

CU ★ PRESENTS

2021-22 Season



College of Music
UNIVERSITY OF COLORADO BOULDER

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Spring 2022

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CU Boulder Photography

AT THE PERFORMANCE

- Please refrain from using electronic devices during the performance. Feel free to view this program on your device at any time prior to the performance, during intermission or after the performance ends.
- Photography and video recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

CU ★ PRESENTS is the home of performing arts at the University of Colorado Boulder.



The mission of the **University of Colorado Boulder College of Music** is to inspire artistry and discovery, together.



The College of Music acknowledges that the university sits upon land within the territories of the Ute, Cheyenne and Arapaho peoples. Further, we acknowledge that 48 contemporary tribal nations are historically tied to Colorado lands.

Faculty Tuesdays

Alles ist getan: Late Romantic Viennese Lieder

Michelle DeYoung, mezzo soprano

Jeremy Reger, piano

7:30 p.m., Tuesday, March 29, 2022

Grusin Music Hall

Program

Fünf Lieder

Alma Maria Mahler Gropius Werfel (1879-1964)

1. Die stille Stadt (Dehmel)
2. In meines Vaters Garten (Hartleben)
3. Laue Sommernacht (Falke)
4. Bei dir ist es traut (Rilke)
5. Ich wandle unter Blumen (Heine)

Nachtlieder

Erich Zeisl (1905-1959)

1. Nachts (Eichendorff)
2. Die Nacht bricht an (von Lingg)
3. Ein Stündelein wohl vor Tag (Möricke)
4. Schrei (Eidlitz)
5. Stilleben (Lessing)

Rückert Lieder

Gustav Mahler (1860-1911)

1. Ich atmet' einen linden Duft
2. Blicke mir nicht in die Lieder
3. Liebste du um Schönheit
4. Um Mitternacht
5. Ich bin der Welt abhanden gekommen

Texts

Fünf Lieder

Alma Maria Mahler Gropius Werfel (1879-1964)

The silent town (Dehmel)

A town lies in the valley,
a pale day is fading;
it will not be long
before neither moon nor stars
but night alone will deck the skies.
From every mountain
mists weigh on the town;
no roof, no courtyard, no house
no sound can penetrate the smoke,
scarcely towers and bridges even.
But as fear seized the traveller,
a gleam appeared in the valley;
and through the smoke and mist
came a faint song of praise
from a child's lips.

In my father's garden (Hartleben)

In my father's garden –
blossom, O my heart, blossom –
In my father's garden
grew a shady apple tree –
Sweet dream –
grew a shady apple tree.
Three blond princesses –
blossom, O my heart, blossom –
three wonderfully beautiful girls
slept beneath the apple tree –
Sweet dream –
slept beneath the apple tree.
The youngest of the three beauties –

blossom, O my heart, blossom –
the youngest of the three beauties
blinked and hardly awoke –
Sweet dream –
blinked and hardly awoke.
The second ran her hand through her hair –
blossom, O my heart, blossom –
Saw the red morning dream –
Sweet dream –
She said: ‘Don’t you hear the drums?
blossom, O my heart, blossom –
Sweet dream –
Brightly through the dawn?
My beloved is going to war
blossom, O my heart, blossom –
My beloved is going to war,
Kisses as victor the hem of my dress
Sweet dream –
Kisses the hem of my dress.
The third spoke, and spoke so quietly –
blossom, O my heart, blossom –
The third spoke and spoke so quietly:
I kiss the hem of my beloved’s coat –
Sweet dream –
I kiss the hem of my beloved’s coat.
In my father’s garden –
blossom, O my heart, blossom –
In my father’s garden
grew a shady apple tree –
Sweet dream –
grew a shady apple tree.

Mild summer night (Bierbaum)

Mild summer night: in the sky
Not a star, in the deep forest
We sought each other in the dark
And found one another.
Found one another in the deep wood
In the night, the starless night,
And amazed, we embraced
In the dark night.
Our entire life – was it not
Such a tentative quest?
There: into its darkness,
O Love, fell your light.

I feel warm and close with you (Rilke)

I feel warm and close with you:
clocks strike hesitantly,
like they did in distant days.
Say something loving to me -
but not aloud.
A gate opens somewhere
out in the burgeoning.
Evening listens at the window-panes.
Let us stay quiet,
no one knows us thus.

I wander among flowers (Heine)

I wander among flowers
And blossom with them;
I wander as in a dream
And sway with every step.
O, hold me fast, beloved!
Or drunk with love
I'll fall at your feet –
And the garden is full of folk.

Nachtlieder

Erich Zeisl (1905-1959)

Nights (Eichendorff)

I wander through the quiet night;
the moon floats so secretly and gently,
often emerging from a dark cover of clouds.
And here and there in the valley
a nightingale awakens
but then all is gray and still again.

O wonderful night-song
from distant parts - the rushing of a stream
and the soft shuddering in the dark trees
confuse my thoughts.
My clamorous singing here
is only like a cry from my dreams.

Night Falls (Hermann von Lingg)

A cloud mountain surrounds
the sunk-down sun.
The day, exhausted yet
from all its struggles, closes.
A rowboat lonesomely floats ashore
and all, all is done.

And everything wants rest,
so dead tired, so sadly still.
A late song, night falls,
and all, all is done.

An hour before day (Mörike)

As I lay sleeping,
An hour before day,
A swallow sang to me – I could hardly hear it –
From a tree by my window,
An hour before day:
“Listen well to what I say,
It’s your lover I accuse:
While I’m singing this,
He’s cuddling a girl in sweet repose,
An hour before day.”
Oh! don’t say another word!
Oh quiet! I don’t wish to hear!
Fly away! fly away from off my tree!
– Ah, love and loyalty are like a dream
An hour before day.

