

# COLLEGE OF MUSIC

2024-25



CU ★ PRESENTS



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UNIVERSITY OF COLORADO BOULDER

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CU Boulder is a **SMOKE-FREE CAMPUS.**

The University of Colorado Boulder, Colorado's flagship university, honors and recognizes the many contributions of Indigenous peoples in our state. CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts. While the University of Colorado Boulder can never undo or rectify the devastation wrought on Indigenous peoples, we commit to improving and enhancing engagement with Indigenous peoples and issues locally and globally.

# Faculty Tuesdays

## Voice and Piano: Legacy in Sound

Jennifer Bird Arvidsson, soprano

Matthew Chellis, tenor

Nicholas Perna, tenor

Andrew Garland, baritone

Martin Katz, piano

Mutsumi Moteki, piano

Jeremy Reger, piano

7:30 p.m., Tuesday, Feb. 18, 2025

Grusin Music Hall

## PROGRAM

### Hungarian Dance No. 1

Johannes Brahms (1833-1897)

*Martin Katz, piano*

*Jeremy Reger, piano*

### Two Goethe Lieder

Hugo Wolf (1860-1903)

So lass mich scheinen

Kennst du das Land

*Jennifer Bird-Arvidsson, soprano*

*Martin Katz, piano*

## **The Year**

*World Premiere*

Liza Sobel Crane

Poetry by Eliza Wheeler Wilcox (1850-1919)

1. The Year
2. Love's Coming
3. Solitude
4. The Little White Hearse
5. Recompense
6. Thanksgiving

*Andrew Garland, baritone*

*Jeremy Reger, piano*

## **Slavonic Dances, Op. 72, No. 2**

Anton Dvořák (1841-1904)

*Martin Katz, piano*

*Mutsumi Moteki, piano*

**Ideale (Tosti)**

**Malia (Pagliara)**

**L'alba separa dalla luce l'ombra (Gabriele D'Annunzio)**

Paolo Tosti (1846-1916)

*Nicholas Perna, tenor*

*Martin Katz, piano*

**Chanson Triste (Lahor)**

**L'invitation au voyage (Baudelaire)**

**Le manoir de Rosamonde (de Bonnières)**

Henri Duparc (1848-1933)

*Andrew Garland, baritone*

*Martin Katz, piano*

## **Two Excerpts from *Candide***

**Leonard Bernstein (1918-1990)**

Nothing more than this

O Happy We!

*Matthew Chellis, tenor*

*Jennifer Bird-Arvidsson, soprano*

*Martin Katz, piano*

## **Overture from *Il barbiere di Siviglia***

**Giaochino Rossini (1792-1868)**

*Martin Katz, piano*

*Mutsumi Moteki, piano*

*Jeremy Reger, piano*

## **An mein Klavier**

**Franz Schubert (1797-1828)**



# TEXTS

## Two Goethe Lieder

Hugo Wolf (1860-1903)

*Translations by Richard Wigmore*

So lass mich scheinen / “Thus let me seem...”

Thus let me seem till thus I become.

Do not take off my white dress!

I shall swiftly leave the fair earth  
for that dark dwelling place below.

There, for a brief silence, I shall rest;  
then my eyes shall open afresh.

Then I shall leave behind this pure raiment,  
this girdle and this rosary.

And those heavenly beings  
do not ask who is man or woman,  
and no garments, no folds  
enclose the transfigured body.

True, I lived free from care and toil,  
yet I knew much deep suffering.  
Too soon I grew old with grief;  
make me young again for ever!

## **Kennst du das Land / “Do you know the land?”**

Do you know the land where lemon trees blossom;  
where golden oranges glow amid dark leaves?

A gentle wind blows from the blue sky,  
the myrtle stands silent, the laurel tall:

do you know it?

There, O there

I desire to go with you, my beloved!

Do you know the house? Its roof rests on pillars,  
the hall gleams, the chamber shimmers,

and marble statues stand and gaze at me:

what have they done to you, poor child?

Do you know it?

There, O there

I desire to go with you, my protector!

Do you know the mountain and its clouded path?

The mule seeks its way through the mist,

in caves the ancient brood of dragons dwells;

the rock falls steeply, and over it the torrent.

Do you know it?

There, O there

lies our way. O father, let us go!

