

"DESIRE"

SUNDAY, APRIL 10, 2005 - 7:00 PM
MEANY HALL - UNIVERSITY OF WASHINGTON

ORCHESTRA SEATTLE
George Shangrow, Conductor

PROGRAM

DARIUS MILHAUD (1892-1974)

"La Création du Monde"

Cameo/Carraba Dance Theatre Company

HECTOR BERLIOZ (1803-1869)

Les Nuits d'Été (Summer Nights)

- I. Villanelle
- II. Le Spectre de la Rose
- III. Sur les Lagunes
- IV. L'Absence
- V. Au Cimetiere
- VI. L'Ile Inconnue

Kathryn Weld, Mezzo-Soprano

DOMENICO Scarlatti (1685-1757)
(Arr. Vincenzo Tommasini)

Les Femmes de Bonne Humeur (The Good-Humored Ladies)

- I. Entrée de Costanza et de Mariuccia et Scene avec Félicita
- II. Entrée de Battista et Préparation du Souper
- III. Andante
- IV. Pas de Deux de Mariuccia et de Leonardo

- Intermission -

JOHANNES BRAHMS (1833-1897)

Serenade No. 1, D Major, for Orchestra, Opus. 11

- I. Allegro Molto
- II. Scherzo - Allegro non Troppo
- III. Adagio non Troppo
- IV. Menuetto- Scherzo
- V. Rondo

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Kathryn Weld, Mezzo-Soprano



Mezzo-soprano Kathryn Weld has performed extensively throughout the United States, Canada, Europe and Japan, including 2 solo appearances with the New York Philharmonic. She made her Carnegie Hall debut to critical acclaim in a performance of Bach's Mass in B Minor with Musica Sacra. Weld recently performed Mahler's Lieder eines fahrenden Gesellen with the Olympia Symphony. Other highlights of her symphonic work

include Mahler's Symphony No. 2, the Brahms Alto Rhapsody and Elgar's Sea Pictures.

On the stage, Ms. Weld has appeared with the Seattle Opera, Regensburg State Theater in Germany, Opera Carolina, Washington Opera East, and the State Repertory Opera of New Jersey, among others. Roles performed include Orfeo in Gluck's Orfeo ed Euridice, Cherubino in Le Nozze di Figaro, Dorabella in Così fan Tutte, and the Prince in Cendrillon. Most recently she sang the role of Prince Orlofsky in Die Fledermaus with Tacoma Opera. A recent opera review said; "Weld has a remarkable voice, an expressive mezzo with an unusual timbre: full and warm with depth and a light vibrato shaping it." Seattle Post-Intelligencer.

While living in Germany, Weld was a featured soloist with the Bavarian Radio Choir, Consortium Musicum of Munich, Maehrische Philharmonia of Prague, and Munich Baroque Ensemble. She has also appeared with St. Luke's Chamber Orchestra, Philharmonia Baroque, Sapporo Symphony in Japan, San Francisco Chamber Singers, and Portland Baroque Orchestra. In the Northwest, she has appeared with the Oregon Symphony, the Northwest Chamber Orchestra, the Bellevue Philharmonic, and numerous others.

Weld has won recitals on both coasts, including the YWCA Lieder Competition in New York and the Northwest Young Artists Competition in Seattle. Recitals during the 2004-2005 season include performances of works by Dominic Argento, Barbara Strozzi, Manuel de Falla, Erich Korngold and Kurt Weill. She serves as an Affiliate Artist Voice Faculty at the University of Puget Sound.

Upcoming performances include Beethoven's Symphony No. 9 with the Wyoming Symphony Orchestra, Wagner's Wesendonck Lieder with the Lake Chelan Festival Orchestra and the B Minor Mass with the Festival Chorale Oregon.

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Text - Les Nuits d'Été ("Summer Nights"), Hector Berlioz

I. Villanelle

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle,
Pour cueillir le muguet aux bois.

Sous nos pieds égrenant 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 [ses]1 vers au rebord du nid.

Oh! Viens donc sur ce 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 heureux, tout aises,
En paniers, en lançant nos doigts,
Revenons, rapportant des fraises,
Des bois.

