

Maud Moon Weyerhaeuser Sanborn International Artist Series

Golda Schultz, *soprano*
Jonathan Ware, *piano*

Wednesday, April 10, 2024 • 7:30 PM

Ordway Music Theater



This evening's concert featuring soprano Golda Schultz and collaborative pianist Jonathan Ware promises to be a wonderful exploration of art song – some familiar, some rarely performed and a new set of songs by Kathleen Tagg and Lila Palmer specifically written for Ms Schultz. How lucky we are to have these artists give their Schubert Club debut performance.

Recent months at Schubert Club have been busy. April and May continue that trend with another International Artist Series recital by Daniel Hope and Simon Crawford-Phillips, performances in the Music in the Park Series, Schubert Club Mix and Thursday lunchtime Courtroom Concerts at Landmark Center.

We also celebrate the 101st Student Scholarship Competition Winners with a performance titled *Musicians On The Rise* at the Ordway on Saturday April 13th at 1:00pm. This concert features short performances of many of this year's scholarship winners and is guaranteed to inspire joy and confidence in the future! And tickets are free.

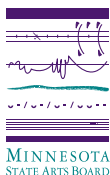
Consider also joining us for a concert at Crooners Supper Club on Saturday April 27th at 4:30pm featuring the Selby Brass Band and singer Thomasina Petrus. The partnership with Crooners is new this season and will appeal to any music lover who likes to listen to live music in the less formal setting of a jazz venue.

Thank you for your support and enjoy the music!

Barry Kempton
Artistic & Executive Director



Laura McCarten
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Wednesday, April 10, 2024 • 7:30 PM

Ordway Music Theater

GOLDA SCHULTZ, SOPRANO
JONATHAN WARE, PIANO

This concert is dedicated to the memory of Catherine M. Davis

Am See, D. 746 (1822–23 ca.)

Franz Schubert (1797–1828)

Auf dem Wasser zu singen, D. 774 (1823)

Viola, D. 786 (1823)

Am Strande (1840)

Clara Schumann (1819–1896)

Lorelei (1843)

The Seal Man (1921–22)

Rebecca Clarke (1886–1979)

Cradle Song (1929)

Tiger, Tiger (1929, rev. 1931)

Intermission

Vier Lieder, Op. 27 (1894)

Richard Strauss (1864–1949)

Heimliche Aufforderung

Ruhe meine Seele!

Morgen!

Cäcilie

This be her verse (2020)

Kathleen Tagg (b. 1977)

After Philip Larkin

Wedding

Single Bed

PLEASE SILENCE ALL ELECTRONIC DEVICES



Golda Schultz ©Dario Acosta

Golda Schultz

South African soprano Golda Schultz is internationally hailed as one of today's most talented and versatile artists, as at home in leading operatic roles as she is as featured soloist with the world's foremost orchestras and conductors. Unanimously praised for her "warmth of tone and sensitivity of phrasing," Schultz trained at New York's Juilliard School and Bayerische Staatsoper's Opernstudio and found immediate success on both sides of the Atlantic through early operatic appearances like Sophie (*Der Rosenkavalier*) at Salzburger Festspiele, Contessa Almaviva (*Le nozze di Figaro*) at Glyndebourne Festival Opera and Pamina (*Die Zauberflöte*) at the Metropolitan Opera and Wiener Staatsoper.

Operatic highlights of past seasons include Micaëla (*Carmen*) at Opéra National de Paris and Lyric Opera of Chicago, Contessa and Liù at Wiener Staatsoper, Agathe (*Der Freischütz*) at Bayerische Staatsoper, Vitellia (*La clemenza di Tito*) at Salzburger Festspiele, Clara in Jake Heggie's *It's A Wonderful Life* at San Francisco Opera, Madame Lidoine in Barrie Kosky's highly acclaimed staging of *Dialogues des Carmélites* at Glyndebourne Festival Opera and, returning each season since her debut in 2017/18, Clara (*Porgy and Bess*), Nanetta (*Falstaff*), Sophie (*Der Rosenkavalier*), Contessa (*Le Nozze di Figaro*), Anne Trulove (*The Rake's Progress*) and Adina (*L'elisir d'amore*) at the Metropolitan Opera.

