

Saturday, January 14, 2012, 8pm
Zellerbach Hall

Susan Graham, mezzo-soprano

Malcolm Martineau, piano

PROGRAM

Henry Purcell (1659–1695) The Blessed Virgin's Expostulation
(Tell Me, Some Pitying Angel), Z. 196

Hector Berlioz (1803–1869) La Mort d'Ophélie

Six Songs on Texts from Goethe's *Wilhelm Meister*

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|---------------------------------------|---|
| Franz Schubert (1797–1828) | Heiss mich nicht reden (Mignon II), D. 877, No. 2 |
| Robert Schumann (1810–1856) | So lasst mich scheinen, Op. 98a, No. 9 |
| Franz Liszt (1811–1886) | Kennst du das Land, wo die Zitronen blühn |
| Pyotr Il'yich Tchaikovsky (1840–1893) | Nyet, tolko tot, kto snal, Op. 6, No. 6 |
| Henri Duparc (1848–1933) | Romance de Mignon, Op. 2, No. 3 |
| Hugo Wolf (1860–1903) | Kennst du das Land, wo die Zitronen blühn |

INTERMISSION

Joseph Horovitz (b. 1926) Lady Macbeth

- | | |
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| Francis Poulenc (1899–1963) | Fiançailles pour rire |
| | I. La dame d'André |
| | II. Dans l'herbe |
| | III. Il vole |
| | IV. Mon cadavre est doux comme un gant |
| | V. Violon |
| | VI. Fleurs |

More Songs about "Ladies," to be announced from stage

Funded by the Koret Foundation, this performance is part of Cal Performances' 2011–2012 Koret Recital Series, which brings world-class artists to our community. Additional support is provided by Patron Sponsors Susan Graham Harrison and Michael A. Harrison.

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Henry Purcell (1659–1695)
The Blessed Virgin's Expostulation (Tell Me,
Some Pitying Angel), Z. 196

"The Author's extraordinary Talent in all sorts of Musick is sufficiently known," proclaimed Henry Playford in the preface to *Orpheus Britannicus*, the anthology of "the choicest songs" by the late Henry Purcell that he published in London in 1698, "but he was especially admir'd for the Vocal, having a peculiar Genius to express the energy of English Words, whereby he mov'd the Passions of all his Auditors." Purcell's vocal works include one opera (*Dido and Aeneas*), anthems, services, odes, welcome songs, catches, domestic devotional pieces, extensive incidental music for more than 50 plays, and some 200 secular songs for solo voice and continuo that he wrote and published throughout his career. He was immensely gifted at embodying the sense, sound and syntax of English lyrics in his music, a quality that Henry Hall, a fellow choirboy with Purcell in the Chapel Royal and later organist at Hereford Cathedral, summarized in a rhyme that Playford appended to *Orpheus Britannicus*: "Each Syllable first weigh'd, or short, or long/That it might too be Sense, as well as Song." So eagerly did British music lovers welcome Purcell's songs for their home music-making that Playford brought out a second book of them in 1702 and published expanded editions of both volumes in 1706. "[It excelled] any Collection of Vocal Music yet Extant in the English Tongue," the publisher boasted.

The Blessed Virgin's Expostulation (Tell Me, Some Pitying Angel) (Z. 196, published in 1693 in *Harmonia Sacra*), a musical *scena* of strong emotion and almost operatic drama, sets a poem by Nahum Tate (1652–1715), who provided the texts for a dozen of Purcell's songs as well as his only opera, *Dido and Aeneas*. Tate's deeply felt verses and the powerful music that Purcell shaped around them express Mary's anguish when she discovers that the twelve-year-old Jesus has, unbeknownst to her, stayed behind to talk with the Elders at the temple after she and Joseph have departed from Jerusalem.

Hector Berlioz (1803–1869)
La Mort d'Ophélie ("The Death of Ophelia")

Composed in 1842.

