

UPCOMING MUSIC EVENTS

Samite in Concert

Saturday, February 7 at 8 pm

No tickets are required.

Concert Guild: King's Singers

Friday, February 13 at 8 pm

Tickets are required.

W&L University Singers Tour Home Concert

Tuesday, March 3 at 8 pm

Tickets are free, but required.

SonoKlect-Autour de la Chanson Francaise-Terry Vosbein Nonet

Saturday, March 7 at 8 pm

No tickets are required.

Bentley Musical: Monty Python's Spamalot

March 12 - 15 at 7:30 pm

Keller Theatre, Lenfest Hall

Tickets are required.

Senior Composition Recital: Thomas Day '15

Sunday, March 15 at 2 pm

No tickets are required.

All events take place in Wilson Concert Hall unless otherwise noted. A complete schedule can be found online at lenfest.wlu.edu.

Concert Guild

Marinus Ensemble

Sarah Shafer, soprano

Rachel Kuipers Yonan, viola

Joseph Kuipers, cello

Alexander McDonald, piano

JANUARY 31, 2015

8:00 PM

WILSON CONCERT HALL

LENFEST CENTER *for the* ARTS

WASHINGTON AND LEE
UNIVERSITY

LENFEST CENTER *for the ARTS*

BOX OFFICE AND TICKET INFORMATION

The Lenfest Box Office is accessible from either the fan parking lot in front of the building on the corner of Nelson and Glasgow Streets or from the W&L parking garage. The Box Office will be open from 9 a.m.–11 a.m. and 2 p.m.–4 p.m. Monday through Friday, and two hours prior to any performance where tickets are required or sold. The Lenfest Box Office follows the University Academic Calendar.

Individual tickets for upcoming events will go on sale approximately six weeks prior to opening night. All sales are final. There are no refunds or exchanges. Seating for events is by general admission. There is no reserved seating; however, patrons may call the Box Office to reserve handicapped seating. Our goal is to start all performances at the time indicated. Latecomers will be seated in the nearest seats available at a suitable pause in the performance.

Patrons are encouraged to call the Box Office for information concerning the suitability of events for children.

PARKING

Parking is reserved in the Lenfest Center fan for drop-offs and handicapped parking only. The W&L parking garage is open to all patrons for Lenfest Center event parking.

ASSISTED LISTENING SYSTEM

An assisted listening system has been installed in the Keller Theatre, Johnson Theatre and the Concert Hall. The receivers can be coupled to headphones or neck-loops to accommodate the widest variety of users possible. Receivers and headphones are available for all programs in the Lenfest Hall. Please see the House Managers at least 15 minutes prior to the performance.

TOURS

Tours of the Lenfest Center are available upon request.

LOST AND FOUND

Articles should be reported or turned into the Box Office.

WHEELCHAIRS

Patrons in wheelchairs will find Lenfest Center entrances easily accessible. There is also handicapped parking in the fan.

CONTACT INFORMATION

100 Glasgow Street, Lexington, VA 24450 • (540) 458-8001

*Members of the audience are
requested to turn off all beeping devices
for the duration of the program.*

PROGRAM

Three Arias for Soprano

J.S. Bach
(1685-1750)

“Öffne dich” from Cantata, BWV 61 (Movt. No. 5)

“Höchster, mache deine Güte” from Cantata BWV 51 (Movt. No. 3)

“Mein gläubiges Herzen” from Cantata, BWV 68 (Movt. No. 2)

Sarah Shafer, soprano

Joseph Kuipers, cello

Alexander McDonald, piano

From Mignon-Leider, D.877

Franz Schubert
(1797-1828)

Heiß mich nicht reden, Op. 62, No. 2

So laßt mich scheinen, Op. 62, No. 3

Nur wer die Sehnsucht kennt, Op. 62, No. 4

Six Songs for Soprano, Op 38

Sergei Rachmaninoff
(1873-1943)

No. 1: In my Garden at Night

No. 2: To Her

No. 3: Daisies

Bachianas Brasileiras No. 5, Aria (Cantilena)

Heitor Villa-Lobos
(1887-1959)

Sarah Shafer, soprano

Alexander McDonald, piano

INTERMISSION

Trio in A Minor, Op. 114

Johannes Brahms
(1833-1897)