As part of the 2023/24 season commitments, Golda Schultz further expands her existing repertoire with role debuts as both Juliette (*Roméo et Juliette*) at Dallas Opera and Donna Anna (*Don Giovanni*) at Opernhaus Zürich and makes house debuts at Royal Opera House, Covent Garden as Fiordiligi (*Così fan tutte*), conducted by Alexander Soddy and at Berliner Staatsoper unter den Linden, in what will mark her farewell performances as Sophie (*Der Rosenkavalier*) under Joana Mallwitz. She also

returns to Wiener Staatsoper as Contessa Almaviva (*Le Nozze di Figaro*), conducted by Adam Fischer and makes frequent appearances on the major concert stages on both sides of the Atlantic: joining Andris Nelsons and Gewandhausorchester Leipzig for commemorative performances of Beethoven's Symphony No.9 marking the 200th anniversary of its premiere, Gianandrea Noseda and New York Philharmonic for Mahler's Symphony No.4 and Fabio Luisi and Dallas Symphony Orchestra for Brahms's *Ein deutsches Requiem*. Golda Schultz also features as star soloist in the famous New Year concerts of the Staatskapelle Dresden.

Demand for Golda Schultz in concert is unparalleled. She recently appeared with both Andris Nelsons conducting Boston Symphony Orchestra and Esa-Pekka Salonen leading the San Francisco Symphony Orchestra in Sibelius, Luonnotar, with Gustavo Dudamel and Los Angeles Philharmonic Orchestra in her first performances of Strauss' *Vier letzte Lieder* and joined

Maud Moon Weyerhaeuser Sanborn International Artist Series



Maud Moon Weyerhaeuser Sanborn (1876-1965) was born in Rochester, Minnesota. She married Charles Weyerhaeuser in 1898 and lived most of her life in Saint Paul. A talented singer always active in the musical community, she supported Schubert Club and the Minneapolis Symphony. She had a special affection for Salzburg and Tanglewood where she spent summers. She developed close friendships with important musicians of her day such as Dmitri Mitropoulos and Serge Koussevitsky. The International Artist Series is dedicated to her memory by her grandchildren.

The Philadelphia Orchestra and Yannick Nézet-Séguin for Mozart's Requiem. She appeared at the 2022 Salzburg Festival in Schubert's Mass No.6 under Franz Welser-Möst, performed Mendelssohn's *Elias* with Gewandhausorchester Leipzig and Andris Nelsons, presented a programme of Mahler songs with Danish National Symphony Orchestra under Fabio Luisi and debuted with New York Philharmonic Orchestra in Strauss' Brentano Lieder under Santtu-Matias Rouvali. She performed Mahler's Symphony No.2 with Orchestre Philharmonique de Radio France under Mikko Franck and joined Tonkünstler Orchester, and conductor Ivor Bolton, for Haydn's *Die Jahreszeiten*. In 2020, Golda Schultz was featured soloist of the BBC's Last Night of the Proms and, together with Dalia Stasevska and BBC Symphony Orchestra, their specially curated programme was broadcast live on radio and television to a global audience of millions.

Golda Schultz recently released her debut solo album, *This Be Her Verse*, on Alpha Classics, an innovative programme that explores the world and inspirations of female composers from the Romantic era to present day, including a new commission from Kathleen Tagg and Lila Palmer, curated together with long-time collaborative pianist Jonathan Ware. An acclaimed recital partnership, Schultz and Ware have performed together at Berlin's Pierre Boulez Saal, London's Wigmore Hall, Kölner Philharmonie, San Francisco's Herbst Theater as well as at the Edinburgh, Aix-en-Provence and Lucerne festivals and perform in the coming season at Staatstheater Darmstadt, the Schubert Club, and at Princeton University.

Jonathan Ware

Acclaimed for his exemplary and spirited playing, song accompanist and chamber musician Jonathan Ware is a regular guest in the world's leading recital venues, with recent appearances at Wigmore Hall, Carnegie Hall, the John F. Kennedy Center, Elbphilharmonie, Philharmonie Luxembourg, L'Auditori, the Concertgebouw, Théâtre des Champs-Élysées, and the Pierre Boulez Saal.

