

S359  
1986  
4-30

University of Washington  
SCHOOL OF MUSIC

presents

AN EVENING OF CHAMBER MUSIC  
by  
ROBERT SCHUMANN  
(1810-1856)

April 30, 1986

8:00 PM, Meany Theater

Tape 11,038

PROGRAM

Spanisches Liederspiel, Op. 74  
(Geibel, after Spanish poems)

Erste Begegnung  
Intermezzo  
Liebesgram  
In der Nacht  
Es ist verrathen  
Melancholie  
Geständniss  
Botschaft  
Der Contrabandiste  
Ich bin geliebt

30:48

Montserrat Alavedra, soprano  
Louise Marley, alto  
Aelred Woodard, tenor  
Elias Lien, bass  
Bern Herbolsheimer, piano

Tape 11,039

Sonata in g minor, Opus 22

So rasch wie möglich  
Andantino  
Scherzo  
Rondo: Presto

20:46

Patricia Michaelian, piano

INTERMISSION

Märchenbilder, Op. 113 for viola and piano

16:30

Paul Coletti, *viola*  
Patricia Michaelian, *piano*

Tape 11,090

Minnespiel, Op. 101  
(Rückert)

Meine Töne still und heiter  
Liebster, deine Worte stehlen  
Ich bin dein Baum, o Gärtner  
Mein schöner Stern, ich bitte dich  
Scho ist das Fest des Lenzes  
O Freund, mein Schirm, mein Schutz  
Die tausend Grüße, die wir dir senden  
So wahr die Sonne scheint

27:35

Montserrat Alavedra, *soprano*  
Louise Marley, *alto*  
Aelred Woodard, *tenor*  
Elias Lien, *bass*  
Bern Herbolsheimer, *piano*

## Spanisches Liederspiel

### *Erste Begegnung (first meeting)*

I'm coming from the roses, O mother! I saw a man . . . with a smile, he chose the most beautiful one . . . with a sigh, he gave it to me.

### *Intermezzo*

Even if you be sleeping still, young virgin, rise for the time has come to flee . . . If you be barefoot, that is most convenient, for we must pass the deep waters of the Guadalquivir.

### *Liebesgram (love-grief)*

Someday, you shall be at peace. What was not accorded you in this life shall be given to you after it has disappeared.

### *In der Nacht (at night)*

Everyone has left to rest, o my heart! All are asleep except you. Pain chases away sleep . . . sad thoughts dream of love. Everyone has left.

### *Es ist verrathen (it is betrayed)*

All your ruses cannot hide your trembling passion. Living on sighs, weeping instead of singing . . . your cheeks have betrayed you, madame.

### *Melancholie (melancholy)*

When shall the morning shine and my life be delivered from these bonds? My eyes so sad . . . witnesses of the anguish of love and sadness.

### *Geständniss (confession)*

I love you so much, that my heart dares not express a wish. In my loneliness, I therefore appeal to death, so much do I love you!

### *Botschaft (message)*

I make a bouquet of poppies and jasmine while my heart is close to him. Everyone just opened today will be tarnished by tomorrow. Tell me, intoxicating jasmine and scarlet poppy, can love thus fade so quickly?

### *Der Contrabandiste (the smuggler)*

I command respect and defy everyone; am afraid of none. Let us proceed gaily, then, my good horse, for you always rescue me from trouble.

### *Ich bin geliebt (I am beloved)*

May others say what they like: my love loves me and I love him. Slander is the lot of him who lives without love and in misery. Thus, I believe the love for which I am condemned is rather an item of glory and pride for me.

## Sonata in g Minor, Opus 22

The duality of the sonata form—the contest between themes of contrasting nature—was especially congenial to Schumann's ambivalent personality. They are mingled in orthodox fashion with a notable exception: the performer is instructed to play "as fast as possible," at the coda, "faster," and towards the end, "still faster." The *Andantino*, like the slow movement of the First Sonata, is an outgrowth of an early and unpublished song. Tender, intimate, it breathes the unmistakable sentiment of romance. But the *Scherzo* abruptly brings us to a new Schumann, more original than before. Three phrases of three different beats are maintained in the most delicate balance, and the dance-like result is rich in musical surprises. Perhaps the strongest movement structurally, is the closing *Rondo*. There are no wasted notes, and yet the composer's fancy ranges far, unfettered by any convention. Characteristic rising and falling fifths abet the illusion of uncontrolled action, and the end comes in an onward and upward sweep of ardor triumphant.

James Lyons, Editor, *American Record Guide*

## Märchenbilder

In September 1850 Robert Schumann assumed the directorship of the Music Society in Düsseldorf, that attractive city on the Rhine, long congenial to painters, sculptors, and poets, the birthplace of Heinrich Heine, one of Schumann's favorite poets, and now aspiring to become a musical center. Although his official duties were soon to prove a great strain on him—early on his wife Clara noted his "highly nervous, irritable, excited mood" after rehearsals, and by 1854 his mental problems would lead to a suicide attempt and complete breakdown—the first years at Düsseldorf were extremely productive ones. The year 1851 alone saw the creation of three concert overtures, two Sonatas for Violin and Piano (Opp. 105 and 121), a Trio for Violin, Cello, and Piano (Opp. 110), three new Fantasy Pieces for piano (Op. 111), twenty-three songs, several longer choral works, including a fairy-tale oratorio *Pilgrimage of a Rose* (Op. 112), and the *Märchenbilder* for Viola and Piano, Op. 113, on this evening's program.