Allegro

Adagio

Andante grazioso

Allegro

Rachel Kuipers Yonan, viola

Joseph Kuipers, cello

Alexander McDonald, piano



TEXTS AND TRANSLATIONS

Öffne dich

Öffne dich, mein ganzes Herze,
Jesus kömmt und ziehet ein.
Bin ich gleich nur Staub und Erde,
Will er mich doch
nicht verschmähn,
Seine Lust an mir zu sehn,
Daß ich seine Wohnung werde.
O wie selig werd ich sein!
- Text by Erdmann Neumeister

Höchster, mache deine Güte

Höchster, mache deine Güte
Ferner alle Morgen neu.
So soll vor die Vätertreu
Auch ein dankbares Gemüte
Durch ein frommes
Leben weisen,
Daß wir deine Kinder heißen.
- Anonymous Text

Mein gläubiges Herzen

Mein gläubiges Herze,
Frohlocke, sing, scherze,
Dein Jesus ist da!
Weg Jammer, weg Klagen,
Ich will euch nur sagen:
Mein Jesus ist nah.
-Text by Christiana Mariana von Ziegler

Open

Open yourself, my entire heart,
Jesus comes and enters in.
Even though I am only dust
and earth,
yet He does not scorn
to reveal His joy to me,
so that I may be His dwelling.
O how happy will I be!
- ©Pamela Dellal

Highest, renew Your goodness

Highest, renew Your goodness
every morning from now on.
Thus, before this fatherly love,
a thankful conscience shall display,
though a virtuous life,
that we are called Your children.
- ©Pamela Dellal

My faithful heart

My heart ever faithful,
Exulting, sing gladly,
Thy Jesus is here!
Hence sorrow! Hence grieving!
I will simply tell you:
My Jesus is near!
- ©Pamela Dellal

WASHINGTON AND LEE UNIVERSITY CONCERT GUILD MEMBERSHIP 2015

Hannah Austin '17
Leila Baldrige '17
Victoria Blackstone '15
Jacob Bowe '15
Jake Burnett '17
Coralie Chu '18
Zach Colby '15
Andrew Conlon '16
R. Thomas Day '15
Timothy Gaylard
Jordan Goldstein '18
Rachel Hodge '16
Conley Hurst '17
Shan Jiang '16
Eleanor Jones '15

Nicole Kasica '16
Carter Lawson '15
Bennett Lewis '17
Chris Levy '15
Wonhee Lim '16
Raymond Monasterski '16
Jack Powers '15
Olivia Shaves '17
Shane Siebken '17
Emily Streeper '16
Madeleine Sullivan '17
Daniel Todd '15
Alexandra Towne '16
Cory Walker '15
Victor Yu '17

Juilliard, and he did his Bachelors under Russell Sherman at the New England Conservatory of Music in Boston, with Academic Honors and Distinction in Performance. He previously studied in Dallas for 13 years with Lois Nielson and also received coaching from Stephen Nielson, Pamela Paul and Sam Wong. He also teaches privately, coaches high school students of Mr. Martin and Marcy McDonald, and has served as piano/chamber music faculty of Cambridge Summer Strings (now Nosis Music Institute). He was an R.A. in the Juilliard residence hall and served as president of Juilliard Christian Fellowship. He loves reading (especially comics, great works of literature, and theology), improvising, and spending time with friends.

Heiß mich nicht reden

Heiß mich nicht reden, heiß
mich schweigen,
Denn mein Geheimnis ist
mir Pflicht,
Ich möchte dir mein ganzes
Innre zeigen,
Allein das Schicksal will es nicht.

Zur rechten Zeit vertreibt der
Sonne Lauf
Die finstre Nacht, und sie muß
sich erhellen,
Der harte Fels schließt seinen
Busen auf,
Mißgönnt der Erde nicht die
tiefverborgnen Quellen.

Ein jeder sucht im Arm des
Freundes Ruh,
Dort kann die Brust in Klagen
sich ergießen,
Allein ein Schwur drückt mir die
Lippen zu,
Und nur ein Gott vermag
Sie aufzuschließen.
-Johann Wolfgang von Goethe

Don't ask me to talk, but to be still

Don't ask me to talk, but to
be still,
For I am bound to secrecy.
I would share my inner being
with you,
But fate decrees that will not be.