Appearing alongside some of today's most exciting Lieder singers, last season saw Jonathan Ware with Elsa Dreisig at Bayerischer Rundfunk, Kölner Philharmonie and Wigmore Hall in a new 1920s program; with Bejun Mehta at Elbphilharmonie



Jonathan Ware ©Kaupo Kikkas

Hamburg, Philharmonie Luxembourg and Mozartfest Augsburg; with Camilla Tilling at Spivey Hall in a Jenny Lind-inspired selection; and Brenda Rae at Wigmore Hall in Schubert and Strauss. Following recent appearances at Verbier Festival and Lied Festival Würzburg with Ema Nikolovska, the pair reunited at Wigmore Hall this season, where he also collaborated with tenors Simon Bode and Kieran Carrel. Also in the UK, Jonathan Ware collaborated with violinist Randall Goosby, violist Timothy Ridout and cellist Maciej Julakowski, appearing at St David's Hall, Cardiff, St George's Hall, Bristol, Leeds Town Hall and Wigmore Hall. Ware presented a Schumann and Franck program with Ridout at the Lucerne festival last summer and will perform with the Vancouver Recital Society in 2023/24.

Further highlights in 2023/34 include a new collaboration with Samuel Mariño at the Sala Sinfonica Pablo Casals in Puerto Rico; a return to Carnegie Hall with Simon Bode, a UK tour with clarinettist Jonathan Leibowitz taking them to West Wight Arts, Bath Mozart festival and Falkirk.

Soprano Golda Schultz is a key collaborator with the duo's specially devised programme of female composers *This Be Her Verse* touring to Berlin, Cologne, Aix-en-Provence, Edinburgh, Philadelphia and Vancouver among others, and appeared last season at Wigmore Hall and Lucerne Festival. This season will see the pair at the Elbphilharmonie, Munich Festival, Schubertiade and Staatstheater Darmstadt as well as a North American tour visiting Princeton and the Schubert Club. Highly acclaimed for his "especially fine form" (*BBC Music Magazine*) and "theatrical sensibility" (*New York Times*) for the related CD release on Alpha Classics, *This Be Her Verse* complements a quickly expanding

discography with baritone Ludwig Mittelhammer for Berlin Classics, mezzo-soprano Sharon Carty for Genuin, oboist Olivier Stankiewicz for Delphian, and Elsa Dreisig for Warner Classics.

Awards include the Pianist's Prize at both Das Lied and Wigmore Hall/Kohn Foundation International Song competitions, as well as First Prize with Ludwig Mittelhammer in the International Hugo Wolf Competition.

Born in Texas, Jonathan now resides in Berlin where he teaches at Hochschule Hanns Eisler and Barenboim-Said Academy. He regularly attends Academia Vocalis and Samling Institute as a mentor.

Kathleen Tagg

Kathleen Tagg is a composer, pianist, and producer based in New York City. Commissions have included the Santa Rosa Symphony Orchestra, Eugene Symphony, Cape Town Philharmonic Orchestra, New Century Chamber Orchestra, Marine Band of the Royal Netherlands Navy, and more. She co-composed and produced the musical score for the feature film *MINYAN* by Eric Steel, which premiered in Spring 2020 at the Berlin Biennale (Grand Jury Award for Outstanding U.S. Narrative Feature at OutFest LA)

Her musical, *Erika's Wall*, co-written with Sophie Jaff, was developed by The Music Theater Company of Chicago. She co-created *Keepers of The Flame*, an evening-length theatrical music event for Poland's Borderlands Foundations' annual Misterium Mostu festival with David Krakauer, and in 2019 they created a concert-length immersive concert experience, *The Ties That Bind Us*, with video artist Jesse Gilbert for the Boulez Saal in Berlin, which will return to the venue for a series of performances in 2022. As a pianist, she has toured extensively on four continents, including venues such as Carnegie Hall, Lincoln Center, 92nd St Y, the National Gallery and many more, and as a producer she has numerous albums across an array of genres, as well as producing concerts, productions, tours, festivals and benefit events for social justice causes from New York to Los Angeles to South Africa. Since 2010, her work has focused on identity, connection and sound exploration. Her recorded work appears on Table Pounding Records, NAXOS, Ossia Records, Label

Bleu, and she is a member of ASCAP, the Dramatist Guild, and Chamber Music America. She was a 2014-2015 fellow of the Dramatist Guild of America and 2017 Con Ed Exploring the Metropolis Composer in Residence. www.kathleentagg.com

