

Compact disc

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SCHOOL OF MUSIC

UNIVERSITY of WASHINGTON

S38

2016

3-6

Schubertiade!

Showcasing works by the great composer
FRANZ SCHUBERT (1797-1828)

with
Robin McCabe, host

PART II

Sunday, March 6, 2016

Pre-Concert Lecture:
Stephen Rumph

"In Beethoven's Shadow"

4:00 pm - Brechemin Auditorium

Performance:

4:30 pm - Brechemin Auditorium

PROGRAM

CD1-#17,419

- 1 Stephen Rumph lecture - 26'
- 2 remarks, McCabe

Four Impromptus, D. 937 = 37:04

- 3 Allegro moderato
- 4 Allegretto
- 5 Theme and Variations
- 6 Allegro scherzando

Christopher Mechell, piano

INTERMISSION

CD2-#17,420

- 1 Remarks, McCabe
- 2 Remarks, Franz

Sonata in a minor, "Arpeggione," D. 821 = 24:33

- 3 Allegro moderato
- 4 Adagio
- 5 Allegretto

Gwen Franz, viola

Jane Heinrichs, piano

- 6 Remarks, McCabe

7 Two Lieder: "Du bist die Ruh," D. 776 = 3:56

8 "Ave Maria," D. 839 = 7:05

Emerald Lessley, soprano

Andrew Romanick, piano

- 9 "Das Hirt auf dem Felsen," (The Shepherd on the Rock) D. 965

Andantino-Allegretto 10:27

Emerald Lessley, soprano

Andrew Romanick, piano

Alexander Tu, clarinet

As both a live performer and recording artist, GWEN FRANZ is a violist of multiple genres. Her many years of professional orchestra experience include performing as a regular extra musician with the Seattle Symphony, and, memberships in the Grand Rapids Symphony, Lansing Symphony, Evansville Philharmonic, and Northwest Sinfonietta. Ms. Franz has been featured as a concerto soloist, chamber musician, and performer of both jazz and traditional folk music throughout the Northwest and abroad. She is a member of the jazz string trio, Douce Ambiance, and, viola/guitar duo, Field and Franz. A third year doctoral student in viola performance at UW, Ms. Franz is a student of Melia Watras.

JANE HEINRICHS is in the doctoral program for piano performance, studying with Dr. Robin McCabe. She received her Masters degree under Béla Siki at the University of Cincinnati and her bachelor's degree with high honors at the University of Arkansas as a student of John Cowell. Jane has taught privately in Los Angeles and Taiwan, and was on the faculty of the Hong Kong International Institute of Music and the University of Arkansas Academy for the Arts. She was involved in fundraising and program production for the San Francisco World Arts West dance festival and the Music Festival in Golden Gate Park. She currently teaches at the Seattle Piano Academy.

EMERALD LESSLEY, soprano, began studying music and performing at a young age in northern California, where she discovered her love of the-stage. She has been actively involved in many musical ensembles as well as performing opera and new music. Ms. Lessley has enjoyed roles such as Semele in Handel's *Semele*, Dido in Purcell's *Dido and Aeneas*, Second Lady in Mozart's *Die Zauberflöte*, Geraldine in Barber's *A Hand of Bridge*, La Ciesca in Puccini's *Gianni Schicchi*, Pauline in Barab's *A Toy Shop*, Despina in Mozart's *Così fan tutte*, and Estrella in Offenbach's *La Perichole*, and most recently Belisa in the U.S. premiere of Maderna's opera *Don Perlimpin*. She is an active performer and advocate of new music in Seattle, and she has enjoyed performing scenes from new operas at College Music Society conventions, as well as premiering new works for composers.

CHRISTOPHER MECHELL, a student of Professor Craig Sheppard at the University of Washington, is a DMA candidate pursuing a Doctor of Musical Arts degree in Piano Performance. Christopher earned his Master's degree in Piano Performance with a secondary emphasis in Music Theory from the Jacob's School of Music at Indiana University in Bloomington, Indiana, in 2011. He also earned his Bachelor's Degree at Indiana University in Piano Performance in 2008. As a teaching assistantship and music scholarship recipient throughout his years, Christopher has also studied with Evelyne Brancart and Edward Auer.