At the appointed time the sun
Drives out the dark night and
makes it yield to day.
The hardest rock does not
withhold the breast
From Earth, but lets spring
waters play.

We all seek peace within a friend's
embrace, There to express
our misery.
My lips, though, by an oath
are sealed
From which a god alone can set
me free.

-Translation Copyright © 2014
Uri Liebrecht

So laßt mich scheinen

So laßt mich scheinen, bis
ich werde,
Zieht mir das weiße Kleid
nicht aus!
Ich eile von des schönen Erde
Hinab in jenes dunkle Haus.

Dort ruh' ich eine kleine Stille,
Dann öffnet sich der frische Blick;
Ich laße dann die reine Hülle,
Den Gürtel und den Kranz zurück.

Und jene himmlischen Gestalten
Sie fragen nicht nach Mann
und Weib,
Und keine Kleider, keine Falten
Umgeben den verklärten Leib.

Zwar lebt' ich ohne Sorg'
und Mühe,
Doch fühlt' ich tiefen
Schmerz genug.
Vor Kummer altert' ich zu frühe;
Macht mich auf ewig wieder jung!

-Johann Wolfgang von Goethe

Let me play the part till it comes true

Let me play the part till it
comes true;
Don't take off this nice
white dress!
I'm leaving this sweet world
and you
For that haven Free from
all distress

There I shall rest in peace a while
Til new horizons greet my eyes.
Then I will shed this dear disguise,
The belt and chaplet that beguile.

For those celestial beings there
Are not of any sex aware
No clothes or flowing robes adorn
The spiritual transfigured form.

Yes, my life's been free from toil
and worry,
But I've known my share of pain.
Torment aged me all too early –
Restore eternal youth again!

-Translation Copyright © 2014
Uri Liebrecht

Dedicated to the music of our time he has worked extensively with composers such as Robert Cogan, Heinz Holliger, and Helmut Lachenmann; and has performed with the Ensemble für Neue Musik Basel, Neue Musik Ensemble Mannheim, Second Instrumental Unit, New York, and the Callithumpian Consort of Boston.

As a committed teacher, Joseph served as teaching assistant to Michael Flaksman, and taught at the Carl Orff Festival, Italy, and the Biningen School for Gifted Children in Switzerland. He is co-founder and cellist of the Marinus Ensemble which is the *Ensemble in Residence* at Washington and Lee University. He plays a cello from Francesco Gobetti ca. 1710.

Aside from his musical activities Joseph is an avid photographer, chess player, and trout fisherman- and can often be found in the great outdoors with his Australian Shepherd, Yelka.

Alexander McDonald

Piano

Pianist Alex McDonald gave his orchestral debut at age 11, and has since then soloed with the Orquesta Sinfónica del Estado de Mexico in Toluca, Mexico, the Utah Symphony, the Louisiana Philharmonic, the Fort Worth Symphony, the San Antonio Symphony, the Mississippi Symphony, and others. He has given solo recitals across the country and was a featured performer on From the Top National Public Radio, WQXR in New York City, and Music of the Metroplex on WRR, 101.1 in Dallas. Highlights of this season include recitals in New Orleans, Dallas, and New York City.

The recipient of many awards, Mr. McDonald was the second prize winner at the 2007 New Orleans International Piano Competition, 2nd prize at the Gina Bachauer International Young Artist Piano Competition, and Grand Prize at the Music Teachers National Association Yamaha Competition. In addition, his work has been recognized beyond the concert hall: he is also the recipient of the 2001 Bayard H. Friedman Award for performing several times for children of the Fort Worth Public Schools, presented by the Bass Hall Children's Education Program, and also has been made a Harvey Fellow in 2008, supported by the Mustard Seed Foundation.

Mr. McDonald is currently a doctoral student at the Juilliard School, studying under Yoheved Kaplinsky and Julian Martin. He also holds a Masters at

Rachel serves as an Artistic Director of the Marinus Ensemble, and was recently invited to join the faculty of Eastern University as an Instructor of Viola. In 2011, she completed her Diploma in Viola Performance with Roberto Díaz at the Curtis Institute of Music in Philadelphia as the H.F. "Gerry" Lenfest Fellow. She graduated *Magna cum Laude* from Rice University in 2008 with a Bachelor of Music Degree in Viola Performance under James Dunham and a concentration in German Literature. Beyond music, Rachel loves playing with her son Jack, reading the literature of Byatt, Berry and Greene, traveling to out-of-the-way places, and baking fresh bread.