I. Villanelle

When verdant spring again approaches,
When winter's chills have disappeared,
Through the woods we shall stroll, my darling,
The fair primrose to cull at will.

The trembling bright pearls that are shining,
Each morning we shall brush aside;
We shall go to hear the gay thrushes
Singing.

The flowers are abloom, my darling,
Of happy lovers 'tis the month;
And the bird his soft wing englossing,
Sings [carols sweet] within his nest.

Come with me on the mossy bank,
Where we'll talk of nothing else but love,
And whisper with thy voice so tender:
Always!

Far, far off let our footsteps wander,
Fright'ning the hiding hare away,
While the deer at the spring is gazing,
Admiring his reflected horns.

Then back home, with our hearts rejoicing,
And fondly our fingers entwined,
Let's return, let's return bringing fresh wild berries
Wood-grown.

II. Le Spectre de la 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.

O toi qui de ma mort fus cause,
Sans que tu puisses le chasser,
Toutes les nuits mon spectre rose
A 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,
Et pour avoir un sort si beau
Plus d'un aurait donné sa vie;
Car sur ton sein j'ai mon tombeau.

Et sur l'albâtre où je repose
Un poète avec un baiser
Écrivit: "Cigît une rose,
Que tous les rois vont jalouser."

II. The Spirit of the Rose

Open your closed eyelid
Which is gently brushed by a virginal dream!
I am the ghost of the rose
That you wore last night at the ball.

You took me when I was still sprinkled with pearls
Of silvery tears from the watering-can,
And, among the sparkling festivities,
You carried me the entire night.

O you, who caused my death:
Without the power to chase it away,
You will be visited every night by my ghost,
Which will dance at your bedside.

But fear nothing; I demand
Neither Mass nor De Profundis;
This mild perfume is my soul,
And I've come from Paradise.

My destiny is worthy of envy;
And to have a fate so fine,
More than one would give his life'
For on your breast I have my tomb,

And on the alabaster where I rest,
A poet with a kiss
Wrote: "Here lies a rose,
Of which all kings may be jealous."

III. 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 es 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!

Sur moi la nuit immense
[S'étend]1 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!
S'en aller sur la mer!

III. By the Lagoons

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!

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!

IV. L'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 coeurs qu'elle distance;
Tant d'espace entre nos baisers.
O sort amer! ô dure absence!
O grands désirs inapaisés!
Reviens, etc

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

IV. Absence

Come back, return, my well-beloved!
Like a flower far from the sun,
The flower of my life is closed
Far from your smiling ruby lips!

Between our hearts, what distance!
What space between our kisses!
O bitter fate! o harsh absence!
O great desires unappeased!
Come back, etc

From here to there, how much land there is!
How very many villages and hamlets,
How very many valleys and mountains,
To weary the hoofs of the horses!
Come back, etc.

V. Au Cimetiere

Connaissez-vous la blanche tombe,
Où flotte avec un son plaintif
L'ombre d'un if?
Sur l'if une pâle colombe,
Triste et seule au soleil couchant,
Chante son chant:

Un air maladivement tendre,
À la fois charmant et fatal,
Qui vous fait mal, Et qu'on voudrait toujours
entendre;
Un air comme en soupire aux cieus
L'ange amoureux.

On dirait que l'âme éveillée
Pleure sous terre à l'unisson
De la chanson, Et du malheur d'être oubliée
Se plaint dans un roucoulement
Bien doucement.

Sur les ailes de la musique
On sent lentement revenir
Un souvenir.
Une ombre, une forme angélique,
Passe dans un rayon tremblant,
En voile blanc.

Les belles de nuit demicloses
Jettent leur parfum faible et doux
Autour de vous,
Et le fantôme aux molles poses
Murmure en vous tendant les bras:
Tu reviendras!

Oh! jamais plus près de la tombe,
Je n'irai, quand descend le soir
Au manteau noir,
Écouter la pâle colombe
Chanter sur la pointe de l'if
Son chant plaintif.

V. At the Cemetery

Do you know the white tomb
Where floats with plaintive sound,
The shadow of a yew?
On the yew a pale dove,
Sad and alone under the setting sun,
Sings its song:

An air sickly tender,
At the same time charming and ominous,
Which makes you feel agony
Yet which you wish to hear always;
An air like a sigh from the heavens
of a love-lorn angel.