ANDREW ROMANICK is a second-year doctoral student in the piano studio of Dr. Robin McCabe. A native of the Seattle area, he studied piano performance and pedagogy at Washington State University with Drs. Jeffrey and Karen Savage. After completing his Master's degree in piano performance at Northwestern University under Alan Chow, Romanick returned to Seattle to earn his Doctorate of Musical Arts from the University of Washington. Past notable performances occurred in Gijón, Spain at the 2013 Gijón International Piano Festival and at The Bing Crosby Theater of Spokane as a 2010 MusicFest Northwest Concerto Competition winner. Romanick has worked in master classes with Angela Cheng, Jonathan Feldman, Margo Garrett, Lowell Liebermann, Robert McDonald, and Julian Martin.

ALEXANDER TU is pursuing a degree in Bachelor of Music in Clarinet Performance at the University of Washington studying under Jennifer Nelson. He performs regularly with the University of Washington Wind Ensemble (principal), Symphony Orchestra (principal), and Modern Ensemble. Alex has also rehearsed and performed with the Inverted Space Ensemble, Seattle Symphony Chamber Ensemble, Seattle Collaborative Orchestra, Ballet Bellevue, Bainbridge Symphony Orchestra, and Bremerton Symphony Orchestra. Alex previously studied with Sean Osborn, and Florie Rothenberg.

STEPHEN RUMPH teaches courses on eighteenth-century topics, opera, music and politics, film music, and semiotics. After studying voice at Oberlin Conservatory, he earned a Ph.D. at the University of California, Berkeley, writing a Beethoven dissertation with Joseph Kerman. He joined the UW School of Music faculty in 2002.

Rumph's book *Beethoven After Napoleon: Political Romanticism in the Late Works* (University of California Press, 2004) offers a political interpretation of late Beethoven illuminated by the writings of the German Romantics. His second book, *Mozart and Enlightenment Semiotics* (UC Press, 2011), pioneers a "historically-informed" semiotics of music, based upon eighteenth-century sign and language theory. He is currently preparing a book on Fauré's song cycle *La Bonne Chanson*.

Rumph has published articles and reviews in *JAMS*, *JRMA*, *Music and Letters*, *Beethoven Forum*, *19th-Century Music*, *Eighteenth-Century Music*, and *Cambridge Opera Journal*, and has essays forthcoming in the *Oxford Handbook of Topic Theory* and the *Cambridge Mozart Studies 2*. He served as Reviews Editor for *Beethoven Forum*, 2005-2008.

Rumph also sings professionally as a lyric tenor, and has performed widely in concert, oratorio, and opera. His resumé can be found at <http://northwestartists.org>.

Producer of Schubertiade! and celebrated American pianist, ROBIN McCABE has established herself as one of America's most communicative and persuasive artists. McCabe's involvement and musical sensibilities have delighted audiences across the United States, Europe, Canada and in seven concert tours of the Far East. A winner of numerous prizes and awards, including the International Concert Artists Guild Competition and a Rockefeller Foundation grant, McCabe was the subject of a lengthy New Yorker magazine profile, "Pianist's Progress," later expanded into a book of the same title. In 1995 McCabe presented the annual faculty lecture – a concert with commentary – at the University of Washington. She is the first professor of music in the history of the University to be awarded this lectureship. In 2005, to celebrate its 100th year as an institution, The Juilliard School selected McCabe as one of 100 alumni from 20,000 currently living to be profiled in its centenary publication recognizing distinction and accomplishments in the international world of music, dance, and theater. McCabe performs regularly throughout the United States, and in September of 2011 she made her first visit to South Korea. In October of 2015 McCabe gave solo recitals in Beijing, and master classes at the International Beijing Piano Festival. Also in 2015, McCabe performed and recorded the complete cycle of Beethoven's ten sonatas for violin and piano, with colleague Maria Larionoff. She appears often as an invited jurist for international piano competitions, most recently in New Orleans, San Antonio, and Vancouver, Canada. In June of 2016 she is invited to serve on the jury of the Gina Bachauer International Piano Competition

Schubertiade!

Part III: May 1, 2016.

4:00 pm, Pre-Concert Lecture: Professor Heidi Tilghman, "From Klimt to Dr. Who: Schubert in the Popular Imagination." Brechemin Auditorium.

4:30 pm, Performance. Brechemin Auditorium.