Joseph Kuipers

Cello

"Joseph Kuipers is one of the rare musical voices of today: the fresh sincerity of his playing, combined with technical sovereignty over the instrument. He draws a dark, singing sound out of his Ceruti Cello, and creates lines that seem to float effortlessly."

Berliner Abend Post

Joseph Kuipers, born 1984 in Rochester, MN, made his solo debut in his native Minnesota, performing the Elgar Concerto at the age of 16. Since then he has performed at festivals and music centers around the globe, including the Ravinia Music Festival, Aspen Music Festival, Les Festival International du Domaine Forget, Kronberg Academy, Ascoli Pinceno Festival, Carl Orff Festival, and the World Cello Congress III. He has shared the stage with fellow musicians such as Sergio Azzolini, Rudolph Buchbinder, Michael Flaksman, Ernst Kovacic, Geoff Nuttal, Felix Renggli, and Ragna Schirmer.

Joseph completed his undergraduate studies at the New England Conservatory of Music in Boston, where his primary teachers were Paul Katz for cello and Pozzi Escot for composition. In order to immerse himself in the European music tradition, he subsequently studied for five years in Germany and Switzerland. In 2008, Joseph received an Artist Diploma from the Hochschule für Musik und Darstellende Kunst Mannheim, Germany where he studied with Michael Flaksman. Most recently he completed his Master of Musical Arts at the Musik-Akademie der Stadt Basel, Switzerland, where he studied with Thomas Demenga. Other important influences came from Anner Bylisma, Bernard Greenhouse, Mstislav Rostropovich and Hong Wang, and in chamber music from Rainer Schmidt of the Hagen Quartet.

Nur wer die Sehnsucht kennt

Nur wer die Sehnsucht kennt
Weiß, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh ich ans Firmament
Nach jener Seite.

Ach! der mich liebt und kennt,
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiß, was ich leide!

-Johann Wolfgang von Goethe

Only someone sick with yearning

Only someone sick with yearning
Knows just what it is I feel;
Alone, cut off
From any pleasure
I scan the heavens
In the distance there.

But he who knows and loves me
Is so far from anywhere!
My heart and soul are burning,
And how my head does reel!
Only someone who's been sick
with yearning
Knows just what it is I feel.

-Translation Copyright © 2014
Uri Liebrecht

In the Night in my Garden

Often in my garden at night
Mournfully moaning, a willow
Sings of her sorrowing plight
Willow mine! Dear weeping willow!
Till from her far eastern bed
Dawn soars with shimmering tresses,
Drying with virgin caresses
Tears that the willow has shed.

-Text by Aleksandr Aleksandrovich Blok

To Her

Grasses dewpearl'd so tearfully;
Greetings of rapture stealing my senses,
And yet so fearfully...
Tender one, hasten, linger not!
Evening is wrapp'd in flood of flame,
Red as a rose when roses came,
Now all my being longs for thee,
Gentle one, hasten, linger not!
Now all my being longs for thee,
Seek thou, oh bride, in Love's caress
Lethe's supreme forgetfulness...
Perfect one, hasten, linger not!

-Text by Boris Nikolayevich Bugayev

Daisies

Behold, my friend, the daisies sweet and tender,
Where'er I go,
They bloom profusely, dazzling in their splendor,
So bright their glow.
Their dainty petals are as silk, they glisten
As radiant wings,
And to their songs of summer joy I listen,
White host that sings.
Be kind, O earth, nurse them with dews and showers
That they may grow...
O daisies white,
O starry maiden flowers,
I love you so.

-Text by Igor Severyanin

An avid recitalist and chamber musician, Sarah recently appeared in recitals with legendary pianist Richard Goode, performing at venues including Town Hall in New York City. She will perform with Mr. Goode on a concert of chamber music at Carnegie Hall next spring. She has collaborated with musicians such as guitarist Jason Vieaux and clarinetist Richard Stoltzman. Sarah spent four summers as a resident artist at the Marlboro Music Festival, where she worked with Richard Goode, Mitsuko Uchida, Benita Valente, Sir Thomas Allen, and the late Martin Isepp. She has also performed in the Mozart and Handel Académie européenne de musique in Aix-en-Provence, France, and most recently at the Bard Music Festival, and Lake Champlain Chamber Music Festival.

