

DAT 13,028
CLASS 13,029

University of Washington
THE SCHOOL OF MUSIC

F32
1997
Y-29

presents a faculty recital:

To Serenade You I Have Come

*Songs from
Hugo Wolf's Italian Songbook,
Poems of Paul Heyse
sung in German*

PROGRAM

1-8 The Courtship

9-14 The Serenade

Intermission

15-24 The Quarrel

25-28 Peace

*Julian Patrick, baritone
Carmen Pelton, soprano
Lisa Bergman, piano*

Songs arranged in narrative order by Carmen Pelton

April 29, 1997

8:00 PM

Meany Theater



School
of
Music
University
of
Washington

DAT *The Courtship*

102 1. Ein Ständchen Euch zu bringen... 1:30

To serenade you I have come,
if the master of the house doesn't object.
You have a beautiful daughter; it might be
better not to keep her indoors too strictly.
And if she's already in bed, then kindly
let her know on my behalf
that her true love has passed this way,
who has had her in his mind by day and by night,
and that in every daily tally of twenty-four hours,
I miss her for fully twenty-five.

103 2. Du denkst mit einem Fädchen... 1:14

You think to catch me with a thread,
to enthrall me with one glance.
But I've already caught others
who flew higher than you,
so don't trust me if you see me laughing.
I am in love—But not with you!

104 3. Was für ein Lied... 1:43

What song shall be sung to you
that would be worthy of you? Where to find it?
I'd like best to deive it from deep in the earth,
never before sung by any creature;
a song that no man or woman until today,
has ever heard or sung, not even the oldest.

105 4. O wär dein Haus... 1:40

Oh, were your house transparent like a glass,
my love, when I tip-toe by!
Then I would always see you within;
how I'd gaze at you with all my soul!
How many looks your heart would send me,
more than there are drops in the March river!
How many the looks I would send across to you,
more than there are drops showering down in the rain!

106 5. Wie lange schon... 1:54

How long I have always yearned:
oh, if only a musician loved me!
Now the Lord has granted my wish
and sends me one all milk and blood.
And here he comes, with a delicate air,
and bows his head, and plays the violin.

107 6. Man sagt mir... 1:03

They tell me your mother disapproves;
then stay away, my dear, respect her wishes.
Oh, dearest, no; don't respect her wishes;

defy her; visit me just the same, in secret.
No, my dearest, take no notice of her at all;
defy her, come more often than before!
No, don't listen to her, whatever she says;
defy her, my love. Come every day!

108 7. Wenn du mich mit den Augen streifst... 1:50

When your gaze strays over to me and you laugh,
and then look down and sink your chin on your breast,
I beg you to give me a sign first,
so that I can curb my heart
and keep it tame and quiet
when it wants to leap for great love;
that I can retain my heart within my breast,
when it wants to break out for great joy.

109 8. Gesegnet sei, durch den die Welt entstand... 1:24

Blessed on him, through whom the world began;
how finely he created it on all sides!
He created the sea with its unfathomable depths;
he created the ships that glide over it;
he created paradise with its eternal light;
he created beauty and your countenance.

II. The Serenade

1010 9. Schon streck't ich aus... 2:06

No sooner had I stretched out in bed my weary limbs,
than you appeared before me in vision, my dear love.
At once I leap up, put my shoes back on,
and go wandering through the town with my lute.
I sing and play so that the streets resound.
Many a girl is listening; I have soon passed by.
Many a girl has been moved by my song, while
already the song and sound are borne off on the wind.

1011 10. Der Mond hat eine schwere Klag'... 2:01

The moon has raised a serious complaint
and has made the matter known to the Lord:
She feels that she cannot continue to stay in the sky
above because you have robbed her of her radiance.
She says that when she last mustered the radiance of
all the stars, the full count was incomplete.
you have stolen two of the loveliest—those two eyes
of yours, whose light has blinded me.

[continued...please turn page quietly]

1012 11. **Mein Liebster singt am Haus...** 1:24
My lover is singing outside in the moonlight,
and I must lie listening here in bed.
Away from my mother I turn, and weep,
my tears are blood which will not dry.
That broad stream by the bed I've wept,
for my tears I cannot tell if day has yet dawned.
That bedside stream I've wept from yearning;
blinded am I by my tears of blood.