Ave Maria! Reine Magd!
Der Erde und der Luft Dämonen,
Von deines Auges Huld verjagt,
Sie können hier nicht bei uns wohnen,
Wir woll'n uns still dem Schicksal beugen,
Da uns dein heil'ger Trost anweht;
Der Jungfrau wolle hold dich neigen,
Dem Kind, das für den Vater fleht.
Ave Maria!

Der Hirt auf dem Felsen

Wenn auf dem höchsten Fels ich steh',
In's tiefe Tal hernieder seh',
Und singe.

Fern aus dem tiefen dunkeln Tal
Schwingt sich empor der Widerhall
Der Klüfte.

Je weiter meine Stimme dringt,
Je heller sie mir wieder klingt
Von unten.

Mein Liebchen wohnt so weit von mir,
Drum seh'n' ich mich so heiß nach ihr
Hinüber.

In tiefem Gram verzehr ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich,
Ich hier so einsam bin.

So sehndend klang im Wald das Lied,
So sehndend klang es durch die Nacht,
Die Herzen es zum Himmel zieht
Mit wunderbarer Macht.

Der Frühling will kommen,
Der Frühling, meine Freud',
Nun mach' ich mich fertig
Zum Wandern bereit.

Ave, Maria! Stainless-styled!
Foul demons of the earth and air,
From this their wonted haunt exiled,
Shall flee, shall flee before thy presence fair.
We bow us to our lot of care
Beneath Thy guidance reconciled,
Hear for a maid a maiden's prayer;
And for a father bear a child!
Ave Maria!

The Shepherd on the Rock

When, from the highest rock up here,
Down to the valley deep I peer,
And sing,

Far from the valley dark and deep
Echoes rush through, in upward sweep,
The chasm.

The farther that my voice resounds,
So much the brighter it rebounds
From under.

My sweetheart dwells so far from me,
I hotly long with her to be
O'er yonder.

I am consumed in misery,
I have no use for cheer,
Hope has on earth eluded me,
I am so lonesome here.

So longingly did sound the song,
So longingly through wood and night,
Towards heav'n it draws all hearts
With unsuspected might.

The Springtime is coming,
The Springtime, my cheer,
Now must I make ready
On wanderings to fare.

Du bist die Ruh,
Der Friede mild,
Die Sehnsucht du
Und was sie stillt.

Ich weihe dir
Voll Lust und Schmerz
Zur Wohnung hier
Mein Aug und Herz.

Kehr ein bei mir,
Und schließe du
Still hinter dir
Die Pforten zu.

Treib andern Schmerz
Aus dieser Brust!
Voll sei dies Herz
Von deiner Lust.

Dies Augenzelt
Von deinem Glanz
Allein erhellt,
O füll es ganz!

Ave Maria! Jungfrau mild,
Erhöre einer Jungfrau Flehen,
Aus diesem Felsen starr und wild
Soll mein Gebet zu dir hinwehen.
Wir schlafen sicher bis zum Morgen,
Ob Menschen noch so grausam sind.
O Jungfrau, sieh der Jungfrau Sorgen,
O Mutter, hör ein bittend Kind!
Ave Maria!

Ave Maria! Unbefleckt!
Wenn wir auf diesen Fels hinsinken
Zum Schlaf, und uns dein Schutz bedeckt
Wird weich der harte Fels uns dünken.
Du lächelst, Rosendüfte wehen
In dieser dumpfen Felsenkluft,
O Mutter, höre Kindes Flehen,
O Jungfrau, eine Jungfrau ruft!
Ave Maria!

You are peace,
The mild peace,
You are longing
And what stills it.

I consecrate to you
Full of pleasure and pain
As a dwelling here
My eyes and heart.