A native of State College, PA, Sarah holds degrees in voice and opera from the Curtis Institute of Music, and is currently based in Philadelphia.

Rachel Kuipers Yonan

Viola

Praised for her expressive playing and rich evocative tone, violist Rachel Kuipers began her career in Minnesota, playing chamber music with her siblings. In the following years she has become a presence in the music world, performing as a soloist and chamber musician in concert halls across the United States, Switzerland, Italy, Austria and China; and on National Public Radio and Canadian Public Radio. Her appearances include concerts at the Amelia Island Chamber Music Festival, Open Chamber Music at Prussia Cove, Ascoli Piceno Festival, Bay Chamber Concerts and the Rochester Chamber Music Society.

A lover of chamber music, Rachel co-founded the Marinus Ensemble with her brother, cellist Joseph Kuipers. The Ensemble is a passionate group of artists, dedicated to engaging audiences through interactive performance of great music. Their aim is to allow culture and excellence to reach broader audiences, and to find ways to reduce the distance between the artist on stage and the audience in the hall.

Beyond her own innovative work with the Marinus Ensemble, Rachel has been invited to perform at festivals such as the Marlboro Music Festival, the Prussia Cove's Open Chamber Music, Festival Mozaic, the Taos Music Festival, and the Perlman Music Program. Ms. Kuipers has collaborated with such renowned artists as Roberto Díaz, Joseph Silverstein, Claus-Christian Schuster, James Dunham and Robert Levin; and coached extensively with Pamela Frank, Peter Wiley and Edgar Meyer.

THE PERFORMERS

Sarah Shafer

Soprano

Praised for her “luminous voice” and “intensely expressive interpretations,” (The New York Times), and named “remarkable, artistically mature,” and “a singer to watch” by Opera News, soprano Sarah Shafer is quickly emerging as a sought-after operatic and concert artist.

Sarah made her professional operatic debut in 2012 in the role of Barbarina and the cover role of Susanna in *Le Nozze di Figaro* at the Glyndebourne Festival. Other recent roles include Adina in *L’Elisir d’Amore* with Opera Memphis, Mary Lennox in the world premiere of San Francisco Opera’s *The Secret Garden*, and Papagena in Opera Philadelphia’s *Die Zauberflöte*. Last season she sang the role of Nuria in Opera Philadelphia’s *Ainadamar*. Roles for her 2014-15 season include Rosetta in Marco Tutino’s world premiere of *Two Women* with San Francisco Opera.

A recent graduate of the Curtis Institute of Music, Sarah’s credits for the Curtis Opera Theatre include over twenty productions and a variety of roles including Pamina in *Die Zauberflöte*, Almirena in *Rinaldo*, Giulietta in *I Capuleti e i Montecchi*, Elizabeth Zimmer in Henze’s *Elegy for Young Lovers*, Ilia in *Idomeneo*, Rosina in *Il Barbiere di Siviglia*, Sofia in *Il Signor Bruschino*, and Mélisande in *Impressions of Pelléas*. Most recently she sang the role of Sister Constance in Poulenc’s *Dialogues of the Carmelites*.

On the concert stage, Sarah recently made her debut with the Philadelphia Orchestra singing works of Floyd, Bernstein, and Gershwin. She has performed as a soloist at Carnegie Hall, and at the BBC Proms in London’s Royal Albert Hall. Other recently performed works include Barber’s *Knoxville: Summer of 1915*, Bach’s *St John* Passion, Lutoslawski’s *Chantefleurs et Chantefables*, Fauré’s *Requiem*, Tchaikovsky’s *Duet for soprano and tenor*, Strauss’ Suite from *Der Rosenkavalier*, Mozart’s Mass in *C Minor*, Handel’s *Messiah*, and Mahler’s Fourth Symphony. Sarah has appeared as a soloist with the National Orchestra of Mexico, the Wroclaw Symphony Orchestra, the Louisiana Philharmonic Orchestra, the Quad City Symphony Orchestra, the Richmond and Maryland Symphony Orchestras, and the Orchestra of the Age of Enlightenment, among others. This season she will be performing Mendelssohn’s *St. Paul* at Carnegie Hall with the New York Choral Society.