On September 11, 1827, began what Hector Berlioz called in his *Memoirs* "the supreme drama of my life." It was on that date that John Kemble's company of English actors opened their first Parisian season of Shakespearean plays. Of the opening night performance of *Hamlet*, Berlioz wrote, "In the role of Ophelia I saw Harriet Smithson. The impression made on my heart and mind by her extraordinary talent, nay her dramatic genius, was equaled only by the havoc wrought in me by the poet she so nobly interpreted. Shakespeare, coming upon me unawares, struck me like a thunderbolt.... Shaken to the depths by the experience of *Hamlet*, I vowed not to expose myself a second time to the flame of Shakespeare's genius." But he could not stay away, and attended the performance of *Romeo and Juliet* on September 15th. He was overwhelmed again by Shakespeare and Smithson ("I was lost," in his own words), and so began his almost maniacal pursuit of Harriet which she at first spurned for fear of encouraging a madman but eventually accepted and became, after much time and many machinations (including the composition and performance of the *Symphonie Fantastique* to impress her with his artistic worth), his wife, on October 3, 1833. Their marital story continued and ended sadly. Harriet, her popularity faded and her life with the impulsive composer less than satisfying, took to drink, separated from her husband and died in 1854.

Berlioz's passion for Shakespeare, however, remained undimmed. The great works of the Bard filled a special need for the French Romantics of the early 19th century, who were actively seeking new artistic horizons beyond the old strictures imposed by the doyens of their national culture. "To men fretting under these unnatural restraints," wrote David Cairns in his study of Berlioz, "Shakespeare's plays were a heaven-sent demonstration of the

sovereign power of an art which overleapt barriers and which, so far from excluding contrast of genres, positively reveled in it.” The initial impact of Shakespeare on Berlioz is even more extraordinary because he did not understand a word of English in 1827 (he took a night class in 1828 and became a proficient reader), and was familiar with the text of the English-language presentations only in translation. “The power of the acting, especially that of Juliet herself, the rapid flow of the scenes, the play of expression and voice and gesture,” he wrote, “possessed me with the ideas and passions of the original as the words of my pale and garbled translation could never have done.” With their rich and varied emotions, nobility of language and heightened expression, the dramas of Shakespeare were an integral part of the Romantic sensibility.

Berlioz returned to the works of Shakespeare for inspiration and subject matter throughout his career: concert overtures inspired by *The Tempest* (1830) and *King Lear* (1831); the monumental “dramatic symphony” *Romeo and Juliet* for vocal soloists, chorus and orchestra (1839); a song evoking *The Death of Ophelia* (1842); a *Funeral March for the Last Scene of “Hamlet”* (1848); and the opéra-comique *Beatrice and Benedict*, based on *Much Ado About Nothing* (1862, his last composition). Berlioz composed *La Mort d’Ophélie* for mezzo-soprano and piano in May 1842 on a French paraphrase of Queen Gertrude’s speech in *Hamlet* that begins “There is a willow grows aslant a brook” by his friend Ernest Legouvé, who was close enough to the composer that he had loaned him sufficient money four years before to put aside his taxing duties as a music critic long enough to finish the opera *Benvenuto Cellini*. Six years later Berlioz orchestrated the piece and arranged the vocal part for women’s chorus, and included it as the second movement of his triptych *Tristia* (“Sorrow”), where it is framed by a *Méditation Religieuse* on a text by Louise Belloc and the *Funeral March for the Last Scene of “Hamlet”*.

In his gentle, aquatically undulant setting of *La Mort d’Ophélie*, Berlioz captured both the poignancy and the manner of the death of Ophelia, deprived of her reason by her doomed

love for Prince Hamlet and the death of her father at Hamlet’s hand: Ophelia “fell in the weeping brook” while gathering “fantastic garlands” along the “glassy stream,” the Queen recounts. “Her clothes spread wide, And mermaid-like a while they bore her up, Which time she chanted snatches of old lauds As one incapable of her own distress.... But long it could not be Till that her garments, heavy with their drink, Pulled the poor wretch from her melodious lay To muddy death.”

Six Songs on Texts from Goethe’s

Wilhelm Meister

- Franz Schubert (1797–1828)
- Robert Schumann (1810–1856)
- Franz Liszt (1811–1886)
- Pyotr Il'yich Tchaikovsky (1840–1893)
- Henri Duparc (1848–1933)
- Hugo Wolf (1860–1903)

Goethe’s well-known novel of 1796, *Wilhelm Meister*, tells of the plight of Mignon, a young woman stolen by Gypsies from her Italian home when she was a child. During the Gypsies’ wanderings in Germany, Mignon meets Lothario, a nobleman searching across the Continent for his abducted daughter, and Wilhelm Meister, a student who buys her freedom from the Gypsies. Mignon overcomes her jealousy of Wilhelm’s love for the actress Philine, and wins him for herself by the story’s end, which also shows her reconciliation with Lothario, who turns out to be her father. In January 1826, Franz Schubert made four settings of passages from *Wilhelm Meister*, including Mignon’s poignant song about her mysterious past, *Heiss mich nicht reden, heiss mich schweigen* (“Don’t ask me to speak; ask me to be silent,” D. 877, No. 2), which Schubert had set as an independent song (D. 726) five years before.

