choice,  
and I will bless her, the lofty one,  
many thousands of times.

I will rejoice then and weep,  
blissful, blissful I'll be then;  
if my heart should also break,  
break, O heart, what of it?

**Mädchenlied**

*Brahms*, Op. 107, No. 5  
(Paul Heyse)

Auf die Nacht in der Spinnstub'n  
Da singen die Mädchen,  
Da lachen die Dorfbub'n  
Wie fink geh'n Rädchen!

Spinnt Jedes am Brautschatz,  
Daß der Liebste sich freut.  
Nicht lange, so gibt es  
Ein Hochzeitgeläut.

Kein Mensch, der mir gut ist,  
Will nach mir fragen;  
Wie bang mir zu Mut ist,  
Wem soll ich's klagen?

Die Tränen rinnen  
Mir über's Gesicht,  
Wofür sol lich spinnen?  
Ich weiß es nicht!

**Interlude:****Seit ich ihn gesehen**

*Schumann*  
(Arranged by Kirchner)

**Wohl kenn' ich Euren Stand, der nicht gering**

*Wolf* from *Italienisches Liederbuch*  
(Paul Heyse)

Wohl kenn' ich Euren Stand, der nicht gering.  
Ihr brauchet nicht so tief herabzusteigen  
Zu lieben solch ein arm und niedrig Ding,  
Da sich vor Euch die Allerschönsten neigen.  
Die schönsten Männer leicht besieget Ihr,  
Drum weiß ich wohl, Ihr treibt nur Spiel  
mit mir.  
Ihr spottet mein, man hat mich warnen wollen,  
Doch ach, Ihr seid so schön! Wer kann  
Euch grollen?

**Maiden's song**

All night in the spinning-room  
there sing the maidens,  
the village lads laugh;  
how nimble the wheels!

Each spins for her trousseau  
To gladden her dear one.  
Not long and there will be  
The wedding-bells' sound.

No man there's to love me,  
wants to care for me;  
how frightened this makes me,  
who am I to tell?

The tears go coursing  
down my cheeks;  
what am I spinning for?  
I do not know!

**I know your station well, which is not inferior**

I know your station well, which is not inferior.  
You need not descend so low  
To love such a poor and humble thing,  
Since the fairest of them all bow down before you.  
You easily conquer the most handsome men,  
Therefore I know you only make fun  
of me.  
You mock me, as they have tried to warn me,  
But ah, you're so handsome! Who can be  
cross with you?

III

**Reciprocation and Betrothal**

**Ich kann's nicht fassen, nicht glauben**  
*Loewe, Frauenliebe und -leben, Op. 60, No. 3*  
 (Adelbert von Chamisso)

Ich kann's nicht fassen, nicht glauben,  
 Es hat ein Traum mich berückt;  
 Wie hätt' er doch unter allen,  
 Mich Arme erhöht und beglückt?

Mir war's, er habe gesprochen:  
 "Ich bin auf ewig Dein,"  
 Mir war's, ich träume noch immer,  
 Es kann ja nimmer so sein.

O laß im Traume mich sterben,  
 Gewieget an seiner Brust,  
 Den seligen Tod mich schlürfen  
 In Tränen unendlicher Lust.

**Interlude:**  
**Ich kann's nicht fassen, nicht glauben**  
*Schumann*  
 (Arranged by Kirchner)

**Ich kann's nicht fassen, nicht glauben**  
*Schumann from Frauenliebe und -leben*

Mir war's, er habe gesprochen:  
 "Ich bin auf ewig Dein,"  
 Mir war's, ich träume noch immer,  
 Es kann ja nimmer so sein.

O laß im Traume mich sterben,  
 Gewieget an seiner Brust,  
 Den seligen Tod mich schlürfen  
 In Tränen unendlicher Lust.

Ich kann's nicht fassen, nicht glauben,  
 Es hat ein Traum mich berückt;  
 Wie hätt' er doch unter allen,  
 Mich Arme erhöht und beglückt?

