

W SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

Compact Disc

M 3234

2018

3-4

INTERSECTIONS

Music, Words, and Pictures

Robin McCabe, host

4:30 PM

March 4, 2018

Brechemin Auditorium

CDI-# 17,982

4:00 PM: Pre-concert Lecture by Professor Jane K. Brown:

"Mermaids and Nymphs:

Women, Nature, and Death in the 19th Century" 32'

UW MUSIC

2017-18 SEASON

CD2-# 17,983

PROGRAM

1 remarks, McCabe

2 From GOYESCAS: "Los Requebros" 7:55 Enrique Granados (1863-1937)

Daniel Richardson, piano

3 remarks, McCabe

4 "Undine," Sonata for Flute and Piano 21:08 Carl Reinecke (1824-1910)

Allegro

Intermezzo

Andante tranquillo

Allegro molto agitato ed appassionato, quasi presto

Natalie Ham, flute

Colleen Kennedy, piano

INTERMISSION

5 remarks, McCabe

6 From GASPARD DE LA NUIT: "Ondine" 6:41 Maurice Ravel (1875-1937)

Hexin Qiao, piano

7 remarks, McCabe

"Les Nuits d'été" Hector Berlioz (1803-1869)

~~Villanelle~~

~~La spectre de la rose~~

~~Sur les lagunes~~

~~Absence~~

8 - O mio babbino caro - Puccini

9 - La Mort d'Ophelie - Berlioz

10 - Almen se non poss'io - Bellini

11 - On The Seashore of Endless Worlds -

John Alden

Carpenter

Gemma Balinbin,

Suzanna Mizell, soprano

Andrew Romanick, piano

} 17:46

Berlioz was not performed due to illness.

Substituted:

O mio babbino caro from Gianni Schicchi by Puccini

La mort d'Ophélie from Tristia, op. 18 by Berlioz

Almen se non poss'io by Bellini

On the Seashore of Endless Worlds by John Alden Carpenter

Sung by Gemma Balinbin

Andrew Romanick, piano

From **GASPARD DE LA NUIT**:

"ONDINE"

Je croyais entendre

Une Vague Harmonie enchanter mon sommeil.

Et, près de moi, s'épandre un murmure pareil

Aux chants entrecoupés d'une voix triste et tendre.

Ch. Brugnot (Les deux Génies)

I thought I heard

A faint harmony that enchants my sleep.

And close to me radiates an identical murmur

Of songs interrupted by a sad and tender voice.

Ch. Brugnot (The two Spirits)

Ecoute! Ecoute! C'est moi, c'est Ondine qui Frôle de ces gouttes d'eau les losanges sonores de ta fenêtre illuminée par les mornes rayons de la lune ; et voici, en robe de moire, la dame châtelaine qui contemple à son balcon la belle nuit étoilée et le beau lac endormi.

Listen! Listen! It is I, it is Ondine who brushes drops of water on the resonant panes of your windows lit by the gloomy rays of the moon; and here in gown of watered silk, the mistress of the chateau gazes from her balcony on the beautiful starry night and the beautiful sleeping lake.

"Chaque flot est un ondin qui nage dans le courant, chaque courant est un sentier qui serpente vers mon palais, et mon palais est bâti fluide, au fond de lac, dans le triangle du feu, de la terre et de l'air."

"Each wave is a water sprite who swims in the stream, each stream is a footpath that winds towards my palace, and my palace is a fluid structure, at the bottom of the lake, in a triangle of fire, of earth, and of air."

'Ecoute! Ecoute! Mon père bat l'eau coassante d'une branche d'aulne verte, et mes sœurs caressent de leurs bras d'écume les fraîches îles d'herbes, de nénuphars et de glaïeuls, ou se moquent du saule caduc et barbu qui pêche à la ligne."

"Listen! Listen! My father whips the croaking water with a branch of a green alder tree, and my sisters caress with their arms of foam the cool islands of herbs, of water lilies, and of corn flowers, or laugh at the decrepit and bearded willow who fishes at the line."

Sa Chanson murmurée, elle me supplia de recevoir son anneau à mon doigt, pour être l'époux d'une Ondine, et de visiter avec elle son palais, pour être le roi des lacs.