Lila Palmer

Lila Palmer is a librettist. Performances in summer 2022 include *The Fox Sisters*, with Marc Migo for Theatre Liceu; the pandemic rescheduled *In Her Own Valley*, with Grace Mason (Liverpool Philharmonic); and *Holy Ground* with Damien Geter for Glimmerglass Opera. Future commissions coming in 2023 & 2024 include her children's opera with Clarice Assad, *The Selfish Giant* (Opera Saratoga); *American Apollo* with Damien Geter for Des Moines Metro Opera, *Shell Shaker* with Jerod Impichchaachaaha Tate, and *Splintered* — a choose your own adventure Nutcracker adventure opera — with Jorge Sosa & Justine Chen. Lila is a grateful alumnus of ALT's CLDP, where she is Associate Director for Partnerships & Promotions following a year as Interim Managing Director. As well as supporting Artist Development at ALT, Lila serves as Artist Leader/Dramaturgy Mentor in new works development for Boston Opera Collaborative, US and Loose Tea Music Theater, Canada. A lifelong advocate for the arts across the public sphere, Lila's career trajectory has taken her from children's book and storyline editor to cultural commentator: her blogs, program notes, and essays have been featured by the Carl Nielsen Competition, English National Opera, Leeds Piano Competition, and other leading arts programmers. As a presenter and interviewer she has had the great fortune to interview opera stars including Susan Graham, Ferruccio Furlanetto, Edita Gruberova, and many others for Medici TV. She is also grateful to be taking part in the Aix Academie Women Opera Makers Initiative 2022.

Franz Schubert

(b. Vienna, 1797; d. Vienna, 1828)

Franz Schubert was a remarkably prolific Austrian composer with a special gift for setting poetry to music. Before his untimely death at 31, Schubert left behind a vast body of work, including more than 600 songs, nine symphonies, sacred music, operas, incidental music, and a large body of piano and chamber music.

Am See (By the Lake), D. 746

The text of this short verse paints a sensuous picture of water conjoining with the heavenly fire of the stars. Schubert sets this in the style of a barcarolle, with its lilting 6/8 rhythm that suggests the movement of water. Once Schubert uses up all the words of this short poem, he repeats the opening and the seventh lines in a beautiful cascading melody that rises, as if to heaven, in a final rapturous sigh.

Am See, D. 746 (1822–23 ca.)

Franz Seraph Ritter von Bruchmann (1798–1867)

In des Sees Wogenspiele
Fallen durch den Sonnenschein
Sterne, ach, gar viele, viele,
Flammend leuchtend stets hinein.

Wenn der Mensch zum See geworden,
In der Seele Wogenspiele
Fallen aus des Himmels Pforten
Sterne, ach, gar viele, viele.

By the lake, D. 746

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In the play of the lake's billows,
falling through the sunshine,
Stars — ah, so many, many —
extinguish themselves without cease.

If man became a lake, then,
in the play of the soul's billows
Would fall through Heaven's portals
the stars — ah, so many, many stars.

Auf dem Wasser zu singen (To sing on the water), D. 774

The narrator describes the passing scene from a boat, and delves into the narrator's reflections on the passing of time. Also set as a barcarolle in 6/8 time, the piano part recreates the texture of the shimmering waves, the current's swell, and the undulating movement of the boat.

Auf dem Wasser zu singen, D. 774 (1823)
Friedrich Leopold, Graf zu Stolberg-Stolberg (1750–1819)

Mitten im Schimmer der spiegelnden Wellen
Gleitet, wie Schwäne, der wankende Kahn;
Ach, auf der Freude sanftschimmernden Wellen
Gleitet die Seele dahin wie der Kahn;
Denn von dem Himmel herab auf die Wellen
Tanzet das Abendroth rund um den Kahn.

Ueber den Wipfeln des westlichen Haines
Winket uns freundlich der röthliche Schein;
Unter den Zweigen des östlichen Haines
Säuselt der Kalmus im röthlichen Schein;
Freude des Himmels und Ruhe des Haines
Athmet die Seel' im erröthenden Schein.

Ach, es entschwindet mit thauigem Flügel
Mir auf den wiegenden Wellen die Zeit.
Morgen entschwinde mit schimmerndem Flügel
Wieder wie gestern und heute die Zeit,
Bis ich auf höherem strahlenden Flügel
Selber entschwinde der wechselnden Zeit.

To sing on the water, D. 774

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In the middle of the shimmer of the reflecting waves
Glides, as swans do, the wavering boat;
Ah, on joy's soft shimmering waves
Glides the soul along like the boat;
Then from Heaven down onto the waves
Dances the sunset all around the boat.

Over the treetops of the western grove
Waves, in a friendly way, the reddish gleam;
Under the branches of the eastern grove
Murmur the reeds in the reddish light;
Joy of Heaven and the peace of the grove
Is breathed by the soul in the reddening light.

Ah, time vanishes on dewy wing
for me, on the rocking waves;
Tomorrow, time will vanish with shimmering wings
Again, as yesterday and today,
Until I, on higher more radiant wing,
Myself vanish to the changing time.