**I can't grasp it, nor believe it**

I can't grasp it, nor believe it,  
 a dream has bewitched me;  
 how should he, among all the others,  
 lifted up and favored poor me?

It seemed to me, as if he spoke,  
 "I am yours eternally,"  
 I was, I thought, still dreaming,  
 for it could never be so.

O let me die in this dream,  
 cradled on his breast,  
 let the most blessed death drink me up  
 in tears of infinite bliss.

**I can't grasp it, nor believe it**

It seemed to me, as if he spoke,  
 "I am yours eternally,"  
 I was, I thought, still dreaming,  
 for it could never be so.

O let me die in this dream,  
 cradled on his breast,  
 let the most blessed death drink me up  
 in tears of infinite bliss.

I can't grasp it, nor believe it,  
 a dream has bewitched me;  
 how should he, among all the others,  
 lifted up and favored poor me?

**Botschaft***Schumann, Spanisches Liederspiel,*

Op. 74, No. 8

(Emanuel Geibel, after Spanish folksongs)

Nelken wind' ich und Jasmin,  
 und es denkt mein Herz an ihn.  
 Nelken all', ihr flammenroten,  
 die der Morgen mir beschert,  
 zu ihm send' ich euch als Boten  
 jener Glut, die mich verzehrt.  
 Und ihr weißen Blüten wert,  
 sanft mit Düften grüßet ihn.  
 Sagt ihm, daß ich bleich vor Sehnen,  
 daß ich auf ihn harr' in Tränen.  
 Nelken wind' ich und Jasmin,  
 und es denkt mein Herz an ihn.  
 Tausend Blumen, taumflossen,  
 find' ich neu im Tal erwacht;  
 alle sind erst heut' entsprossen,  
 aber hin ist ihre Pracht,  
 wenn der nächste Morgen lacht.  
 Sprich du duftiger Jasmin,  
 sprecht ihr flammenroten Nelken,  
 kann so schnell auch Liebe welken?  
 Ach es denkt mein Herz an ihn!  
 Nelken wind' ich und Jasmin,  
 und es denkt mein Herz an ihn.

**A message**

I gather carnations and jasmine,  
 and my heart thinks only of him.  
 All you flame-red carnations,  
 morning's gift to me,  
 send you to him as messengers  
 of the fire that consumes me.  
 And you fine white blossoms,  
 greet him gently with your perfume.  
 Tell him I am pale from yearning,  
 and that I wait for him in tears.  
 I gather carnations and jasmine,  
 and my heart thinks only of him.  
 A thousand flowers, drenched in dew,  
 have awakened in the vale;  
 all born with the new day, their glory,  
 fades before another day,  
 can show its friendly light.  
 Speak, O heavy-scented jasmine,  
 speak, O flame-red carnations,  
 speak: can love too wither so quickly?  
 Ah, my heart thinks only of him!  
 I gather carnations and jasmine,  
 And my heart thinks only of him.

**Du Ring an meinem Finger***Loewe, Frauenliebe und -leben, Op. 60, No. 4*

(Adelbert von Chamisso)

Du Ring an meinem Finger,  
 Mein goldenes Ringelein,  
 Ich drücke dich fromm an die Lippen,  
 An das Herze mein.

Ich hatt' ihn ausgeträumet,  
 Der Kindheit friedlich schönen Traum,  
 Ich fand allein mich, verloren  
 Im öden, unendlichen Raum.

Du Ring an meinem Finger,  
 Da hast du mich erst belehrt,  
 Hast meinem Blick erschlossen  
 Des Lebens unendlichen, tiefen Wert.

**Thou ring on my finger**

Thou ring on my finger,  
 my little golden ring,  
 I press thee piously upon my lips,  
 upon my heart.

I had finished dreaming,  
 the tranquil, lovely dream of childhood,  
 I found myself alone and lost  
 in barren, infinite space.

Thou ring on my finger,  
 thou hast taught me for the first time,  
 hast opened my gaze unto  
 the endless, deep value of life.