# The Year

## *World Premiere*

Liza Sobel Crane

Poetry by Eliza Wheeler Wilcox (1850-1919)

### 1. The Year

What can be said in New Year rhymes,  
That's not been said a thousand times?  
The new years come, the old years go,  
We know we dream, we dream we know.  
We rise up laughing with the light,  
We lie down weeping with the night.  
We hug the world until it stings,  
We curse it then and sigh for wings.  
We live, we love, we woo, we wed,  
We wreath our brides, we sheet our dead.\*\*  
We laugh, we weep, we hope, we fear,  
And that's the burden of the year.

*\*\*Brides are typically "wreathed" in flowers and the dead are often covered with a sheet.*

### 2. Love's Coming

She had looked for his coming as warriors come,  
With the clash of arms and the bugle's call;  
But he came instead with a stealthy tread,  
Which she did not hear at all.  
She had thought how his armor would blaze in the sun,  
As he rode like a prince to claim his bride:  
In the sweet dim light of the falling night  
She found him at her side.  
She had dreamed how the gaze of his strange, bold eye  
Would wake her heart to a sudden glow:  
She found in his face the familiar grace  
Of a friend she used to know.



She had dreamed how his coming would stir her soul,  
As the ocean is stirred by the wild storm's strife:  
He brought her the balm of a heavenly calm,  
And a peace which crowned her life.

### 3. Solitude

Laugh, and the world laughs with you;  
Weep, and you weep alone;  
For the sad old earth must borrow its mirth,  
But has trouble enough of its own.  
Sing, and the hills will answer;  
Sigh, it is lost on the air;  
The echoes bound to a joyful sound,  
But shrink from voicing care.  
Rejoice, and men will seek you;  
Grieve, and they turn and go;  
They want full measure of all your pleasure,  
But they do not need your woe.  
Be glad, and your friends are many;  
Be sad, and you lose them all,—  
There are none to decline your nectared wine,  
But alone you must drink life's gall.  
Feast, and your halls are crowded;  
Fast, and the world goes by.  
Succeed and give, and it helps you live,  
But no man can help you die.  
There is room in the halls of pleasure  
For a large and lordly train,  
But one by one we must all file on  
Through the narrow aisles of pain.

#### 4. The Little White Hearse

Somebody's baby was buried to-day—  
The empty white hearse from the grave rumbled back,  
And the morning somehow seemed less smiling and gay  
As I paused on the walk while it crossed on its way,  
And a shadow seemed drawn o'er the sun's golden track.  
Somebody's baby was laid out to rest,  
White as a snowdrop, and fair to behold,  
And the soft little hands were crossed over the breast,  
And those hands and the lips and the eyelids were pressed  
With kisses as hot as the eyelids were cold.  
Somebody saw it go out of her sight,  
Under the coffin lid—out through the door;  
Somebody finds only darkness and blight  
All through the glory of summer-sun light;  
Somebody's baby will waken no more.  
Somebody's sorrow is making me weep:  
I know not her name, but I echo her cry,  
For the dearly bought baby she longed so to keep,  
The baby that rode to its long-lasting sleep  
In the little white hearse that went rumbling by.  
I know not her name, but her sorrow I know;  
While I paused on the crossing I lived it once more,  
And back to my heart surged that river of woe  
That but in the breast of a mother can flow;  
For the little white hearse has been, too, at my door.

## 5. Recompense

Straight through my heart this fact to-day,  
By Truth's own hand is driven:  
God never takes one thing away,  
But something else is given.  
I did not know in earlier years,  
This law of love and kindness;  
I only mourned through bitter tears  
My loss, in sorrow's blindness.  
But, ever following each regret  
O'er some departed treasure,  
My sad repining heart was met  
With unexpected pleasure.  
I thought it only happened so;  
But Time this truth has taught me—  
No least thing from my life can go,  
But something else is brought me.  
It is the Law, complete, sublime;  
And now with Faith unshaken,  
In patience I but bide my time,  
When any joy is taken.  
No matter if the crushing blow  
May for the moment down me,  
Still, back of it waits Love, I know,  
With some new gift to crown me.