1013 12. **Heut' Nacht erhob ich mich...** 1:31
Tonight I rose at midnight and found
that my heart had secretly slipped away from me.
I asked: Heart, where are you storming off with such
force? It said: Only to see you had it escaped.
Now see how it must be with my loving:
my heart slips from my body to see you!

1014 13. **O wüsstest du...** 1:25
Oh, if you only knew, you false traitress,
how much I suffered in the night for your sake.
While you have lain locked up indoors,
I spent my time outside in the open.
My rose-water has been the rain,
the lightning my only message of love;
dice with the storm I've played,
while I kept watch under your eaves.
My bed was laid beneath your eaves
with the sky spread above as my blanket.
The threshold of your door—that was my pillow.
Poor wretch that I am, what I have to endure!

1015 14 **Ich liess mir sagen...** 2:00
I made inquiries and I was told:
handsome Toni is starving himself to death.
Ever since love has tormented him so cruelly
he eats seven loaves per molar.
After meals, to fortify his digestion,
he consumes a sausage and another seven loaves.
And if Tonina won't ease his pain,
there'll soon be an outbreak of famine and starvation.

INTERMISSION

CASS SIDE A

SIDE B

III. The Quarrel

1016 15. **Wie soll ich fröhlich sein;** 1:32
How shall I be happy, and even laugh,
when you always spurn me so openly?

You come to see me only once every hundred years,
and then as if you had been ordered to.
Why do you come if your family is against it?
Set my heart free and then you can go your way.
Live at home with your people in peace;
for whatever heaven wills, must happen here below.
Dwell in peace with your family at home;
for the will of heaven shall come to pass.

1017 16. **Nein, junger Herr...** 0:54
No, young man, that's not how one carries on;
people should try to behave properly.
For everyday I'm good enough, you think?
But on holidays you look for something better.
No, young man, if you go on transgressing like this,
your everyday love will be handing you her notice.

1018 17. **Hoffärtig seid Ihr...** 0:42
Haughty you are, lovely child,
and treat your suitors arrogantly.
When spoken to, you scarcely deign to reply,
as if a friendly greeting would cost too much.
Yet you are no Alexander's daughter,
no kingdom will be your dowry.
If you don't want gold, take tin,
if you don't want love, take disdain.

1019 18. **Du denkst mit einem Fädchen...** 1:07
You think to catch me with a thread,
to enthrall me with one glance.
But I've already caught others
who flew higher than you,
so don't trust me if you see me laughing.
I am in love—But not with you!

1020 19. **Wer rief dich denn...** 1:06
Who called you here then? Who sent for you?
Who told you to come, if it is a burden to you?
Go to that love who pleases you the more,
go there, where you have your thoughts.
Just go where your thoughts and dreams are;
From coming to me I'll gladly will excuse you.
Go to the love who pleases you more!
Who called you then? Who sent for you?

1021 20. **Lass sie nur gehn...** 1:17
Let her go then, she who acts so haughtily,
like the magic herb in a field of flowers.
You can see what her bright eyes are aiming at;
from day after day she likes a different man.

[continued...please turn page quietly]

She carries on just like Tuscany's river,
that every mountain stream must follow.
she's like the Arno, I'm inclined to think:
now with many followers, now with none.*
[*The Italian river Arno has many tributaries
which dry up during the summer months.]

1022 **21. Mein Liebster ist so klein...** 1:36

My sweetheart's so small that without bending
he sweeps my room with his hair.
When he went into the garden to pick jasmine,
a snail scared him out of his wits.
Then when he sat down indoors to recover,
a fly knocked him spinning;
and when he came to my window,
a blue-bottle fly smashed his head in.
A curse on all flies, gnats and blue-bottles,
and whoever has a sweetheart from Maremma!
A curse on all flies, gnats and midges
and on all who, for a kiss, have so low to stoop!

1023 **22. Ich hab in Penna...** 0:56

I have a lover who lives in Penna;
another in the plain of Maremma;
one in the beautiful port of Ancona;
for the fourth I must travel to Viterbo.
Another lives yonder in Casentino,
the next—in my hometown,
and I have yet another in Magione,
four in La Fratta—and ten in Castiglione!