One would say that an awakened soul
Is weeping under the earth in unison
With this song,
And from the misfortune of being forgotten,
Moans its sorrow in a cooing
Quite soft.

On the wings of the music
One feels the slow return
Of a memory.
A shadow, a form angelic,
Passes in a trembling ray of light,
In a white veil.

The beautiful flowers of the night, half-closed,
Send their perfume, faint and sweet,
Around you,
And the phantom of soft form
Murmurs, reaching to you her arms:
You will return!

Oh! never again near the tomb
Shall I go, when night lets fall
its black mantle,
To hear the pale dove
Sing on the limb of the yew
Its plaintive song!

VI. L'île Inconnue

Dites, la jeune belle,
Où voulez-vous aller?
La voile enfle son aile,
La brise va souffler.
L'aviron est d'ivoire,
Le pavillon de moire,
Le gouvernail d'or fin;
J'ai pour lest une orange,
Pour voile une aile d'ange,
Pour mousse un séraphin.

Dites, la jeune belle,
Où voulez-vous aller?
La voile enfle son aile,

La brise va souffler.
Est-ce dans la Baltique?
Dans la mer Pacifique?
Dans l'île de Java?
Ou bien est-ce en Norvège,
Cueillir la fleur de neige,
Ou la fleur d'Angsoka?
Dites, la jeune belle,
Où voulez-vous aller?
Menez-moi, dit la belle,
À la rive fidèle
Où l'on aime toujours!
Cette rive, ma chère,
On ne la connaît guère
Au pays des amours.

VI. The Uncharted Island

Say, young beauty,
Where do you wish to go?
The sail swells itself,
The breeze will blow.
The oar is made of ivory,
The flag is of silk,
The helm is of fine gold;
I have for ballast an orange,
For a sail, the wing of an angel,
For a deck boy, a seraph.

Say, young beauty,
Where do you wish to go?
The sail swells itself,
The breeze will blow.

Is it to the Baltic?
To the Pacific Ocean?
To the island of Java?
Or is it well to Norway,
To gather the flower of the snow,
Or the flower of Angsoka?
Say, young beauty,
Where do you wish to go?
Lead me, says the beauty,
To the faithful shore
Where one loves always!
This shore, my darling,
We hardly know at all
In the land of Love.

PROGRAM NOTES

Milhaud: *Le creation du monde, Op. 81*

Darius Milhaud (1892-1974) was a French composer who entered the Paris Conservatory as an accomplished violinist and organist and an aspiring composer. He was very interested in many forms of music and was influenced by the music he heard from around the world.

Le creation du monde, Op. 81 was written in 1923 and was inspired by the jazz music that Milhaud heard in London and New York. He first heard jazz in London in 1920 and was able to sit next to the players and take notes on what he was hearing and the compositional techniques employed in the music. It was with these new learned techniques that he mixed the old techniques the fugal writing of Bach to create something that is considered to be one of the first "classical" jazz works. Milhaud chose eighteen instruments including the saxophone to create this new experience.

The concept of the creation is set in primitive French Africa with the creation story based on a scenario by the French writer and traveler Blaise Cendrars. It begins with a mass of dancers in which life begins to gradually bubble and erupt from the center and evolve into a dance with a man and woman in the ritual of creation. The music is deliberately written to sound unrefined, crude and slightly vulgar. Milhaud wanted to infuse the sounds of the French music that he had grown up with the new Harlem sounds that he was experiencing.

Berlioz: *Les nuits d'été, Op. 7*

Louis-Hector Berlioz (1803-69) was being groomed at a young age to become a physician and follow in his father's footsteps. He entered medical school in Paris, but was much more interested in music, especially opera. He completed his baccalaureate in physical sciences, but then chose to focus solely on music and was financially cut-off from his family. To make ends meet, he worked as a chorus singer and gave lessons, although he was never known as an outstanding performer. He was greatly influenced in the winter of 1827 by performances of Shakespeare and Beethoven and from reading Gerard de Nerval's translation of Goethe's *Faust*.