Her song murmured, she beseeches me to accept her ring on my finger, and be the husband of an Ondine, and to visit with her her palace and be king of the lakes.

Et comme je lui répondais que j'aimais une mortelle, boudeuse et dépitée, elle pleura quelques larmes, poussa un éclat de rire, et s'évanouit en giboulées que ruisselèrent blanches le long de mes vitraux bleus.

And as I was replying to her that I loved a mortal, sullen and spiteful, she wept some tears, uttered a burst of laughter, and vanished in a shower that streamed white down the length of my stained glass windows.

"LES NUITS D'ÉTÉ"

VILLANELLE

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux, nous irons, ma belle,
Pour cueillir le muguet au bois;
Sous nos pieds égrénant les perles
Que l'on voit, au matin trembler,
Nous irons écouter les merles
Siffler.

Le printemps est venu, ma belle;
C'est le mois des amants béni;
Et l'oiseau, satinant son aile,
Dit des vers au rebord du nid.
Oh ! viens donc sur le banc de mousse
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce:
«Toujours !»

Loin, bien loin égarant nos courses,
Faisons fuir le lapin caché,
Et le daim au miroir des sources
Admirant son grand bois penché;
Puis chez nous tout joyeux, tout aises,
En paniers, enlaçant nos doigts,
Revenons rapportant des fraises
Des bois.

When comes the season new,
when has vanished the cold,
both the two of us will go, my beauty,
to gather the lilies of the valley in the woods;
beneath our feet scattering the pearls
that we see in the morning trembling,
we will go to hear the blackbirds
Singing.

The spring has come, my beauty;
It is the month by lovers blessed,
and the bird, preening its wing
sings his verses on the edge of his nest.
Oh! Come to this mossy bank,
to speak of our beautiful love,
and tell me with your voice so sweet:
Forever!

Far, very far, straying from our path
we make flee the rabbit hidden,
and the deer, mirrored in the spring
admires his great antlers lowered
then to our home we will return, all happy and
content,
like baskets interwoven are our fingers,
Let us return, bringing some strawberries of
the woods.

LA SPECTRE DE LA ROSE (THE GHOST OF A ROSE)

Soulève ta paupière close
Qu'effleure un songe virginal;
Je suis le spectre d'une rose
Que tu portais hier au bal.
Tu me pris encore emperlée
Des pleurs d'argent de l'arrosoir,
Et, parmi la fête étoilée,
Tu me promenas tout le soir.

Open your eyelids
brushed of a virginal dream!
I am the ghost of a rose
that you wore yesterday to the ball.
You took me still pearly
from the silver tears of the watering can,
and, at the sparkling party,
you wore me all evening.

Ô toi qui de ma mort fus cause,
Sans que tu puisses le chasser,
Toute la nuit mon spectre rose
À ton chevet viendra danser:
Mais ne crains rien, je ne réclame
Ni messe ni *De Profundis* ;
Ce léger parfum est mon âme,
Et j'arrive du paradis.

Mon destin fut digne d'envie;
Pour avoir un trépas si beau,
Plus d'un aurait donné sa vie,
Car j'ai ta gorge pour tombeau,
Et sur l'albâtre où je repose
Un poète, avec un baiser,
Écrivit: Ci-gît une rose
Que tous les rois vont jalouser.

SUR LES LAGUNES

Ma belle amie est morte:
Je pleurerai toujours;
Sous la tombe elle emporte
Mon âme et mes amours.
Dans le ciel, sans m'attendre,
Elle s'en retourna;
L'ange qui l'emmena
Ne voulut pas me prendre.
Que mon sort est amer!
Ah! sans amour, s'en aller sur la mer!

La blanche créature
Est couchée au cercueil.
Comme dans la nature
Tout me paraît en deuil!
La colombe oubliée
Pleure et songe à l'absent;
Mon âme pleure et sent
Qu'elle est dépareillée.
Que mon sort est amer!
Ah! sans amour, s'en aller sur la mer!