## 6. Thanksgiving

We walk on starry fields of white  
And do not see the daisies;  
For blessings common in our sight  
We rarely offer praises.  
We sigh for some supreme delight  
To crown our lives with splendor,  
And quite ignore our daily store

Of pleasures sweet and tender.  
Our cares are bold and push their way  
Upon our thought and feeling.  
They hang about us all the day,  
Our time from pleasure stealing.  
So unobtrusive many a joy  
We pass by and forget it,  
But worry strives to own our lives,  
And conquers if we let it.  
There's not a day in all the year  
But holds some hidden pleasure,  
And looking back, joys oft appear  
To brim the past's wide measure.  
But blessings are like friends, I hold,  
Who love and labor near us.  
We ought to raise our notes of praise  
While living hearts can hear us.  
Full many a blessing wears the guise  
Of worry or of trouble;  
Far-seeing is the soul, and wise,  
Who knows the mask is double.  
But he who has the faith and strength  
To thank his God for sorrow  
Has found a joy without alloy  
To gladden every morrow.  
We ought to make the moments notes  
Of happy, glad Thanksgiving;  
The hours and days a silent phrase  
Of music we are living.  
And so the theme should swell and grow  
As weeks and months pass o'er us,  
And rise sublime at this good time,  
A grand Thanksgiving chorus.

**Ideale (Tosti)**

**Malia (Pagliara)**

**L'alba separa dalla luce l'ombra (Gabriele D'Annunzio)**

**Paolo Tosti (1846-1916)**

**Ideale / Ideal**

*Poem by Carmello Erico*

I followed you like a rainbow of peace  
along the paths of heaven;  
I followed you like a friendly torch  
in the veil of darkness,  
and I sensed you in the light, in the air,  
in the perfume of flowers,  
and the solitary room was full  
of you and of your radiance.

Absorbed by you, I dreamed a long time  
of the sound of your voice,  
and earth's every anxiety, every torment  
I forgot in that dream.

Come back, dear ideal, for an instant  
to smile at me again,  
and in your face will shine for me  
a new dawn.

**Malia / Enchantment**

*Poem by Rocco Emanuele Pagliara*

What was there in that flower you gave me?  
Perhaps a love-potion, a mysterious power!  
As I touched it, my heart trembled,  
its perfume troubled my thoughts!  
What was there in your delicate movements?  
Do you bring a magic charm with you?  
The air quivers wherever you go,

a flower springs at your feet as you pass!

I do not ask in which blessed region

you have lived until now:

I do not ask if you are a nymph, a fairy

or a fair apparition!

But what is there in your fateful glance?

What is there in your magical words?

When you look at me, rapture overwhelms me,

when you speak to me, I feel as if I am dying!

**L'alba separa dalla luce l'ombra /**

**The dawn divides the darkness from the light**

*Poem by Gabriele D'Annunzio*

The dawn divides the darkness from the light,

And my sensual pleasure from my desire,

O sweet stars, the hour of death is now at hand:

A love more holy sweeps you from the skies.

Gleaming eyes, O you who'll ne'er return,

sad stars, snuff out your uncorrupted light!

I must die, I do not want to see the day,

For love of my own dream and of the night.

Envelop me, O Night in your maternal breast,

While the pale earth bathes itself in dew;

But let the dawn rise from my blood

And from my brief dream the eternal sun



**Chanson Triste (Lahor)**  
**L'invitation au voyage (Baudelaire)**  
**Le manoir de Rosamonde (de Bonières)**  
**Henri Duparc (1848-1933)**

**Chanson Triste / Song of sadness (Jean Lahor)**

*Poem by Jean Lahor*

Moonlight slumbers in your heart,  
A gentle summer moonlight,  
And to escape the cares of life  
I shall drown myself in your light.

I shall forget past sorrows,  
My sweet, when you cradle  
My sad heart and my thoughts  
In the loving calm of your arms.

You will rest my poor head,  
Ah! sometimes on your lap,  
And recite to it a ballad  
That will seem to speak of us;

And from your eyes full of sorrow,  
From your eyes I shall then drink  
So many kisses and so much love  
That perhaps I shall be healed.

**L'invitation au voyage / Invitation to journey**

*Poem by Charles Baudelaire*

*English translation by Richard Stokes*

My child, my sister,  
Think how sweet  
To journey there and live together!  
To love as we please,

To love and die  
In the land that is like you!  
The watery suns  
Of those hazy skies  
Hold for my spirit  
The same mysterious charms  
As your treacherous eyes  
Shining through their tears.

There - nothing but order and beauty dwell,  
Abundance, calm, and sensuous delight.