Bachianas Brasileiras No. 5

Tarde uma nuvem rósea lenta
e transparente.
Sobre o espaço, sonhadora e bela!
Surge no infinito a lua docemente,
Enfeitando a tarde, qual
meiga donzela
Que se apresta e a
linda sonhadoramente,
Em anseios d’alma para ficar bela
Grita ao céu e a terra toda
a Natureza!
Cala a passarada aos seus
tristes queixumes
E reflète o mar toda a
Sua riqueza...
Suave a luz da lua desperta agora
A cruel saudade que ri e chora!
Tarde uma nuvem rósea lenta
e transparente
Sobre o espaço, sonhadora e bela!

-Text by Ruth Valadares Corrêa

Bachianas Brasileiras No. 5

Evening, a rosy, translucent cloud,
slowly crosses the drowsy,
beautiful firmament!
The moon gently rises into
infinity, adorning the evening,
like a sweet maiden dreamily
getting ready, making herself
beautiful, desiring her soul to
be beautiful.
She calls to the heavens, the earth,
to all of Nature.
She silences the birds’ melancholy
laments, and the sea reflects all
her treasures...
Softly the moon awakens, a
cruel yearning which laughs
and weeps!
Evening, a rosy, translucent cloud,
slowly crosses the drowsy,
beautiful firmament.

PROGRAM NOTES

Bach Arias

Though recognized more as a keyboard virtuoso in his time, Bach is now recognized as one of the greatest composers. He had the ability to write extraordinarily intellectual music without losing emotional depth or beauty. Born in Eisenach, Bach was orphaned at age 10 and largely educated in music by his older brother Johann Christoph Bach. In 1708, he moved to Weimar, and six years later was appointed *Konzertmeister* (director of music) of the ducal court. One of his duties was to compose a cantata each month for performance in *Himmelsburg*, the castle church. Readings from the lectionary strongly influenced most cantatas, and thus they often correlate to a specific time in the liturgical year.

“Öffne dich” from *Nun komm, der Heiden Heiland* (Now come, Savior of the Heathen) was written for the First Sunday in Advent (December 2, 1714). Following the bass recitativo where Christ says “I stand at the door and knock”, the soprano aria is a prayerful response saying “Open... Come.... Enter...”. The text is humble, the score evokes a gentleness in comparison with the rest of the cantata, with only continuo (piano) accompaniment instead of full orchestra.

“Höchster, mache deine Güte” from *Jauchzet Gott in allen Landen!*
(Exalt in God in every Land)

Virtuosic in style, this is the only church cantata that Bach scored for soprano solo and trumpet, reflecting Bach’s influence by such Italian composers as Scarlatti and Vivaldi. The soprano part in this third movement aria is in the high register with lots of coloratura that demands delicate control to fashion a beautiful phrase. The continuo for its part is always on the rise- reflecting the words and reaching for the Highest. Written for the Fifteenth Sunday after Trinity, almost directly in the middle of the liturgical year, it was first performed on September 17, 1730 in Leipzig where Bach was the cantor at the Thomasschule and Thomaskirche.

“Mein gläubiges Herzen” from *Also hat Gott die Welt geliebt*
(For God so loved the World)

This is one of the more peculiar cantatas by Bach. Of the five movements, both arias are based on arias from the *Hunting Cantata* of 1713 but with Christian texts substituted for pagan ones. While the opening chorus sings a core text of the Christian faith from John and is grave in nature, the soprano aria (II)

days without the melancholy you hear in the slow movement of the D Minor Violin Sonata. The *Andante grazioso* is a gentle and graceful Viennese waltz. The Trio of the same movement is a *ländler*, an Austrian folk dance signaled by the yodeling viola. The final *Allegro* is an intense and fiery rondo that changes meter in quick succession and breaks from the tender sound of the viola in favor of an almost trumpet-like, triumphant sound.

-Program Notes by Rachel Kuipers Yonan

the Great Depression of 1929 and the ensuing military coup that installed Getulio Vargas as dictator from 1930-1945, Villa-Lobos started working as the director of a government-run music program, writing primarily patriotic and propagandist pieces.