In 1849, the centenary of Goethe’s birth, Robert Schumann made settings of nine passages from his novel as *Lieder und Gesänge aus Wilhelm Meister*, Op. 98a. The text for the last song of the set—*So lasst mich scheinen, bis ich werde* (“Let me seem to be an angel until I

become one”)—comes from near the end of the book, when Mignon, dressed as an angel, is chosen to distribute Christmas presents to a group of children. When one of the children asks her if she is really an angel, Mignon, ill and near death, sings Goethe’s touching lyric.

In 1841, Franz Liszt leased an isolated islet in the Rhine called Nonnenwerth, south of Bonn, as a retreat from the rigors of touring. The following year at Nonnenwerth, he set *Mignon’s Lied* from *Wilhelm Meister*—*Kennst du das Land?* (“Do you know the land?”)—which had already been used by Beethoven and Schubert and which would inspire Schumann, Wolf, Tchaikovsky and others to wrap it with music in later years. The deeply expressive song captures perfectly the bittersweet beauty of Goethe’s words.

Pyotr Il'yich Tchaikovsky composed *None But the Lonely Heart* in November and December 1869, immediately after the first version of *Romeo and Juliet* was completed, as the last of the *Six Romances*, Op. 6, his earliest published set of songs. The text is a Russian adaptation by Lev Mey of *Nur wer die Sehnsucht kennt*, Mignon’s song from Goethe’s *Wilhelm Meister* about the agony of love in separation, a well-known poem of which Beethoven attempted no fewer than four settings and Schubert, six. *None But the Lonely Heart* was introduced in Moscow on March 26, 1870, by the contralto Elizaveta Lavrovskaya, a faculty colleague of the composer at the Moscow Conservatory, at a chamber concert that Tchaikovsky staged of his works to promote his growing reputation. The piece gained an immediate popularity, and has remained his best-loved song.

Troubled in spirit and in health and sufficiently self-critical to destroy much of what he composed, Henri Duparc left a tiny musical legacy to posterity: two tone poems (*Lénore* and *Aux étoiles*), a suite of waltzes for orchestra, a half-dozen pieces for piano, a cello sonata, one vocal duet, a motet for three voices, a few arrangements of organ works by Bach and Franck, and sixteen songs. He is remembered almost entirely for his handful of songs, but what songs they are—exquisite, fluid, precisely inflected

musical wrappings of voluptuously beautiful verse that count among the greatest contributions to the French vocal repertory. In 1868, Duparc published his setting of Mignon’s song of longing for her homeland—*Kennst du das Land?*, rendered into French by Victor Wilder as *Le connais-tu ce radieux pays* (“Do You Know That Radiant Land?”)—but later withdrew the *Romance de Mignon* and two other songs from the Op. 2 set. They survived, however, and were re-issued after his death.

Hugo Wolf’s career was marked by periods of intense creativity separated by bouts of despondency: between February and September 1888, he set 53 verses by Eduard Mörike; a book of 20 songs to Joseph Eichendorff’s poems followed before the end of October; and Goethe’s writings provided the texts for 50 more songs by February 1889. Among the dozens of songs that Goethe’s poetry inspired from Wolf were settings of four of Mignon’s lyrics in December 1888, the last of which is his own treatment of *Kennst du das Land*.

Joseph Horovitz (b. 1926)

Lady Macbeth, A Scena for Mezzo-Soprano and Piano

Composed in 1970. Premiered in May 1970 in Bergen, Norway.