See on those canals  
Those vessels sleeping,  
Vessels with a restless soul;  
To satisfy  
Your slightest desire  
They come from the ends of the earth.  
The setting suns  
Clothe the fields,  
Canals and all the town  
With hyacinth and gold;  
The world falls asleep  
In a warm light.

There - nothing but order and beauty dwell,  
Abundance, calm, and sensuous delight.

## **Le manoir de Rosamonde / The manor of Rosamonde**

*Poem by Robert de Bonnières*

*French Translations by Richard Stokes*

With sudden and ravenous tooth,  
Love like a dog has bitten me.  
By following the blood I've shed -  
Come, you'll be able to follow my trail.

Take a horse of fine breeding,  
Set out, and follow my arduous course  
By quagmire or by hidden path,  
If the chase does not weary you.

Passing by where I have passed,  
You will see that, solitary and wounded,  
I have traversed this sorry world,

And that thus I went off to die  
Far, far away, without ever finding  
The blue manor of Rosamonde.

## **An mein Klavier**

**Franz Schubert (1797-1828)**

**An mein Klavier / To my piano**

*Poem by Christian Schubart*

*English translation by Richard Wigmore*

Gentle piano,  
what delights you bring me,  
gentle piano!  
While the spoilt beauties  
dally,  
I devote myself to you,  
dear piano!

When I am alone  
I whisper my feelings to you,  
pure and celestial.  
As I play, innocence  
and virtuous sentiments  
speak from you,  
beloved piano!

When I sing with you,  
golden keyboard, what heavenly peace  
you whisper to me!  
Tears of joy  
fall upon the strings.  
Silvery tone  
supports the song.

Gentle piano,  
what delights you awaken within me,  
golden piano!  
When in this life  
cares beset me,  
sing to me,  
beloved piano!

# PERSONNEL

Jennifer Bird-Arvidsson, soprano

Matthew Chellis, tenor

Nicholas Perna, tenor

Andrew Garland, baritone

Mutsumi Moteki, piano

Jeremy Reger, piano

**Martin Katz**, piano

“Martin Katz must surely be considered the dean of collaborative pianists,” said the Los Angeles Times, and Musical America magazine created an award expressly for him: Accompanist of the Year. One of the world’s busiest collaborators, he has been in constant demand by the world’s most celebrated vocal soloists for more than five decades. He was fortunate to accompany Marilyn Horne for almost all of that time. He has also appeared and recorded regularly with Frederica von Stade, David Daniels, Jose Carreras, Karita Mattila, Cecilia Bartoli, Kiri Te Kanawa, Kathleen Battle, Piotr Beczala and Joseph Calleja, to name just a few. Season after season, the world’s musical capitals figure prominently in his schedule.

Katz is a native of Los Angeles, where he began piano studies at age 5. He attended the University of Southern California and studied the specialized field of accompanying with pioneer teacher Gwendolyn Koldofsky. While a student, he was given the unique opportunity of accompanying the classes and lessons of luminaries Lotte Lehmann, Jascha Heifetz, Pierre Bernac and Gregor Piatigorsky. Following his formal education, he held the position of pianist for the United States Army Chorus in Washington, DC for three years before moving to New York where his international career began in 1969.

In more recent years, invitations to conduct orchestral evenings and operas have come with increasing frequency. Katz partnered several of his soloists

on the podium for orchestras of the BBC, Houston, Washington, DC, Tokyo, New Haven and Miami. He has conducted several staged productions for the University of Michigan's Opera Theatre, the Music Academy and San Francisco Opera's prestigious Merola program.

Katz's professional profile is completed with his passionate commitment to teaching. For four decades, the University of Michigan has been his home, where he has been happy to chair the School of Music's program in collaborative piano and also play an active part in operatic productions. He has been a pivotal figure in the training of countless young artists, both singers and pianists, who now work all over the world. The University of Michigan has recognized this important work, awarding him the first Artur Schnabel professorship and more recently named him a Distinguished University Professor. He chose to name this award after his teacher, Gwendolyn Koldofsky, herself a cornerstone at the Music Academy for many decades. In addition to his work at his home school, he is a regular guest teacher at Helsinki's Sibelius Academy, Songfest, Chicago College of Performing Arts, Canadian Operatic Arts Academy and the New National Theatre of Tokyo.

Katz's comprehensive guide for accompanists *The Complete Collaborator*, published by Oxford Press, is widely seen as the seminal work on this subject.



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*Photo credit: Glenn Asakawa.*