1024 **23. Selig ihr Blinden...** 1:50

Blessed are you blind who cannot see
the charms that kindle our fires;
Blessed are you deaf who, unappalled,
the laments of lovers can laugh away;
Blessed are you dumb, who to women
your distress of heart cannot convey;
Blessed are you dead, who have been buried!
You will have rest from love's torments.

1025 **24. Schweig' einmal still...** 1:10

Do be quiet, you odious babbler out there!
Your damned singing makes me sick.
Even if you kept it up till morning,
you'd still not manage a decent song.
So do be quiet and get to bed.
I'd rather hear a donkey's serenade.

IV. Peace

1026 **25. Heb' auf dein blondes Haupt...** 2:12

Lift up your blond head, and do not sleep,
and do not be beguiled by slumber.
Four things of importance I have to say,
none of which must you miss.
The first: for you my heart is breaking;
the second: yours alone do I want to be;
the third: that to you my salvation I commend;
the last: my soul loves you alone.

1027 **26. Auch kleine Dinge...** 2:29

Even small things can delight us,
even small things can be precious.
Consider how we love to adorn ourselves with pearls;
they are costly, and are only small.
Consider how small the olive is,
yet it is sought-after for its goodness.
Just think of the rose, how small it is,
yet it smells so sweet, as you know.

1028 **27. Nun lass uns Frieden schliessen...** 1:55

Let us make peace, my dearest life,
already we have quarrelled too long.
If you will not yield, I shall;
how could we two make war to the death?
Peace is made by princes and by kings,
and should it elude two lovers?
Peace is made by princes and by soldiers,
and should not two who are in love succeed?
Do you think that where such great lords succeed,
a pair of happy hearts can fail?

1029 **28. Wir haben beide lange Zeit...** 2:20

We have both been silent for a long time,
all at once speech came back to us again.
The angels that fly down from heaven,
they brought peace again after war.
The angels of God have descended,
with them peace has entered in.
love's angels came in the night
and have brought peace to my breast.

Translations by Graham Johnson

The Italian Songbook of Hugo Wolf

When we encounter this work for the first time, we discover a new song landscape—a delightfully hybrid country where Italian folk earthiness is wedded to the highest German art. Wolf had already proved himself a giant of the *Lied* in his settings of Mörike, Goethe and others, and he had long been adept at inspired syntheses of word and tone. But by 1890 the composer had reached a phase in his life where he no longer needed the monumental grandeurs of German literature to achieve his ends. He had already turned his gaze south to the Mediterranean; the songs of the *Spanisches Liederbuch* strike a new hedonistic note in his work. But the surprise of the *Italienisches Liederbuch* (translations by Paul Heyse of essentially anonymous folk lyrics drawn from collections by Tommaseo, Tigri, Dalmedico and others) is that the composer also delights in the joys of the miniature.

[In these poems] the intense human activity of an Italian village is mirrored by a parade of the tiniest and most subtle musical devices and inflections. The people depicted in Heyse's collection are a part of society, part of a bustling and vibrant community, yet somehow anonymous in that their behavior in love is archetypal, as repetitive and inevitable as life itself. And as a result of the composer entering into the spirit of these words in the most profound way, there is in this combination of music and poetry a timelessness which places the work far beyond the realms of nineteenth-century song and Italian pastiche.

Notes by Graham Johnson

Wolf's published order of the forty-six songs in this collection had no narrative. They are for that reason not a cycle of songs, but rather a collection of love songs. For this evening's program I have chosen approximately half of the songs and placed them in four groups of related texts. Further ties from song to song and any implied ongoing story may be drawn by the listener. The alternation of songs sung by male and female singer throughout the collection is Wolf's intention.

Carmen Pelton

ABOUT THE PERFORMERS...

A most distinguished and versatile American artist, JULIAN PATRICK, baritone, has performed world-wide with major opera companies such as Theatre de Geneva, Vienna Volksoper, and the Netherlands, Welsh National, Chicago Lyric, New York City, Metropolitan, San Francisco, Chicago Lyric, Houston Grand, Dallas, and Seattle Operas. His operatic repertoire consists of over 90 major roles ranging from Alberich in Wagner's *RING* cycle to Figaro in *Il Barbiere di Siviglia*. He is equally at home on the concert stage, having appeared with nearly all the major symphony orchestras in the United States and a number in Europe. In January of this year he sang Prospero in Lee Hoiby's opera *The Tempest*, as well as Faninal in *Der Rosenkavalier* with Dallas Opera. In summer 1997 he will repeat Faninal for Seattle Opera. Patrick is a Professor of Voice at the University of Washington.