Ich will ihm dienen, ihm leben,  
Ihm angehören ganz,  
Hin selber mich geben und finden  
Verklärt mich in seinem Glanz.

I want to serve him, live for him,  
belong to him entirely,  
Give myself and find myself  
transfigured in his radiance.

**Du Ring an meinem Finger**

*Schumann from Frauenliebe und -leben*

**Thou ring on my finger**

Ich will ihm dienen, ihm leben,  
Ihm angehören ganz,  
Hin selber mich geben und finden  
Verklärt mich in seinem Glanz.

I want to serve him, live for him,  
belong to him entirely,  
Give myself and find myself  
transfigured in his radiance.

Du Ring an meinem Finger...

Thou ring on my finger...

**Interlude:**

**Helft mir, ihr Schwestern**

(The two women dream of their  
forthcoming wedding day)

*Schumann*

(Arranged by Kirchner)

**Das Mädchen spricht**

*Brahms, Op. 107, No. 3*

(Otto Friedrich Gruppe)

**The maiden speaks**

Schwalbe, sag' mir an,  
Ist's dein alter Mann,  
Mit dem du's Nest gebaut?  
Oder hast du jüngst erst  
Dich ihm vertraut?

Swallow, tell me,  
Was it your oid husband,  
With whom you built your nest?  
Or have you just recently  
Entrusted yourself to him?

Sag', was zwitschert ihr,  
Sag', was flüstert ihr  
Des Morgens so vertraut?  
Gelt, du bist wohl  
Auch noch nicht lange Braut?

Tell me what you twitter about,  
Tell me what you whisper about  
In the mornings, so confidentially?  
And you haven't been  
A bride for very long, have you?

**Das Glück**

*Schumann, Op. 79, No. 16*  
(Friedrich Hebbel)

Vöglein vom Zweig  
Gaukelt hernieder;  
Lustig sogleich  
Schwingt es sich wieder.

Jetzt dir so nah,  
Jetzt sich versteckend,  
Abermals da,  
Scherzend und neckend.

Tastest du zu,  
Bist du betrogen,  
Spottend im Nu  
st es entflohen.

Still! Bis zur Hand  
Wird's dir noch hüpfen,  
Bist du gewandt,  
Kann's nicht entschlüpfen.

Ist's denn so schwer  
Das zu erwarten?  
Schau' um dich her:  
Blühender Garten!

Ei, du verzagst?  
Laß' es gewähren.  
Bis du's erjagst,  
Kannst du's entbehren.

Wird's doch auch dann  
Wenig nur bringen,  
Aber es kann  
Süßestes singen.

**Happiness**

Little bird from the branch  
flutters down;  
straightaway merrily  
it soars back.

Now so near you,  
now hiding,  
there once more,  
joking and teasing.

Try to touch,  
and you are deceived;  
mocking, in a moment  
it has flown away.

Quiet! Up to your hand  
it will hop;  
if you are quick,  
it cannot slip out.

Is it so hard then  
to wait for that?  
Look around you:  
a garden in bloom!

Why lose heart?  
Let it be.  
Until you catch it,  
you can do without it.

Even then it will  
not bring much,  
but it can  
bring great sweetness!

IV

**Fiancées and Brides**

**Gruß**

*Mendelssohn, Op. 63, No. 3*  
(Joseph von Eichendorff)

Wohin ich geh' und schaue  
In Feld und Wald und Tal,  
Vom Hügel hinauf die Aue,  
Vom Berg aufwärts weit ins Blaue,  
Grüß ich dich tausendmal!

In meinem Garten find ich  
Viel Blumen, schön und fein;  
Viel Kränze wohl d'raus wind ich,  
Und tausend Gedanken bind ich  
Und Grüß mit darein.

Dir darf ich keinen reichen;  
Du bist zu hoch und schön,  
Sie müssen zu bald verbleichen,  
Die Liebe ohne gleichen  
Bleibt ewig im Herzen stehn!