Written in 1938, *Bachianas Brasileiras* (Brazilian-Bachian) is an exception to this rule, and characterizes Villa-Lobos' ability to write music that combines Brazilian folk with the old European tradition. This is the fifth of nine suites that synthesize aspects of Bach's writing with traditional Brazilian music. It was originally scored for soprano and eight cellos, but Villa-Lobos also rescored the work for soprano and guitar. Tonight we'll hear it as it's often done, with soprano and piano.

Perhaps the most famous work by Villa-Lobos, it is primarily a vocalise—a song without text—hummed like a folk melody over a contrapuntal accompaniment. The middle section is a more dramatic declamation of a text by Ruth Valladares Corrêa, the same woman who premiered the *Aria* in Rio de Janeiro in March of 1939.

Trio in A Minor, Op. 114

In 1890 Brahms wrote in his will that he was done composing. His inspiration was waning and his final chamber work would be the String Quintet in G Major, Op. 111. The quintet was his last work until he heard clarinetist Richard Mühlfeld play in Meiningen. Mühlfeld's sound was lush and sensitive, and inspired Brahms to pick up his pen again to write both the A Minor Trio and the glorious Clarinet Quintet, Op. 115 in quick succession in the summer of 1891. Shortly thereafter, he would write his final chamber works—the Clarinet Sonatas Op. 120—which bear strong resemblance to the Op. 114 Trio. The Op. 114 Trio is often performed with the viola substituting for the clarinet, as will be the case tonight.

At only twenty-four minutes, the work is short for Brahms, but its structural clarity and intensity remain. *Allegro* opens with solo cello singing the rising arpeggiated theme for the movement. The viola soon joins, continuing and developing the cello's line. It is in this way that much of the work goes—lines passing seamlessly, intertwining, and the tone of the instruments intermingling. Brahms' friend Eusebius Mandyczewski wrote, "It is as though the instruments were in love". Perhaps it is just old friends walking through the woods in the autumn of life. The *Adagio* is in D Major and conveys the nostalgia of former

resembles "Weil die wollenreichen Herden" (While the woolly herds) sung by the goddess of livestock, Pales, and is frolicking and infectiously joyful. It's quite a juxtaposition! Bach wrote this church cantata for the second day of Pentecost in Leipzig and first performed it on May 21, 1725.

From Mignon Leier, D.877

The *Mignon Lieder* are settings of poems from the novel *Wilhelm Meister's Lehrjahre* ("Apprenticeship") by Johann Wolfgang von Goethe. The novel tells of the wanderings of young Wilhelm who is coming of age and searching for the good life beyond the middle class life of his father's occupation. A minor and somewhat elusive character in the novel, Mignon is an adolescent gypsy girl whom Wilhelm rescues from an abusive circus master. Her poems convey both her feelings but also act as a mimic of Wilhelm's emotions—particularly his grief, secrecy and longing.

Dozens of composers from Beethoven to Schumann to Tchaikovsky have written hundreds of settings of Goethe's *Mignon* poems, each striving to capture the beauty of her verse. Amongst his some seven hundred songs, Schubert alone wrote multiple versions of the *Mignon Leier*. The songs we hear tonight are three of the four in this set. The song we do not hear is a duet setting of *Nur wer die Sehnsucht kennt* for the Harper and Mignon. This D. 877 set of four songs was composed in 1826.

It is interesting to note that these songs were edited by the same Eusebius Mandyczewski, a friend of Brahms, who commented on his Trio heard later in this program.

Heiß mich nicht reden ("Don't ask me to speak")

In this first solo piece of the *Mignon Leier*, Schubert immediately establishes the key of E Minor as Mignon finds herself bound by an oath secrecy and feels the dark power this now holds over her. It is an oppressive fate that is not natural, but she holds to it religiously at the expense of her own happiness. For the first two and a half verses the piano and voice essentially move together rhythmically, but when she says "My lips, though, by an oath are sealed/ From which a god alone can set me free" Schubert dramatizes her aloneness by reducing the piano's movement to half notes and leaving the voice more miserable and isolated as it climaxes to fortissimo.