Viola (Violet), D. 786

Written during his convalescence from a life-threatening flare of the syphilis symptoms that would later take his life, Schubert collaborated with the poet Franz von Schober, perhaps his closest friend, on this ballad about a lovesick and abandoned flower. The saga of this poor, forgotten, withering flower, could be seen as a Metaphor for Life, and the Inevitability of Death, a common preoccupation of German Romantic poets of the day.

Over the course of this 19-stanza ballad, note how Schubert varies the piano accompaniment with great skill to subtly reflect the actions and emotions unique to each stanza. At verse nine for example, comes a tectonic shift: now in a minor key, a chill enters the song and conjures cold winds and apprehension. Elsewhere, the accompaniment evolves to reflect the ample amount of walking, strolling, and sauntering that takes place in this song.

Viola, D. 786 (1823)

Franz von Schober (1796–1882)

Schneeglöcklein, o Schneeglöcklein!
In den Auen läutest du,
Läutest in dem stillen Hain,
Läute immer, läute zu!

Denn du kündest frohe Zeit,
Frühling naht, der Bräutigam,
Kommt mit Sieg vom Winterstreit,
Dem er seine Eiswehr nahm.

Darum schwingt der goldne Stift,
Daß dein Silberhelm erschallt,
Und dein liebliches Gedüft
Leis', wie Schmeichelfruf entwallt:

Daß die Blumen in der Erd
Steigen aus dem düstern Nest
Und des Bräutigams sich werth
Schmücken zu dem Hochzeitsfest.

Schneeglöcklein, o Schneeglöcklein!
In den Auen läutest du,
Läutest in dem stillen Hain,
Läut' die Blumen aus der Ruh!

Du Viola, zartes Kind,
Hörst zuerst den Wonnelaut,
Und sie stehet auf geschwind,
Schmücket sorglich sich als Braut.

Hüllet sich ins grüne Kleid,
Nimmt den Mantel sammetblau,
Nimmt das güldene Geschmeid,
Und den Diamantenthau.

Eilt dann fort mit ems'gem Schritt,
Nur den Freund im treuen Sinn,
Ganz von Liebesglück durchglüht,
Sieht nicht her und sieht nicht hin.

Violet, D. 786

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Snowdrop, oh snowdrop,
In the meadows you ring your little white bell,
You ring in the quiet grove,
Ring always, ring out, ring out always!

For you herald happy times,
Springtime nears, the bridegroom
Returns victorious from the battle with winter,
Whose icy weapons he confiscated.

Therefore the golden wand is waved,
So that your silvery casque rings out,
And your lovely scent
Quietly streams forth like a flattering cry:

That the flowers in the earth
Rise from their gloomy nest,
And to be worthy of the bridegroom
Adorn themselves for the wedding celebration.

Snowdrop, oh snowdrop
In the meadows you ring your little white bell,
You ring in the quiet grove,
Ring the flowers out of their slumber!

You field pansy, delicate child,
Hear the lovely sound first,
And she gets up quickly,
And carefully adorns herself as a bride.

Wraps herself in a green dress,
Takes a velvet-blue cloak,
Takes her golden finery
And the diamond dew

Hurries off then with bustling step,
Only her friend in her faithful mind;
Completely ablaze with the glow of love,
She looks neither here nor there.

Doch ein ängstliches Gefühl
Ihre kleine Brust durchwallt,
Denn es ist noch rings so still
Und die Lüfte wehn noch kalt.

Und sie hemmt den schnellen Lauf,
Schon bestrahlt von Sonnenschein,
Doch mit Schrecken blickt sie auf
Denn sie stehet ganz allein.

Schwestern nicht - nicht Bräutigam -
Zugedrungen! und verschmäht!
Da durchschauert sie die Schaam,
Fliehet wie vom Sturm geweht,

Fliehet an den fernsten Ort,
Wo sie Gras und Schatten deckt,
Späht und lauscht immerfort:
Ob was rauschet und sich regt.

Und gekränkt und getäuscht
Sitzet sie und schluchzt und weint;
Von der tiefsten Angst zerfleischt,
Ob kein Nahender erscheint.

Schneeglöcklein, o Schneeglöcklein!
In den Auen läutest du,
Läutest in dem stillen Hain,
Läut die Schwestern ihr herzu!

Rose nahet, Lilie schwankt,
Tulp und Hyacinthe schwellt,
Windling kommt daher gerankt,
Und Narciß hat sich gesellt.