**O wär dein Haus durchsichtig wie ein Glas**

*Wolf from Italienisches Liederbuch*  
(Paul Heyse)

O wär dein Haus durchsichtig wie ein Glas,  
Mein Holder, wenn ich mich vorüberstehle!  
Dann säh ich drinnen dich ohn Unterlaß,  
Wie blickt' ich dann nach dir mit ganzer Seele!  
Wie viele Blicke schickte dir mein Herz,  
Mehr als da Tropfen hat der Fluß im März!  
Wie viele Blicke schickt ich dir entgegen,  
Mehr als da Tropfen niedersprühn im Regen!

**Greeting**

Wherever I go and look  
in field and forest and plain,  
down the hill to the mead;  
most beautiful noble lady,  
I greet you a thousand times!

In my garden I find  
many flowers, pretty and nice,  
many garlands I bind from them,  
and a thousand thoughts  
and greetings I weave into them.

Her I must not give one,  
she is too noble and fair;  
they all have to fade,  
only unequalled love  
stays in the heart forever!

**Oh, were your house transparent as glass**

Oh, were your house transparent as glass,  
My darling, when I steal by!  
Then I would see you inside without ceasing,  
How I would look at you with my whole soul!  
How many glances would my heart send to you,  
More than there are drops in the river in March!  
How many looks would I send towards you,  
More than the drops that fall in the rain!

**Helft mir, ihr Schwestern**

Loewe, *Frauenliebe und -leben*, Op. 60, No. 5  
(Adelbert von Chamisso)

Helft mir, ihr Schwestern,  
Freundlich mich schmücken,  
Dient der Glücklichen heute mir,  
Windet geschäftig  
Mir um die Stirne  
Noch der blühenden Myrte Zier.

Als ich befriedigt,  
Freudigen Herzens,  
Sonst dem Geliebten im Arme lag,  
Immer noch rief er,  
Sehnsucht im Herzen,  
Ungeduldig den heutigen Tag.

Helft mir, ihr Schwestern,  
Helft mir verscheuchen  
Eine törichte Bangigkeit,  
Daß ich mit klarem  
Aug ihn empfangen,  
Ihn, die Quelle der Freudigkeit.

Bist, mein Geliebter,  
Du mir erschienen,  
Giebst du mir, Sonne, deinen Schein?  
Laß mich in Andacht,  
Laß mich in Demut,  
Laß mich verneigen dem Herren mein.

Streuet ihm, Schwestern,  
Streuet ihm Blumen,  
Bringt ihm knospende Rosen dar,  
Aber euch, Schwestern,  
Grüß ich mit Wehmut,  
Freudig scheidend aus eurer Schar.

**Helft mir, ihr Schwestern**

*Schumann from Frauenliebe und -leben*

Aber euch, Schwestern,  
Grüß ich mit Wehmut,  
Freudig scheidend aus eurer Schar.

**Help me, sisters**

Help me, sisters,  
friendly, adorn me,  
serve me, today's fortunate one,  
busily wind  
about my brow  
the adornment of blooming myrtle.

Otherwise, gratified,  
of joyful heart,  
I would have lain in the arms of the beloved,  
so he called ever out,  
yearning in his heart,  
impatient for the present day.

Help me, sisters,  
help me to banish  
a foolish anxiety,  
so that I may with clear  
eyes receive him,  
him, the source of joyfulness.

Dost, my beloved,  
thou appear to me,  
givest thou, sun, thy shine to me?  
Let me with devotion,  
let me in meekness,  
let me curtsy before my lord.

Strew him, sisters,  
strew him with flowers,  
bring him budding roses.  
But you, sisters,  
I greet with melancholy,  
joyfully departing from your midst.

**Help me, sisters**

But you, sisters,  
I greet with melancholy,  
joyfully departing from your midst.



**Erstes Liebeslied eines Mädchens**

*Wolf*

(Eduard Mörike)

Was im Netze? Schau einmal!  
Aber ich bin bange;  
Greif' ich einen süßen Aal?  
Greif' ich eine Schlange?