Soprano CARMEN PELTON is known for her powerful interpretations of music in many genres, particularly contemporary music. She has appeared in such illustrious venues as the Goodman Theater in Chicago and New Haven's Long Wharf Theater. Her first New York appearance, in the lead role of Susan B. Anthony in Virgil Thomson's *Mother of Us All*, was an off-Broadway hit and led directly to performances at Wolf Trap and the Kennedy Center Honors Program. This summer she will sing at Sergiu Luca's Cascade Head Festival in Lincoln City, Oregon; the Seattle International Festival; Carmina Burana with the Cascade Festival in Bend, Oregon and Mahler's Symphony No. 2 at the Brevard Music Festival. In September her trio of voice, violin and piano, "wrdq; wonton ravioli and the dairy queen," will make their New York City debut in an eclectic program of music "from baroque to funk" at Merkin Concert Hall. Carmen Pelton is on the Voice Faculty of the University of Washington and the Brevard Music School in North Carolina.

LISA BERGMAN, piano (Artist-in-Residence) made her Carnegie Recital Hall debut in 1983 and has since then performed extensively on both east and west coasts with such artists as Julius Baker, Marni Nixon, and Ransom Wilson. She received Master's degrees from Juilliard and The State University of New York at Stony Brook, and a Bachelor's degree from the University of Washington, cum laude. Much in demand as a lecturer on the art of accompanying, she is also a member of the University of Washington Music Faculty teaching in the fields of accompanying and opera coaching. As official accompanist she performed in the 1982 and 1983 Regional Metropolitan Opera Auditions, the 1986 International Clarinet Convention, and the 1989 Western National T.U.B.A. Conference. She has appeared in recitals, festivals, competitions and conventions in New York, Munich, San Diego, Anchorage, Banff, Aspen, and Portland. Ms. Bergman and violinist Linda Rosenthal recently released their recording of violin/piano favorites on CD, LP and cassette.

FRIENDS OF MUSIC

LIFETIME FRIENDS

Chester and Marion Beals
 Renee C. Ries and Richard T. Black
 The Boeing Company
 Brechemin Family Foundation
 Nancy A. Clemenshaw
 Edward J. Conlon
 David and Jane Davis
 Meade and Deborah Emory
 Richard and Judith Evans
 William and Ruth Gerberding
 Mrs. Charles T. Griffes
 L. P. and Barbara Himmelman
 Mrs. Ward D. Ingrim
 Estate of Demar Irvine
 Luther and Carol Jones
 Hans and Thelma Lehmann
 Ed and Charissa Littlefield
 Barry Charles McCord
 Donald and Linda Miller
 Aura Bonell Morrison
 Bernice Mossafer-Rind
 Foundation
 Arthur and Helen Ness
 Mrs. John F. Newland
 Donald and Carolyn Rowland
 Dale and Alicia Thompson
 Richard and Diana Thompson
 Ruth F. Waters
 David Wilcox

SPONSORS (\$1,000-\$9,999)

Mrs. William Bergsma
 Alfred and Tillie Shemanski
 Fund
 Ramesh and Shanta Gangolli
 Ann and Gordon Getty
 Foundation
 Karen Koon and Brad Edwards
 Theodore L. Marks
 James and Dorothy McArthur
 John and Jessie Paterson
 Melville and Mary Price
 Steve and Laurel Samuelson
 Starbucks Coffee Company
 Donald and Gloria Swisher
 Willow Foundation
 Loren and Muriel Winterscheid

SUPPORTERS (\$250-\$999)

Niranjan and Shantha Benegal
 Dr. Roberta Brockman
 Norman and Marcia Calvo
 Amy Carlson and Kalman
 Brauner
 Laura Jun-Ling Chang
 Bill and JoAnne Deacon
 Thomas and Jean Frissell
 Jennifer and Thomas Goolsby
 Arni Litt
 Robin L. McCabe
 Astra Merck