In his inimitable edition (the eight, 1992) of Baker’s *Biographical Dictionary of Musicians*, Nicolas Slonimsky, the self-styled “legendary Russian-born American musicologist of manifold endeavors,” characterized the music of Joseph Horovitz as “modernistic without solemnity, appealing without crudity and often cachinnogenic [provoking laughter].” Horovitz was born in Vienna in 1926, studied music as a boy, and escaped the Nazi *Anschluss* in Austria when the family moved to England in 1938. He earned bachelor’s and master’s degrees in music and modern languages at New College, Oxford and then undertook advanced studies in composition with Gordon Jacob at the Royal College of Music in London and privately with Nadia

Boulanger in Paris. While holding positions as music director with the Bristol Old Vic (1950–1951) and the Intimate Opera Company (1952–1963), he developed a reputation as a composer with his incidental music, operas and ballets and as a conductor with concert and theatrical engagements in Europe and the United States. Horovitz became Professor of Composition at the RCM in 1961, and he has since held residencies at the Tanglewood Festival and elsewhere. He has also served as an Executive Council Member of the Performing Rights Society and the Composers' Guild of Great Britain, and as President of the International Council of Composers and Lyricists. His many distinctions for compositions in a gamut of styles and genres—16 ballets, two operas, nine concertos, pieces for orchestra and wind band, chamber music, songs, choral works, theater, radio and television scores—include the Gold Order of Merit from the City of Vienna, Commonwealth Medal for Composition, Leverhulme Research Award, two Ivor Novello Awards, Farrar Prize from the Royal College of Music, and honorary membership in the Austrian Composers' Society; the Worshipful Company of Musicians awarded him the Cobbett Medal in 2008 for services to chamber music.

Horovitz wrote in a note in the score of *Lady Macbeth*, “A Scena for Mezzo-Soprano and Piano” commissioned by the 1970 Bergen Festival in Norway, “The composer has selected the words from the speeches of Lady Macbeth. This selection is intended to portray the development of this character, from early aspirations to grandeur, to later power and finally to guilt and madness. The implication is that the Scena begins after Lady Macbeth has read the report of Macbeth’s victory at the start of the play.”

Francis Poulenc (1899–1963) *Fiançailles pour rire* (“Whimsical Betrothal”)

Composed in 1939.

Early in 1936, after a period of song composition using texts mostly by Apollinaire and Eluard

that produced pieces he deemed best suited to the male voice, Poulenc cast about for some verses more appropriate for women singers. One day at the home of the Countess Marie-Blanche de Polignac—daughter of the celebrated couturier Jeanne Lanvin, talented singer (who participated in Nadia Boulanger’s first-ever recording of music by Monteverdi which helped to rekindle interest in that early-17th-century master’s nearly forgotten genius), and hostess of one of Paris’ most elegant musical salons—Poulenc discovered a book of poems by Louise de Vilmorin. “What joy for me when I read *Aux Officiers de la Garde Blanche*,” Poulenc recalled. “The poems of Louise de Vilmorin provided material for truly feminine songs. I was enchanted by that. I found in her poetry a kind of sensitive audacity, of wantonness, of avidity which could be extended into song. Since I like to group several songs together, I begged Louise for more poems. During the summer of 1936, she wrote for me *Le garçon de Liège* and *Eau-de-vie! Au-delà!* on a visit to the country home of Marie-Blanche at Kerbastic.” Poulenc set these *Trois poèmes de Louise de Vilmorin* the following year, and then paid tribute to their author: “Few people move me as much as Louise de Vilmorin: because she is beautiful, because she is lame, because she writes innately immaculate French, because her name evokes flowers and vegetables [her family was one of the country’s most successful producers of plant-seed], because she loves her brothers like a lover and her lovers like a sister. Her beautiful face recalls the 17th century, as does the sound of her name.... Love, desire, illness, exile and money difficulties were at the root of her genuineness.” In 1938, Louise included the three poems she had written for Poulenc in a new collection titled *Fiançailles pour rire* (“Whimsical Betrothal”). At the end of the following year, as the shroud of war was descending upon Europe, Poulenc chose six lighthearted verses from *Fiançailles pour rire* to set in honor of Louise. “Had it not been for the war,” he explained, “I should doubtless never have written this song cycle. I hasten to explain this in order to excuse myself from an assertion that my work, at first glance, may seem paradoxical. I composed

Fiançailles pour rire to be able to think more often of Louise de Vilmorin, who was then imprisoned [by the Nazis] in a castle in Hungary. (She had married Count Pálffy, who had an estate in Slovakia.) This was the only connection between my work and this horrible tornado [of war]. It was obviously fortuitous.” Poulenc set three more of Vilmorin’s poems in 1943, when she was still far from Paris. She survived the war and lived until 1972, at which time she was the companion of the famed French author André Malraux.