Scream (Eidlitz)

A wild locomotive
cried in the night,
in their houses, in their beds,
the people are awakened.
In the hearts that rose up
quivered the white cry.
Through the ice-frozen silence
it whistled in pale flight,
red smoke on its brow,
shining pale, a funeral train.
With the pistons rotating
it bore forth voraciously
into the boundless abyss,
and embracing like a beast,
it cried: ‘Thou art mine, thou earth,
sea and land, mine, thou night!’
In their houses, in their beds
the people are awakened!

Still life (Ephraim Lessing)

Are you bickering again? said Hans Lau
To his dear wife.

– Drunk, insolent man –
– Patience, my child, I am getting dressed –
– Where are you going now?
– To cry.
You quarrel alone.

- You go? - Damn coffee house!
he just didn't stay out the night.
God! am I supposed to be so deserted? –
who is pounding – Mister neighbor? – come in!
My evil devil is crying:
We are alone. –

Rückert Lieder

Gustav Mahler (1860-1911)

I breathed a gentle fragrance!

I breathed a gentle fragrance!
In the room stood
A spray of lime,
A gift
From a dear hand.
How lovely the fragrance of lime was!
How lovely the fragrance of lime is!
The spray of lime
Was gently plucked by you;
Softly I breathe
In the fragrance of lime
The gentle fragrance of love.

Do not look into my songs!

Do not look into my songs!
I lower my gaze,
As if caught in the act.
I dare not even trust myself
To watch them growing.
Your curiosity is treason.
Bees, when they build cells,
Let no one watch either,
And do not even watch themselves.
When the rich honeycombs
Have been brought to daylight,
You shall be the first to taste!

If you love for beauty

If you love for beauty,
O love not me!
Love the sun,
She has golden hair.
If you love for youth,
O love not me!
Love the spring
Which is young each year.
If you love for riches,
O love not me!
Love the mermaid
Who has many shining pearls.
If you love for love,
Ah yes, love me!
Love me always,
I shall love you ever more.

At midnight

At midnight

I kept watch

And looked up to heaven;

Not a star in the galaxy

Smiled on me

At midnight.

At midnight

My thoughts went out

To the dark reaches of space;

No shining thought

Brought me comfort

At midnight.

At midnight

I paid heed

To the beating of my heart;

A single pulse of pain

Was set alight

At midnight.

At midnight

I fought the battle,

O Mankind, of your afflictions;

I could not gain victory

By my own strength

At midnight.

At midnight

I gave my strength

Into Thy hands!

Lord over life and death,

Thou keepest watch

At midnight.

I am lost to the world

I am lost to the world
With which I used to waste much time;
It has for so long known nothing of me,
It may well believe that I am dead.
Nor am I at all concerned
If it should think that I am dead.
Nor can I deny it,
For truly I am dead to the world.
I am dead to the world's tumult
And rest in a quiet realm!
I live alone in my heaven,
In my love, in my song!

Some translations provided by:

- Translation © Richard Stokes, author of: The Book of Lieder (Faber); The Complete Songs of Hugo Wolf (Faber);
- A French Song Companion (Oxford University Press); The Spanish Song Companion (Scarecrow Press); The
- Penguin Book of English Song (Penguin Classics); and J.S. Bach: The Complete Cantatas (Scarecrow Press).
- Provided via Oxford Lieder (www.oxfordlieder.co.uk)

Personnel

Click or tap on bold and underlined text to view biographies or websites.

Jeremy Reger, piano

Michelle DeYoung, mezzo soprano

Mezzo soprano Michelle DeYoung continues to be in demand throughout the world, appearing regularly with the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, San Francisco Symphony, Pittsburgh Symphony Orchestra, London Symphony Orchestra, BBC Symphony Orchestra, Vienna Philharmonic and the Concertgebouworkest. She has performed at the prestigious festivals of Ravinia, Tanglewood, Saito Kinen, Edinburgh and Lucerne. In Australia she has appeared multiple times with Sydney Symphony and recently sang Kundry in concert performances of *Parsifal* at Opera Australia.

Equally at home on the opera stage, DeYoung has appeared with the Metropolitan Opera, Lyric Opera of Chicago, Teatro alla Scala, Bayreuth Festival, Berliner Staatsoper and the Paris Opera. Her many roles include Fricka, Sieglinde and Waltraute in *The Ring Cycle*, Kundry in *Parsifal*, Venus in *Tannhäuser*, Brangäne in *Tristan und Isolde*, Eboli in *Don Carlos*, Amneris in *Aida*, Santuzza in *Cavellaria Rusticana*, Ježibaba in *Rusalka*, Marguerite in *Le Damnation de Faust*, Dido in *Les Troyens*, Judith in *Bluebeard's Castle* and Jocaste in *Oedipus Rex*. She also created the role of the Shaman in Tan Dun's *The First Emperor* at the Metropolitan Opera.

A multi-Grammy award winning recording artist, DeYoung's impressive discography includes *Das Rheingold* and *Die Walküre* with Jaap van Zweden and the Hong Kong Philharmonic Orchestra (Naxos), *Kindertotenlieder*, Mahler's Symphony No. 3, and *Das Klagende Lied* with Michael Tilson Thomas and the San Francisco Symphony (SFS Media), *Les Troyens* with Sir Colin Davis and the London Symphony Orchestra (LSO Live!), and Mahler Symphony No. 3 with both the Chicago Symphony Orchestra and Bernard Haitink (CSO Resound), and the Pittsburgh Symphony and Manfred Honeck (Challenge Records International).

CU ★ PRESENTS



Upcoming events at the College of Music

Event details are subject to change, but the CU Presents website will always be up-to-date.

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UNIVERSITY OF COLORADO BOULDER

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