Schumann's late chamber compositions are seldom heard nowadays, and even less understood (the same can be said of his late songs). As one writer has noted, "with hindsight knowledge of his dismal end in an insane asylum, it is all too easy to imagine in the music [of his later years] a diffuseness and ineptitude that isn't there." Most familiar among Schumann's chamber works are the Piano Quintet, Op. 44, and the Piano Quartet, Op. 47; both fit more usually our expectations of Classic-Romantic chamber music, but these date from almost a decade earlier. The *Märchenbilder* for Viola and Piano are quite another story. A set of four miniatures, their title can be translated as "Fairytale-Pictures." But these are no more children's pieces than the Brothers Grimm's *Märchen*, in their

original, unsentimentalized versions, are child's play. The first movement, to be performed "not fast," is in a somber D minor and, after a brief lyrical introduction, launches into a curvaceous, bitter-sweet melodic gesture which, through repetition and variation, expands first into a theme and ultimately into an entire movement which rises to a climax; then disappears amidst a soft haze of trills. The third movement, marked "lively (with bouncing bow)," seems almost demonic. Although its trio section provides some quieter moments, its outer sections are in perpetual motion, as first the viola, then the piano, and again the viola spin forth a web of passagework punctuated by forceful chords in incisive rhythms. Between these two movements, where a slow respite is typically in order, Schumann places another quick movement, marked "Lebhaft," a march which one commentator has perceptively noted seems inspired by the "Vivace alla Marcia" that serves as the second movement of Beethoven's Piano Sonata, Op. 101. Rounding out this cycle of movements is a slow finale fashioned from transformations of the initial movement's melodic gesture, once again all pervasive. Schumann instructs "slow, with melancholic expression," but this gloomy mood is lightly borne, with a touch of bourgeois sentimentality that carries one back to the sad but slight moods of Schubert and the Biedermeier age.

George S. Bozarth

## Minnespiel

### *Meine Töne still und heiter*

My quiet and lively songs rise unto my beloved! Oh, if I could but climb the ladder which would lead to her! Tender melodies, appease my anguish at her breast!

### *Liebster, deine Worte stehlen*

My dear, your words steal away my heart. Your songs send me to heaven, dancing. How could I thank you?

### *Ich bin dein Baum, o Gärtner*

I am your tree, and you are my gardener. Stretch out your hands to receive these fruits . . . I desire no other love. Yes, I am your tree.

### *Meine schöner Stern*

I beg of you, o lovely star, allow your glow not to be tarnished by what is sullied in me. May everything in me become light . . . do not descend to earth, but raise me to the heavens with you.

### *Schön ist das Fest, des Lenzes*

How lovely is the Spring festival! But it only lasts three days. If you have a beloved, crown him with roses before they wilt . . . if you have a glass, offer drink.

*O Freund, mein Schirm, mein Schutz*

My friend, protector, my lovely ornament. My pride and consolation. The misery of this earth is nothing if I can have recourse to thy heart in my pain; whatever the world may do, I search for peaceful joys with my friend.

*Die tausend Grüße*

The thousand greetings we send to you, may the east wind not take them too far away! I am yours and shall remain so. I have sung it many times and shall continue: I belong to you.

*So wahr die Sonne Scheinet*

As truly as the sun shines and the flame burns, I felt how much you love me, and I, you! The sun may disappear, the flame go out, but we will always be interlaced and feel how much we love one another.

## ABOUT THE PERFORMERS

**Montserrat Alavedra** joined the University of Washington faculty in 1979. Ms. Alavedra was trained in Barcelona, Madrid, Salzburg and Vienna and began her career at a very young age, specializing in the works of Mozart, Bach, and German Lied. Her distinguished career has included performances with major orchestras and artists throughout the world. Ms. Alavedra has been awarded commissions for premieres both in Europe and the United States and has made ten LP recordings. She continues to perform regularly in Europe and sang in the Madrid performances of Boccherini's opera *La Clementine* last October. Northwest audiences have recently heard her in Bach's *B minor Mass* and *St. Matthew Passion*, Beethoven's *Ninth Symphony*, and Strauss' *The Gypsy Baron*, as well as recitals in Meany Hall. Ms. Alavedra and Bern Herbolsheimer have collaborated in recitals in Germany, Norway, Canada, New York and Seattle. Her latest performances in March 1986 were as soloist in Haydn's *Creation* with The Orchestra of St. John's Smith Square with John Lubbock conducting.