Oh you were the cause of my death,
you will be unable to keep away
the ghost rose which every night
to your bedside will come to dance.
But fear not, I do not demand
neither a mass nor a *de Profundis*
this faint perfume is my soul,
and I come from Paradise.

My destiny was worthy of envy,
and for such a beautiful fate
more than one would have given his life;
for on your breast I have my tomb,
and on the alabaster where I lie
a poet with a kiss
has written: "here lies a rose,
which every king will envy."

My beautiful love is dead,
I shall weep always;
Into the tomb, she has taken
My soul and my love.
Without waiting for me,
She has returned to heaven.
The angel which took her there
Did not want to take me.
How bitter is my fate!
Ah! without love, to go to sea!

The white creature
Is lying in the coffin;
How all in Nature
Seems bereaved to me!
The forgotten dove
Weeps and dreams of the one who is absent;
My soul cries and feels
That it has been abandoned.
How bitter is my fate,
Ah! without love, to go to sea!

Sur moi la nuit immense
S'étend comme un linceul;
Je chante ma romance
Que le ciel entend seul.
Ah! comme elle était belle,
Et comme je l'aimais!
Je n'aimerai jamais
Une femme autant qu'elle.
Que mon sort est amer!
Ah! sans amour, s'en aller sur la mer!

Above me the immense night
Spreads itself like a shroud;
I sing my romanza
That heaven alone hears.
Ah! how beautiful she was,
And how I loved her!
I will never love
Another woman as much as I loved her;
How bitter is my fate!
ah! without love, to go to sea!
To go to sea!

ABSENCE

Reviens, reviens, ma bien-aimée!
Comme une fleur loin du soleil,
La fleur de ma vie est fermée,
Loin de ton sourire vermeil.

Entre nos cœurs tant de distance;
Tant d'espace entre nos baisers.
Ô sort amer! ô dure absence!
Ô grands désirs inapaisés!

D'ici là-bas que de campagnes,
Que de villes et de hameaux,
Que de vallons et de montagnes,
À lasser le pied des chevaux!

Return, return, my well beloved;
like a flower far from the sun,
the flower of my life has closed
far from your crimson smile!

Between our hearts, what a distance!
So much space between our kisses!
Oh, bitter fate! Oh, harsh absence!
Oh, great desires unappeased!

From here to there, so much countryside,
So many towns and hamlets,
So many valleys and mountains,
to tire the hoofs of the horses!

JANE K. BROWN is Joff Hanauer Distinguished Professor for Western Civilization Emerita at the University of Washington, where she taught in the departments of Germanics and Comparative Literature. A former president of the Goethe Society of North America, she is best known for her books on Goethe's Faust and her recent study of Goethe's contributions to the development of modern psychology, Goethe's Allegories of Identity. She has also written The Persistence of Allegory on the history of drama and opera from Shakespeare to Wagner. She has published essays on many other topics, including Mozart and Schubert, and translated both literary and scholarly materials. Most recently she has taught courses on opera and film.

DANIEL RICHARDSON is in his final year at UW pursuing a BM in Music and a BS in Math, and is a student of Craig Sheppard. He has studied with John O'Connor at the Aspen Music Festival and School. He has taken piano lessons at the SF Conservatory for 4 years with Dr. Robert Schwartz and Dr. William Wellborn, and he has also studied with Frederick Weldy, Dainius Vaicekonis, and Mack McCray. He won four gold medals and two silver medals at the US Open Music Competition as well as being one of the gold medalists at the winners' concert. He won second place in the 2015 ENKOR International piano competition as well as being the winner of the senior division of KING-FM's 2015 Young Artists' Award, which earned him a solo performance at the 2015 Seattle Chamber Music Festival as well as a live performance on Classical King FM 98.1. He has performed Beethoven's Emperor Concerto this past summer with the San Bernardino Symphony in the Redlands Bowl.