Lieb' is blinde  
Fischerin;  
Sagt dem Kinde  
wo greift's hin?

Schon schnellt mir's in Händen!  
Ach Jammer! O Lust!  
Mit Schmiegen und Wenden  
mir schlüpft's an die Brust.

Es beißt sich, o Wunder!  
Mir keck durch die Haut,  
schießt's Herze hinunter!  
O Liebe, mir graut!

Was tun, was beginnen?  
Das schaurige Ding  
Es schnalzet dadrinnen,  
Es legt sich im Ring!

Gift muß ich haben!  
Hier schleicht es herum,  
Tut wonniglich graben  
Und bringt mich noch um!

**A girl's first love-song**

What's in the net? Just look!  
But I'm frightened;  
is it a sweet eel I can feel?  
Or a snake?

Love is a blind  
fisher-girl;  
tell your child  
what she has caught.

Already it's whipping in my hands,  
oh misery and joy!  
by nestling and wriggling  
it slithers to my breast.

I marvel as it bites  
its bold way through my skin  
and shoots down to my heart!  
O Love, I shudder!

What shall I do?  
The horrible thing  
is snapping inside,  
coiling into a ring!

Give me poison!  
It creeps about,  
blissfully burrowing  
and will be the death of me.

**Spanisches Lied***Brahms, Op. 6, No. 1*

(Translated by Emanuel Geibel/Paul Heyse)

In dem Schatten meiner Locken  
Schlief mir mein Geliebter ein.  
Weck ich ihn nun auf? Ach nein!

Sorglich strahlt ich meine krausen  
Locken täglich in der Frühe,  
Doch umsonst ist meine Mühe,  
weil die Winde sie zerzausen.

Lockenschatten,

Windessausen

Schläferden den Liebsten ein.  
Weck ich ihn nun auf? Ach nein!

Hören muß ich, wie ihn gräme  
Daß er schmachtet schon so lange,  
Daß ihm Leben geb' und nehme  
Diese meine braune Wange,  
Und er nennt mich eine Schlange,  
Und doch schlief er bei mir ein.  
Weck ich ihn nun auf? Ach nein!

**Spanish song**

In the shadow of my tresses  
My beloved has fallen asleep.  
Shall I awaken him now? Ah, no!

Carefully I comb my ruffled  
Locks, early every day;  
Yet for nothing is my trouble,  
For the wind makes them dishevelled yet again.  
The shadows of my tresses, the whispering  
of the wind

Have lulled my darling to sleep.  
Shall I awaken him now? Ah, no!

I must listen to him complain  
That he pines for me so long,  
That life is given and taken away from him  
By this, my dusky cheek,  
And he calls me a serpent,  
Yet he fell asleep by me.  
Shall I awaken him now? Ah, no!

**V****Joyful Motherhood****Süßer Freund***Schumann, Frauenliebe und -leben,*

Op. 42, No. 6

(Adelbert von Chamisso)

Süßer Freund, du blickest  
Mich verwundert an,  
Kannst es nicht begreifen,  
Wie ich weinen kann;  
Laß der feuchten Perlen  
Ungewohnte Zier  
Freudig hell erzittern  
In dem Auge mir.

Wie so bang mein Busen,  
Wie so wonnevoll!  
Wüßt ich nur mit Worten,  
Wie ich's sagen soll;  
Komm und birg dein Antlitz  
Hier an meiner Brust,  
Will in's Ohr dir flüstern  
Alle meine Lust.

**Sweet Friend**

Sweet friend, thou gazest  
upon me in wonderment,  
thou canst not grasp it,  
why I can weep;  
Let the moist pearls'  
unaccustomed adornment  
tremble, joyful-bright  
in my eyes.

How anxious my bosom,  
how rapturous!  
If I only knew, with words,  
how I should say it;  
come and bury thy visage  
here in my breast,  
I want to whisper in thy ear  
all my happiness.