Berlioz entered the *Prix de Rome* four times and finally won with the cantata *La mort de Sardanapale* (The death of Sardanapale, 1830). He thought that this prize would give him the boost that he needed to become a respected composer, but he didn't want to have to leave Paris for this to happen. While establishing himself, Berlioz was also occupied with personal issues and seemed to be unlucky in love. He was involved with

the pianist Camille Moke but had to leave to go to Rome for the award, and when he returned he found that she had married Camille Pleyel and Berlioz plotted to shoot them both. Luckily he was deterred! Berlioz also became a strong advocate for strict adherence to composers' notated music and was realizing that performers and conductors were altering the music on the page. He disliked this practice so much that he spent the next twenty years touring in Germany so he would be the only one conducting his works. It was on these tours that he worked with mezzo-soprano Marie Recio (1814-62) and it is for her that he composed *Les nuits d'été* (Summer nights: 1840-41).

The text is by Théophile Gautier and the influence of German Lieder on Berlioz is very apparent throughout the work, but especially in the *Villanelle*. It is as though Berlioz was attempting to take the technique of the German Lieder and meld and apply it to the French language. Although not an unanimous thought, Dr. Alfred Einstein suggests that, "Berlioz sowed the seeds for the entire musical lyricism of the nineteenth century in the French language - its color, noble sentimentality, and refined sensuousness and grace." Perhaps a little over the top, but sincere in the statement that Berlioz was breaking new ground for the setting of French language with German Lieder music.

Brahms: *Serenade No. 1 in D major, op. 11*

Johannes Brahms (1833-97) was born in Hamburg and received musical training at an early age from his father. He progressed quickly and began taking composition lessons at age thirteen. In his childhood, he also visited libraries to copy and study music manuscripts and collect folk songs. Later, he would meet with friends and discuss with them the problems of performance practice and method of editing early music. These types of meetings were the beginning of modern musicology.

The *Serenade No. 1* in D major began as a beautiful idea for Brahms' First Symphony, but Brahms was so intimidated by what he was hearing from Beethoven and Schumann that stopped working on it for some time. His first attempt at a symphony produced the First Piano Concerto and *Ein Deutsches Requiem*. For his second attempt, he chose to work at the composition by starting it as a serenade and then expanding it into a symphony. At its conception, *Serenade No. 1* was written for flute, two clarinets, bassoon, horn and string quartet. This instrumentation was influenced by Brahms' experiences working with a court orchestra as they prepared the traditional Viennese classical repertoire of Haydn and Mozart.

Throughout the work, there is an archaic feeling and a tribute to the composers that

influenced Brahms' compositional style. Karl Schumann states, "Reminiscences of Haydn, Schubert and early Beethoven circulate. Brahms names his idols." There are not only similarities of works of these masters intertwined in this piece, but actual quotations of these subjects, especially in the second scherzo. Although influenced by the old, Brahms takes those traditions and folds in adventurous harmonic choices and subtle rhythmic nuances to create a work that is both reminiscent and vision filled.

Scarlatti/Tommasini: *The Good-Humored Ladies*

Vincenzo Tommasini (1878-1950) was an Italian composer who studied violin, piano and composition at the Liceo di S. Cecilia in Rome. He then went to Berlin to study at the Hochschule für Musik with Bruch. He was drawn to French music and in 1907, wrote the first important Italian article on Debussy. He took his research on Debussy and impressionistic compositional techniques and applied it to his own compositions. He was very successful as an arranger, both of Scarlatti's sonatas as well as motifs from Paganini.

Le donne di buon umore (*The Good-Humored Ladies*) was written between 1916-1920 and is a ballet based on the sonatas of Domenico Scarlatti. Scarlatti (1685-1757) was known as a composer and harpsichordist and was a member of the musically talented Alessandro Scarlatti family. Nearly all of his keyboard sonatas are written in the *basso continuo* style in which there is improvisation of an accompaniment over an established bass line. The ballet toured internationally with the Ballets Russes and this event led Diaghilev to use eighteenth century sources, such as Pergolesi, when he commissioned Stravinsky to write *Pulcinella*. The story is from Carlo Goldoni's play of the same title. Goldoni (1701-1793) was an Italian dramatist who was known for his talent as a comic writer.

-Program notes by
Heather MacLaughlin Garbes

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