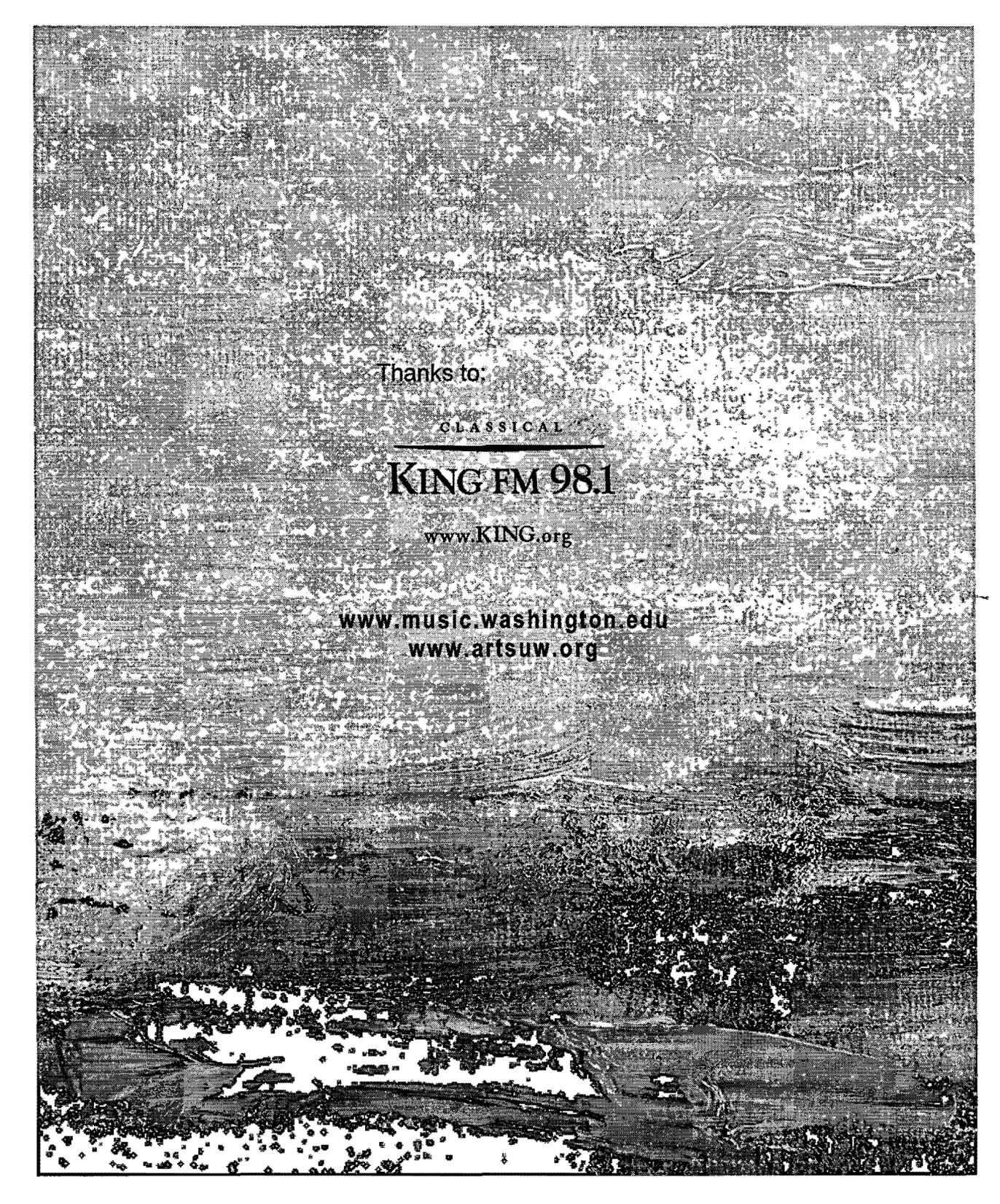
Come live with me,
And close
Quietly behind you
The gates.

Drive other pain
Out of this breast
May my heart be full
With your pleasure.

The tabernacle of my eyes
By your radiance
Alone is illumined,
O fill it completely!

Ave, Maria! Maiden mild!
Oh listen to a maiden's prayer;
For thou canst hear tho' from the wild,
And Thou canst save amid despair.
Safe may we sleep beneath thy care
Tho' banish'd outcast and reviled,
Oh, Maiden hear a maiden's prayer.
Oh Mother, hear a suppliant child!
Ave Maria!

Ave, Maria! Unfiled!
The flinty couch we now must share,
Shall seem with down of eider piled
If Thy, if Thy protection hover there.
The murky cavern's heavy air
Shall breath of Balm if thou hast smiled;
Then, Maiden hear a maiden's prayer.
Oh Mother, hear a suppliant child!
Ave Maria!



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