Weißt du nun die Tränen,  
 Die ich weinen kann?  
 Sollst du nicht sie sehen,  
 Du geliebter Mann?  
 Bleib an meinem Herzen,  
 Fühle dessen Schlag,  
 Daß ich fest und fester  
 Nur dich drücken mag.

Hier an meinem Bette  
 Hat die Wiege Raum,  
 Wo sie still verberge  
 Meinen holden Traum;  
 Kommen wird der Morgen,  
 Wo der Traum erwacht,  
 Und daraus dein Bildnis  
 Mir entgegen lacht.  
 [Dein Bildnis.]

**Interlude:**

**Süßer Freund**

*Schumann*

(Arranged by Kirchner)

**Süßer Freund**

*Loewe from Frauenliebe und -leben*

Hab' ob manchen Zeichen  
 Mutter schon gefragt,  
 Hat die gute Mutter  
 Alles mir gesagt.  
 Hat mich unterwiesen  
 Wie, nach allem Schein,  
 Bald für eine Wiege  
 Muß gesorget sein.

Weißt du nun die Tränen,  
 Die ich weinen kann?  
 Sollst du nicht sie sehen,  
 Du geliebter Mann?  
 Bleib an meinem Herzen,  
 Fühle dessen Schlag,  
 Daß ich fest und fester  
 Nur dich drücken mag.

Hier an meinem Bette  
 Hat die Wiege Raum,  
 Wo sie still verberge  
 Meinen holden Traum;  
 Kommen wird der Morgen,  
 Wo der Traum erwacht,  
 Und daraus dein Bildnis  
 Mir entgegen lacht.

Knowest thou the tears,  
 that I can weep?  
 Shouldst thou not see them,  
 thou beloved man?  
 Stay by my heart,  
 feel its beat,  
 that I may, fast and faster  
 hold thee.

Here, at my bed,  
 the cradle shall have room,  
 where it silently conceals  
 my lovely dream;  
 the morning will come,  
 where the dream awakes,  
 and from there thy image  
 shall smile at me.  
 [Your image.]

**Sweet Friend**

About the signs  
 I have already asked Mother;  
 my good mother has  
 told me everything.  
 She has assured me that  
 by all appearances,  
 soon a cradle  
 will be needed.

Knowest thou the tears,  
 that I can weep?  
 Shouldst thou not see them,  
 thou beloved man?  
 Stay by my heart,  
 feel its beat,  
 that I may, fast and faster  
 hold thee.

Here, at my bed,  
 the cradle shall have room,  
 where it silently conceals  
 my lovely dream;  
 the morning will come,  
 where the dream awakes,  
 and from there thy image  
 shall smile at me.

**An meinem Herzen, an meiner Brust***Schumann, Frauenliebe und -leben,*

Op. 42, No. 7

(Adelbert von Chamisso)

An meinem Herzen, an meiner Brust,  
 Du meine Wonne, du meine Lust!  
 Das Glück ist die Liebe, die Lieb ist das Glück,  
 Ich hab's gesagt und nehm's nicht zurück.  
 Hab überschwenglich mich geschätzt  
 Bin überglücklich aber jetzt.  
 Nur die da säugt, nur die da liebt  
 Das Kind, dem sie die Nahrung giebt;  
 Nur eine Mutter weiß allein  
 Was lieben heißt und glücklich sein.  
 O, wie bedaur' ich doch den Mann,  
 Der Mutterglück nicht fühlen kann!  
 Du lieber, lieber Engel du,  
 Du schauest mich an und lächelst dazu!  
 An meinem Herzen, an meiner Brust,  
 Du meine Wonne, du meine Lust!