NATALIE HAM is a Doctoral Candidate in flute performance at the University of Washington studying with Donna Shin. She holds her Bachelor of Applied Music from the Eastman School of Music. Natalie has performed as principal flute in concert, opera, and ballet productions with the University of Washington Symphony Orchestra, Ballet Bellevue (WA), the Eastman Philharmonia and Chamber Orchestra, the Eastman Wind Ensemble, the Bay View Opera Orchestra (MI), and the American Wind Symphony Orchestra (NY). In addition, she is a member of the Inverted Space Ensemble, a new music collaborative that features composers from the Seattle area and abroad. She has participated as artist and teacher at the Snowater Flute Festival (WA), the Belvoir Terrace Summer Camp (MA), and was the featured soloist and flute teacher with the American Wind Symphony Orchestra (PA). In Seattle, Natalie serves in administration positions as the Membership Chair on the Seattle Flute Society Board of Directors and the Housing Chair for the 2022 American Guild of Organists National Convention. Natalie also assisted in organizing the University of Washington Max Reger Symposium (2016). Future performances include a featured duo recital with organist Wyatt Smith as part of Saint Mark's Episcopal Cathedral's 2017-2018 Music Series, The Arts at Saint Mark's.

Originally COLLEEN KENNEDY is a doctoral student in the UW Piano Performance program, where she studies with Dr. Robin McCabe. A frequent performer and collaborator, she holds an M.M. from the University of Washington. Colleen has performed concerti twice with the Honolulu Symphony, as well as locally with the Eastside Symphony and Federal Way Philharmonic. While a master's student at the

UW, she was one of three regional piano finalists for the Frances Walton Competition, sponsored by the Ladies Musical Club of Seattle.

In addition to performing, Colleen enjoys an active career as a piano teacher. Her students have won awards and honors in local competitions and festivals, such as the NW Bach Festival, NW Viennese Classical Festival and the Seattle Music Teacher Association (SMTA) adjudications. Prior to opening her own studio, she was director of the piano department at the Suzuki Institute of Seattle.

HEXIN QIAO began playing the piano at the age of 6 and gave her first solo recital at the age of ten. When she was eleven, Ms. Qiao moved from her home town Dunhua, China to Beijing, China to further her musical study. In 2004, she was accepted to Middle School attached to China Conservatory of Music and ranked No.1 among all the applicants. In 2010, Ms. Qiao moved to Boston, USA where she completed her Bachelor of Music and Master of Music at New England Conservatory of Music, under the tutelage of Veronica Jochum. During her study at NEC, Ms. Qiao gave many solo and chamber music performances at Jordan Hall, Brown Hall and Williams Hall in Boston. She was also invited to perform annually at Goethe-Institut Boston. As a contemporary music lover, Ms. Qiao has performed pieces by John Cage, György Ligeti and Steve Reich in Jordan Hall, Boston and Meany Hall, Seattle, among many others. Ms. Qiao is currently a doctoral student at UW School of Music where she studies with Dr. Robin McCabe.

From California, SUZANNA MIZELL has sung numerous operatic roles with regional companies including Golden Gate Opera, San Francisco Cabaret Opera, Contemporary Opera Marin, the California Opera Association, Pocket Opera, SOLO Opera, and Goat Hall Productions. Her favorite roles include Violetta in *La Traviata*, Konstanze in *The Abduction from the Seraglio*, Fiordiligi in *Così fan tutte*, Micaela in *Carmen*, *Suor Angelica*, and *Madama Butterfly*. She holds a Bachelor of Music from Holy Names University in Oakland. Ms. Mizell is in the second year of a Masters of Music in Vocal Performance and is a student of Dr. Kari Ragan.

ANDREW ROMANICK is currently completing his Doctorate degree at University of Washington, studying with Dr. Robin McCabe. With a penchant for collaborative piano, Andrew is a staff accompanist at Seattle Pacific University and the pianist for the University of Washington student opera program. He also worked as the Pacific Northwest Opera's rehearsal pianist in their latest season, as pianist for Northwest Opera in Schools, Etcetera, and also as staff accompanist for Music in the Marche, a month-long summer voice festival in Central Italy. After completing his Bachelor's degree in piano performance at Washington State University under the tutelage of Drs. Jeffrey and Karen Savage, Andrew earned his Master's degree in piano performance at Northwestern University, studying with Alan Chow. Romanick has worked with renowned pianists in master classes, such as Joyce Yang, Angela Cheng, Jonathan Feldman, Margo Garrett, and Lowell Liebermann.