Andrew and Marianna Price
 Gustav and Claire Raaum
 Mrs. John S. Robinson
 Toby Saks and Martin Green
 Tom and Lorraine Sakata
 Irwin and Barbara Sarason
 Gordon and Jillian Somerville
 Samuel Stroum

CONTRIBUTORS (\$50-\$249)

George H. Allison
 Phillip and Ruth Backup
 George and Barbara Barmuta
 Stanley and Barbara Beetham
 Sean Bennett
 Lisa Bergman and David
 Fluharty
 Kelly and Margaret Bonham
 Carl Bowman
 George Bozarth
 Robert and Florence Bridgforth
 Marshall and Jane Brown
 Robert K. Brown
 Chu-Ping Chang
 Robert and Mary Cleland
 John and Eleanor Cowell
 Carl and Katherine Crosier
 Alex Jr and Norma Cujini
 William and Helen Dahlberg
 Marilyn Daniels
 John Darby
 Clyde and Alvara Deal
 Ernest and Barbara Dietrich
 Stuart L. Du Pen
 Eastside Federated Music Club
 John S. Edwards
 Ralph and Fredell Eichhorn
 Helen G. Eisenberg
 Harold and Geraldine Fardal
 Bruce and Mary Ann Flynn
 John and Jerol-Ann Gallucci
 Bruce Gillies and J. Denise
 Wells
 John and Dorothy Givens
 Neal D. Gordon
 Gordon K. Grant
 Edward and Florence Gross
 Daniel J. Haeck
 Dorothy L. Harwood
 Dorthea C. Hawley
 Rebecca Henderson
 Randolph and Dorothy
 Hokanson
 James and Jayne Holland
 Raymond W. Houde
 Barbara Howell
 G. Tucker and Charmly Ingham
 William F. Imscher
 Vincent M. Jolivet
 Robert and Jerri Jones
 Abraham Kaplan
 Albert and Audrey Kerry
 Michael and Beret Kischner

Ms. Janet F. Klemperer-Broudy
 Mack and Dorothy Koon
 Ladies Musical Club
 John Lansdale
 Laurence and Rosalie Lang
 E. Keith and Joan G. Larson
 John and Julia Liebeskind
 Thomas and Susan Lind
 Charlotte Litt
 Gary Louie
 Sally Mann
 Cornell and Virginia Marcu
 Marinka International
 Simon R. Mauro
 Dr. Edward and Lue McCabe
 Charles and Alice McGregor
 Ann Cheri McLaughlin
 Donald and Renate McVittie
 Jon R. Nelson
 Emanuel M. Papper
 Julian Patrick
 Fevrel W. Pratt
 Helen T. Prillaman
 Carl and Marian Pruzan
 Dale and Catherine Reynolds
 Juanita Richards
 Martin and Bernice Rind
 Alan T. Robertson
 Randall and Willa Jane Rockhill
 Clyde and Moreland Roller
 Cornelius and Penny Rosse
 Ralph and Colleen Rosinburn
 Thomas and Charlotte Rosier
 Walter and Lida Roubik
 Clara Ryan
 Carol R. Scott-Kassner
 Seattle Opera Association
 Daniel and Shermalayne Szasz
 Jerrold and Geraldine Sherson
 Lucy Sidener
 Bela and Yolande Siki
 Dr. Debra Sirmans
 Felix Skowronek
 Arthur and Janice Starney
 Steven S. Staryk
 Martin A. Steele
 Dr. John and Maxine Gorton-
 Stewart
 Elizabeth Sullivan
 Jean P. Swanson
 Valerie Ann Taylor
 David and Margaret Thouless
 Dianne Vars
 William and Pamela Vokolek
 James and Sharon Warsh
 Christie Watson
 Ralph and Virginia Wedgwood
 Lynette Westendorf
 Thomas and Patricia Widden
 Naomi S. Wilson
 Josephine Wittke
 Steven and Mary Jo Wright

Our FRIENDS OF MUSIC listing is from July 1, 1995 to April 11, 1997 and is updated regularly to reflect cumulative donations. While we appreciate all our Friends, due to space limitations we are only able to list donors who have reached the level of Contributor or above. Please mark contributions intended for scholarships on your check. Pursuant to RCW 19.09, the University of Washington is registered as a charitable organization with the Secretary of State, State of Washington.