**At my heart, at my breast**

At my heart, at my breast,  
 thou my rapture, my happiness!  
 The joy is the love, the love is the joy,  
 I have said it, and won't take it back.  
 I've thought myself rapturous,  
 but now I'm happy beyond that.  
 Only she that suckles, only she that loves  
 the child, to whom she gives nourishment;  
 Only a mother knows alone  
 what it is to love and be happy.  
 O how I pity then the man  
 who cannot feel a mother's joy!  
 Thou dear, dear angel thou,  
 thou lookst at me and smiles!  
 At my heart, at my breast,  
 thou my rapture, my happiness!

**An meinem Herzen, an meiner Brust***Loewe, Frauenliebe und -leben, Op. 60, No. 7*

(Adelbert von Chamisso)

An meinem Herzen, an meiner Brust,  
 Du meine Wonne, du meine Lust!  
 Das Glück ist die Liebe, die Lieb ist das Glück,  
 Ich hab's gesagt und nehm's nicht zurück.  
 Hab überschwenglich mich geschätzt  
 Bin überglücklich aber jetzt.  
 Nur die da säugt, nur die da liebt  
 Das Kind, dem sie die Nahrung giebt;  
 Nur eine Mutter weiß allein  
 Was lieben heißt und glücklich sein.  
 O, wie bedaur' ich doch den Mann,  
 Der Mutterglück nicht fühlen kann!  
 Du lieber, lieber Engel du,  
 Du schauest mich an und lächelst dazu!  
 An meinem Herzen, an meiner Brust,  
 Du meine Wonne, du meine Lust!

**At my heart, at my breast**

At my heart, at my breast,  
 thou my rapture, my happiness!  
 The joy is the love, the love is the joy,  
 I have said it, and won't take it back.  
 I've thought myself rapturous,  
 but now I'm happy beyond that.  
 Only she that suckles, only she that loves  
 the child, to whom she gives nourishment;  
 Only a mother knows alone  
 what it is to love and be happy.  
 O how I pity then the man  
 who cannot feel a mother's joy!  
 Thou dear, dear angel thou,  
 thou lookst at me and smiles!  
 At my heart, at my breast,  
 thou my rapture, my happiness!

**Volkslied***Mendelssohn*

(Robert Burns)

O säh' ich auf der Heide dort  
 Im Sturme dich, im Sturme dich!  
 Mit meinem Mantel vor dem Sturm  
 Beschütz ich dich, beschütz ich dich!  
 Und kommt mit seinem Sturme je  
 Dir Unglück nah, dir Unglück nah,  
 Dann wär dies Herz dein Zufluchtsort,  
 Gern teilt ich's ja, gern teilt ich's ja.

O wär' ich in der Wüste, die  
 So braun und dürr, so braun und dürr,  
 Zum Paradiese würde sie,  
 Wärst du bei mir, wärst du bei mir.  
 Und wär ein König ich, und wär  
 Die Erde mein, die Erde mein,  
 Du wärst in meiner Krone doch  
 Der schönste Stein, der schönste Stein.

**Folksong**

O wert thou in the cauld blast  
 On yonder lea, on yonder lea!  
 My plaidie to the angry airt,  
 I'd shelter thee, I'd shelter thee!  
 Or did misfortune's bitter storms  
 Around thee blaw, around thee blaw,  
 Thy shield should be my bosom  
 To share it a', to share it a'.

Or were I in the wildest waste,  
 Sae black and bare, sae black and bare,  
 The desert were a paradise  
 If thou wert there, if thou wert there.  
 Or were I monarch of the globe,  
 Wi' thee to reign, wi' thee to reign,  
 The brightest jewel in my crown  
 Wad be my Queen, wad be my Queen.

## VI

**Bitter Loss, Love Everlasting**

Nun hast du mir den ersten  
Schmerz getan

*Loewe from Frauenliebe und -leben*

Nun hast du mir den ersten  
Schmerz getan,  
Der aber traf.  
Du schläfst, du harter,  
unbarmherz'ger Mann,  
Den Todesschlaf.

**Nun hast du mir den ersten Schmerz getan**

*Schumann, Frauenliebe und -leben,*

Op. 42, No. 8

(Adelbert von Chamisso)

Nun hast du mir den ersten  
Schmerz getan,  
Der aber traf.  
Du schläfst, du harter,  
unbarmherz'ger Mann,  
Den Todesschlaf.