Though *Fiançailles pour rire* possesses a kind of general universal mingling of whimsy and sadness, Poulenc wrote that the last two songs also carried a special association for him in regard to their author: “I composed *Violon* with a Hungarian restaurant, on the Champs-Elysées, in my mind, for which Louise’s husband, Count Pálffy, had engaged a Gypsy orchestra from Budapest. I have tried to suggest the local color only distantly, because the hand that wrote the poem is French. The composer similarly transposes this rhythm of the Danube into our own atmosphere.” Of *Fleurs*, which provides the touching close for the cycle, Poulenc said, “I believe that there is in this song a melancholy so irremediable that the listener will assign to it, after the first bars, its role of coda. It must be sung humbly, its lyricism coming from within.”

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MEZZO-SOPRANO SUSAN GRAHAM, one of the world's foremost stars of opera and recital, is a compelling and versatile singing actress. Celebrated as an expert in French music, Ms. Graham has been honored by the French government with the title "Chevalier de la Légion d'honneur."

Highlights of Ms. Graham's 2011–2012 season include the Grammy Award-winner's much anticipated Canadian Opera Company debut as Iphigenia in Gluck's *Iphigénie en Tauride*. Ms. Graham also returns to San Francisco Opera in the title role of Handel's *Xerxes* and to the Paris Opera for performances of Franz Lehár's popular operetta *The Merry Widow*. In January, she embarks on an American recital tour with her frequent collaborator, pianist Malcolm Martineau that culminates in her return to Carnegie Hall.

This past season, Ms. Graham took on a number of favorite roles. At Teatro Real Madrid and at her home company, New York's Metropolitan Opera, she starred opposite Plácido Domingo in the title role of Gluck's *Iphigénie en Tauride*. At Houston Grand Opera, she reprised her portrayal of the Composer in Strauss's *Ariadne auf Naxos*, and with the Philadelphia Orchestra she sang Marguerite in Berlioz's *La damnation de Faust*.

In the 2009–2010 season, Ms. Graham sang Mahler's *Rückert-Lieder* with Michael Tilson Thomas and the San Francisco Symphony, and recorded the song cycle for the Symphony's own record label. She returned to the Metropolitan Opera for a signature role—Octavian in *Der Rosenkavalier*—and she portrayed Dido in Purcell's *Dido and Aeneas* with the Philharmonia Baroque Orchestra and Nicholas McGegan on the West Coast. Lyric Opera of Chicago welcomed her back for her first company performances in Berlioz's *La damnation de Faust*, which she performed during the 2008–2009 season at the Met and in *The Met: Live in HD*. With Houston Grand Opera, she has also taken on the title role in Handel's *Xerxes*, singing the famous aria "Ombra mai fù." Ms. Graham closed out the 2009–2010 season performing Chausson's *Poème de l'amour et de la mer* with the New York Philharmonic under Sir Andrew Davis.



Ms. Graham is a leader in the international Christoph Gluck opera revival. She has sung the title role of *Iphigénie en Tauride* in a new production staged for her by the Metropolitan Opera and at Lyric Opera of Chicago, San Francisco Opera, and the Royal Opera House, Covent Garden.

At home and abroad, Susan Graham has sung leading roles from the 17th to 20th centuries in the great opera houses of the world, including Milan's La Scala, the Royal Opera House, Covent Garden, Vienna State Opera, Opéra National de Paris, Dresden's Semperoper and the Salzburg Festival, and she has appeared with many of the world's leading conductors and orchestras.

Ms. Graham created the part of Sister Helen Prejean in Jake Heggie's *Dead Man Walking* for San Francisco Opera, and created leading roles in two Metropolitan Opera world premieres: *An American Tragedy* by Tobias Picker and *The Great Gatsby* by John Harbison.