Scottish violist **Paul Coletti** has studied at the Royal Scottish Academy, the International Menuhin Music Academy in Switzerland, the Banff Centre in Canada, and The Juillard School. His teachers included Alberto Lysy, Sandor Vegh and Donald McInnes. He has appeared as soloist and in recital in New York, San Francisco, Toronto, throughout Europe (including Geneva, Rome, Lisbon and Cologne), and at the Festivals of Edinburgh, Buenos Aires, Toulon and Assisi. Coletti has performed chamber music with Yehudi Menuhin in London, Paris and Gstaad, and is a frequent visitor to the Newport, International Musicians Seminar (England), and Chamber Music West Festivals. He has recorded concerti and chamber music for the Empire (Belgium) and Claves (Switzerland) record labels. His teaching activities have taken him to the International Menuhin Music Academy in Switzerland, to Italy, Argentina, Scotland, Spain, Portugal, the University of Cincinnati College-Conservatory of Music, and now to the University of Washington where he is professor of viola and chamber music.

**Bern Herbolsheimer**, composer and pianist, received his education at the University of Washington. He has taught at the University of Oregon and is currently on the faculties of the University of Washington and the Cornish Institute.

He has accompanied singers at the Bergen Festival, the Spanish Institute in New York, the Goethe Institute, America Haus and Schloß Elmau in West Germany, for Columbia Artists, and throughout the Pacific coast region.

Herbolsheimer is currently the recipient of a National Endowment for the Arts Composer's Fellowship. His opera, *Aria da Capo* recently won the National Opera Association's New Opera Competition and was produced at the NOA Convention in Louisville, Kentucky. He has been the recipient of a Chamber Music America commissioning grant and of a Seattle Arts Commission's Artist-in-Residence award. His works have been premiered by the Frankfurt Ballet, the Atlanta Ballet, and the Pacific Northwest Ballet. His works are published by Galaxy Music.

**Elias Lien** is a native of Washington and a graduate of the Cornish School of Music. He is the founding director of the Abbey Church Events chamber music series sponsored by Saint Martin's Abbey, Lacey. He has studied voice with Leon Lishner and Aelred Woodard. Brother Elias is a frequent soloist in the area, with recent performances of Bach's *St. Matthew Passion*, Beethoven's *Ninth Symphony*, and Haydn's *The Seasons*, in addition to annual concerts at the Abbey. He has been a member of St. Martin's since 1976.

**Louise Marley** has performed opera and oratorio throughout the Western states. Her repertoire covers a wide range of musical styles, from the 13th-century composer Hildegard of Bingen to Bartók and Stravinsky. Ms. Marley received her Masters in Music from the University of Washington and has won a number of awards and scholarships in voice including Battelle, Seattle Civic Opera and the Music Academy of the West. In addition to her performing schedule, she maintains a private studio in Seattle. She has appeared with the Portland Symphonic Choir, the Anchorage Opera Touring Company, the Pacific Northwest Chamber Chorus, Civic Light Opera of Seattle, The Broadway Symphony, Summer Opera of Santa Barbara, and in concerts at St. James Cathedral, St. Mark's Cathedral, St. Martin's Abbey, and the Composer's Forum. Upcoming engagements include the performances with the Bremerton Symphony, the Seattle Youth Symphony, and concerts in Rome and Assisi.

Born into a musical family, **Patricia Michaelian** began piano studies before the age of four. Early training at the San Francisco Conservatory of Music with Claire James and Adolph Baller led to further studies at the Curtis Institute of Music where her teachers include Mieczyslaw Horszowski and Rudolf Serkin.

At the age of fifteen, Michaelian was chosen by Leonard Bernstein to appear as soloist with the New York Philharmonic on his nationally televised "Young People's Concerts" program. She has been the recipient of numerous awards and prizes including the Kimber Award and Young Musicians Foundation Award, and has been recognized by Musical America as one of the outstanding young artists.

Ms. Michaelian has appeared with many of the country's leading orchestras, including the Philadelphia Orchestra, Boston "Pops," San Francisco Symphony, Baltimore Symphony, New Orleans Symphony, St. Paul Chamber Orchestra and California Chamber Symphony, and has worked with such conductors as Josef Krips, Edo de Waart, Sergiu Comissiona, Arthur Fiedler and John Williams. Recital and chamber music tours have taken her across the United States, Canada, Great Britain, Europe, Australia and the Orient.

In 1979, Ms. Michaelian gave her New York recital debut on one week's notice to critic and public acclaim and has since performed regularly in virtually all of the city's concert halls in recital and chamber music. Currently a resident of Seattle, she is on the faculty of the University of Washington.

**Aelred Woodard** has been involved in music for most of his life. As a child, he was a soprano soloist for the Paulist Boychoir of New York. He later studied with Joseph Laderoute, among others. A recipient of many honors, he has appeared frequently in recital and with orchestras throughout the area, most recently as guest artist for the Second City Chamber series. He is governor of the National Association of Teachers of Singing (N.A.T.S.). Brother Aelred is Abbey music director and teaches voice at St. Martin's College. He has been a member of Saint Martin's since 1974.