(Nun hast du mir den ersten  
Schmerz getan)

*Loewe*

Es blicket die Verlaßne vor sich hin,  
Die Welt is leer.  
Geliebet hab ich und gelebt,  
Ich bin nicht lebend mehr.

**(Nun hast du mir den ersten Schmerz getan)**

*Schumann*

Es blicket die Verlaßne vor sich hin,  
Die Welt is leer.  
Geliebet hab ich und gelebt,  
Ich bin nicht lebend mehr.

Ich zieh mich in mein Innres still zurück,  
Der Schleier fällt,  
Da hab ich dich und mein verlornes Glück,  
Du meine Welt!

Now you have caused me  
my first pain

Now thou hast given me, for the  
first time, pain,  
how it struck me.  
Thou sleepest, thou hard,  
merciless man,  
the sleep of death.

**Now you have caused me my first pain**

Now thou hast given me, for the  
first time, pain,  
how it struck me.  
Thou sleepest, thou hard,  
merciless man,  
the sleep of death.

The abandoned one gazes straight ahead,  
the world is void.  
I have loved and lived,  
I am no longer living.

The abandoned one gazes straight ahead,  
the world is void.  
I have loved and lived,  
I am no longer living.

I withdraw silently into myself,  
the veil falls,  
there I have thee and my lost happiness,  
O thou my world!

**Klänge**

*Brahms*, Op. 66, No. 1  
(Klaus Groth)

Aus der Erde quellen Blumen,  
Aus der Sonne quillt das Licht,  
Aus dem Herzen quillt die Liebe,  
Und der Schmerz, der es zerbricht.

Und die Blumen müssen welken,  
Und dem Lichte folgt die Nacht,  
Und der Liebe folgt das Sehnen,  
Das das Herz so düster macht.

**So wahr die Sonne scheint**

*Schumann*, Op. 37, No. 12  
(Friedrich Rückert)

So wahr die Sonne scheint,  
So wahr die Wolke weinet,  
So wahr die Flamme sprüht,  
So wahr der Frühling blüht;  
So wahr hab' ich empfunden,  
Wie ich dich halt' umwunden:  
Du liebst mich, wie ich dich,  
Dich lieb' ich, wie du mich.

Die Sonne mag verscheinen,  
Die Wolke nicht mehr weinen,  
Die Flamme mag versprühen,  
Der Frühling nicht mehr blühen!  
Wir wollen uns umwinden  
Und immer so empfinden;  
Du liebst mich, wie ich dich,  
Dich lieb' ich, wie du mich.

**Postlude:**

To the cycle *Frauenliebe und -leben*  
*Schumann*

**Strains**

Flowers spring from the earth,  
light spills from the sun;  
love flows from the heart,  
and so does pain, which breaks it.

And the flowers must wilt,  
and night follows day;  
and yearning follows the love  
that makes the heart so gloomy.

**As truly as the sun shines**

As truly as the sun shines,  
as truly as the clouds weep,  
as truly as the flames spark,  
as truly as Spring blooms,  
as truly as I felt  
as I held you in my embrace,  
you love me, as I love you,  
I love you, as you love me.

The sun may stop shining,  
the clouds may weep no more,  
the flames may die down,  
Spring may blossom no more!  
But let us embrace  
and feel this way forever;  
you love me as I love you,  
and I love you as you love me.

London, 18th Dec 1861

Dear Mother  
I received your letter of the 11th and was  
glad to hear from you and to hear  
that you were all well.

I am well at present and hope  
these few lines will find you all  
the same. I have not much news  
to write at present.

I have not much news to write  
at present.

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at present.

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at present.

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at present.

I have not much news to write  
at present.

I have not much news to write  
at present.

I have not much news to write  
at present.

Yours affectionately

John Smith

I have not much news to write  
at present.