So laßt mich scheinen (“So let me seem”)

In this scene from *Wilhelm Meisters Lehrjahre*, Mignon is acting the part of an angel in a play for other children. She wears a long white dress and golden wings wrap about her frail body. She is recognized as Mignon and asked about her ethereal dress. She seems to view the angelic costume and role in the play as a premonition of her coming death.

Schubert’s second full setting of this Mignon poem, is in B Major and is in strophic form with two musical verses for the four verses of text. Schubert paints Mignon as an otherworldly figure whose chains to earth are depicted by the piano almost always playing in unison with the voice and by the downward pull of the bass notes. Talking of pain (*Schmerz*), the pitch rises and the key moves through the darkness of D Minor and B Minor. We return to B Major only with the hope of eternity (*ewig*) that Schubert elongates with repetition.

Nur wer die Sehnsucht kennt (“Only someone sick with yearning”)

Intrigued by this text, Schubert wrote four settings between 1815-1816, and then another two for this set D. 877 in 1826. In the first song of this set, Mignon sings with the Harper, a priest, who, unbeknownst to her is her father by an incestuous relationship with his sister. This song is the second setting, and is for Mignon alone again expressing her deep loneliness.

Very stepwise at the opening and flowing with steady 6/8 rhythm, the piano bases us in A Minor. Schubert communicates the simple reality and finality of her yearning as if most of the struggle is over for Mignon. The main difficulty for Schubert is what to do with *Es schwindelt mir, es brennt mein eingeweide*—quite literally “it lies to me- it burns my insides”. Schubert realizes this with the sudden move from a quiet eighth note rhythm to a spasmodic and nervous sixteenth note passage in the piano, crescendoing from pianississimo to forte in the span of three measures. After seven measure of elaboration on this inner suffering, there is a return to *Nur wer die Sehnsucht kennt* that mirrors the opening.

SIX SONGS FOR SOPRANO

In 1916 as tsarist Russia was being ravaged by war, Sergei Rachmaninoff retreated to his country estate of *Ivanovka* to recuperate and compose. These *Six Songs for Soprano* are the last set of his some 80 songs, and were written shortly before his emigration from Russia as the revolution flourished. Mariette

Shaginian, a friend and muse of Rachmaninoff gathered the texts (all evocative Symbolist works) that inspired him to write more textured and less structured music. In these songs Rachmoninoff combines his quintessential melodicism with the virtuosic piano playing that he himself could command.

In my Garden at Night is a brilliant display of painting words through music. The “moaning and weeping willow” is painted through falling thirds and triplets. And with ascending pitch, the emphasis in this short piece is clearly on the “virgin caresses”.

Ambiguous and flowing, **To Her** varies between 5/8, 8/8, 9/8 and 6/8 meters. It is perhaps painting the water of the river Lethe where one could drink and find complete forgetfulness. The flow first breaks with quintuplets speeding up the movement over the words “hasten” and “linger not”. These phrases are emphasized repeatedly with elongated high notes in the voice followed by a rush of falling notes in the piano. The piece ends with peace, perhaps having found “Lethe’s supreme forgetfulness...”.

The most innocent and naïve of the three. **Daisies** reflects on this simple flower, showing us that it is, in fact “dazzling”, “bright” and “radiant”. Rachmaninoff paints the delicate flower in the piano with flowing sixteenth notes for much of the bass and bright brilliant trills in the treble. It closes in F Major with a gentle ascent to the stars.

Bachianas Brasileiras No. 5, Aria (Cantilena)

Heitor Villa-Lobos was born at a very transitional time in Brazil’s history. The year after his birth slavery was abolished, and two years after, Brazilians overthrew their monarchy and declared a republic. With the old system of politics, the old musical styles of romanticism and harmonization were also overshadowed by the desire to use and create Brazilian music with its own unique sound. With little formal musical education, Villa-Lobos learned to play cello, guitar and clarinet from his father, and by age 12 was earning a living by playing in theater orchestras and clubs in Rio de Janeiro. He spent years in the Brazilian interior exploring folk traditions and on the streets of Rio playing with street bands learning tango and polka. Villa-Lobos was still influenced by Europeans—Bach whom his Aunt loved, and French impressionists that he learned of through Darius Milhaud and his good friend, the pianist Arthur Rubinstein. Somewhat ironically, his music was popular in music circles in France while it was often received poorly in Brazil. After the instability of