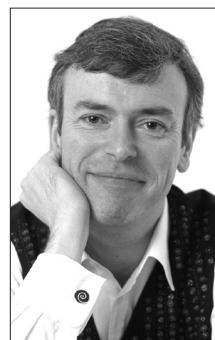
Three seasons ago, Ms. Graham expanded her distinguished discography with two recordings: *Un frisson français* with pianist Malcolm Martineau, a survey of a century of French song; and her interpretation of Berlioz's *La mort de Cléopâtre*, recorded with the Berlin Philharmonic and Sir Simon Rattle and released by EMI Classics. Earlier solo CDs include

Poèmes de l'amour, with Ravel's *Shéhérazade* and Chausson's *Poème de l'amour et de la mer*. Her disc of Charles Ives songs with Pierre-Laurent Aimard won a Grammy, and she received both a Grammy nomination and France's Maria Callas award for her Dido in Purcell's *Dido and Aeneas*.

Her complete opera recordings range from Handel's *Alcina* and Gluck's *Iphigénie en Tauride* to Barber's *Vanessa* and Heggie's *Dead Man Walking*. Ms. Graham's Dido in *Les Troyens* was recorded live for DVD at the Paris Châtelet.

Born in New Mexico and raised in Texas, Susan Graham studied at Texas Tech University and the Manhattan School of Music, which awarded her an honorary Doctor of Music in 2008. She won the Metropolitan Opera National Council Auditions and the Schwabacher Award from San Francisco Opera's Merola Opera Program, as well as a Career Grant from the Richard Tucker Music Foundation. Ms. Graham was *Musical America's* 2004 Vocalist of the Year, and in 2006 her hometown of Midland, Texas, declared September 5 "Susan Graham Day" in perpetuity.

Susan Graham is represented by IMG Artists.



Pianist Malcolm Martineau was born in Edinburgh, read Music at St. Catharine's College, Cambridge, and studied at the Royal College of Music.

Recognized as one of the leading accompanists of his generation, he has worked with many of the world's greatest singers, including Sir Thomas Allen, Dame Janet Baker, Olaf Bär, Barbara Bonney, Ian Bostridge, Angela Gheorghiu, Susan Graham, Thomas Hampson, Della Jones, Simon Keenlyside, Angelika Kirchschlager, Magdalena Kožená, Solveig Kringelborn, Jonathan Lemalu, Dame Felicity Lott, Christopher Maltman, Karita Mattila, Lisa Milne, Ann Murray, Anna Netrebko, Anne Sofie von Otter, Joan Rodgers, Amanda

Roocroft, Michael Schade, Frederica von Stade, Bryn Terfel and Sarah Walker.

He has presented his own series at St. John's Smith Square (the complete songs of Debussy and Poulenc), the Wigmore Hall (a Britten and Poulenc series broadcast by the BBC) and at the Edinburgh Festival (the complete *lieder* of Hugo Wolf). He has appeared throughout Europe (including London's Wigmore Hall, Barbican, Queen Elizabeth Hall and Royal Opera House; La Scala, Milan; the Châtelet, Paris; the Liceu, Barcelona; Berlin's Philharmonie and Konzerthaus; Amsterdam's Concertgebouw, and the Vienna Konzerthaus and Musikverein), North America (including in New York both Alice Tully Hall, and Carnegie Hall), Australia (including the Sydney Opera House) and at the Aix-en-Provence, Vienna, Edinburgh, Schubertiade, Munich and Salzburg festivals.

Recording projects have included Schubert, Schumann and English song recitals with Bryn Terfel (for Deutsche Grammophon); Schubert and Strauss recitals with Simon Keenlyside (for EMI); recital recordings with Angela Gheorghiu and Barbara Bonney (for Decca); Magdalena Kožená (for DG); Della Jones (for Chandos); Susan Bullock (for Crear Classics); Solveig Kringelborn (for NMA); Amanda Roocroft (for Onyx); the complete Fauré songs with Sarah Walker and Tom Krause; the complete Britten folk songs for Hyperion; and the complete Beethoven folk songs for Deutsche Grammophon.

This season's engagements include appearances with Sir Thomas Allen, Susan Graham, Simon Keenlyside, Angelika Kirchschlager, Magdalena Kožená, Dame Felicity Lott, Christopher Maltman, Kate Royal, Michael Schade and Bryn Terfel.

Mr. Martineau was given an honorary doctorate at the Royal Scottish Academy of Music and Drama in 2004.

Malcom Martineau is represented by Askonas Holt.