Als der Frühling nun erscheint
Und das frohe Fest beginnt,
Sieht er alle die vereint,
Und vermißt sein liebstes Kind.

Alle schickt er suchend fort
Um die Eine, die ihm werth.
Und sie kommen an den Ort,
Wo sie einsam sich verzehrt.

Doch es sitzt das liebe Herz
Stumm und bleich, das Haupt gebückt
Ach! der Lieb und Sehnsucht Schmerz
Hat die Zärtliche erdrückt.

Schneeglöcklein, o Schneeglöcklein!
In den Auen läutest du,
Läutest in dem stillen Hain,
Läut, Viola, sanfte Ruh!

But an anxious feeling
Surges through her little breast,
For it is still so quiet all about,
And the breezes still blow coldly.

And she retards her rapid motion,
Already shone upon by the sun,
But with a shock she looks up,
For she is standing all alone.

No sisters, no bridegroom!
She has put herself forward! and been spurned!
Shame shudders through her,
She flees as if driven before a storm.

She flees to the most far-off place,
Where she is covered by grass and shadows,
Always looking and listening
If anything is rustling or moving.

And mortified and deceived
She sits and sobs and weeps,
Lacerated by the deepest trepidation
That some approaching person may appear.

Snowdrop, oh snowdrop
In the meadows you ring your little white bell,
You ring in the quiet grove,
Ring that her sisters might come to her!

The rose nears, the lily sways,
Tulip and hyacinth swell,
The field bindweed comes creeping along,
And the narcissus joins them.

When Spring now arrives,
And the happy festival begins,
He sees them all, who are united,
And he misses his dearest child.

He sends everyone off to search
For the one who is dear to him,
And they come upon the place
Where she pines in solitude.

But the dear heart sits
Mute and pale, her head bowed,
Ah! the pain of love and longing
Has crushed the tender one.

Snowdrop, oh snowdrop
In the meadows you ring your little white bell,
You ring in the quiet grove,
Toll sweet peace to the field pansy!

Clara Schumann

(b. Leipzig, 1819; d. Frankfurt, 1896)

Clara Schumann, one of the most significant women in musical history, was a child prodigy who went on to have a tremendously successful career as a concert pianist, pedagogue, and composer. She was a stalwart champion of the works of her husband Robert Schumann, with whom she had eight children before his premature death at 49.

Am Strande (On the shore)

Schumann's roiling accompaniment and intensely theatrical vocal line amplifies these musings on the roaring ocean.

Am Strande (1840)

Robert Burns (1759–1796)

Wilhelm Gerhard (1780–1858)

Traurig schau' ich von der Klippe
Auf die Flut, die uns getrennt,
Und mit Inbrunst fleht die Lippe:
Schone seiner, Element!

Furcht ist meiner Seele Meister,
Ach! und Hoffnung schwindet schier;
Nur im Traume bringen Geister
Kunde vom Geliebten mir.

Die ihr, fröhliche Genossen,
Gold'ner Tag', in Lust und Scherz,
Kummertränen nie vergossen,
Ach, ihr kennt nicht meinen Schmerz!

Sei mir mild, o nächt'ge Stunde!
Schlummer zieh' den Vorhang vor!
Holde Geister, flüstert Kunde
Vom Geliebten mir in's Ohr!

On the shore

Translation ©David Kenneth Smith

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Sadly I gaze from the cliff
on the tide which separated us,
and with ardor my lips implore,
spare him, Elements!

Fear is my soul's master,
alas, and hope shrinks away;
only in dreams do spirits bring
tidings from my Beloved to me.

Which you, happy companions -
golden days of joy and pain,
tears of grief never forgotten,
alas, - you know not my pain!

Be kind to me, o nightly hours,
may rest descend upon my eyes,
gracious spirits, whisper tidings
from my Beloved then to me.

Lorelei

The 'Lurley' or 'Elfin Rock' was the old name for a rock in the Rhine River that was turned into a woman's name in a poem written in the early 1800s. The concept of an irresistible siren or a witch is an age-old legend, no doubt derived from a similar tale about Circe in Homer's *Odyssey*.

Lorelei (1843)

Heinrich Heine (1797–1856)

Ich weiß nicht, was soll es bedeuten,
Daß ich so traurig bin;
Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl und es dunkelt,
Und ruhig fließt der Rhein;
Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet
Sie kämmt ihr goldenes Haar.

Sie kämmt es mit goldenem Kamme
Und singt ein Lied dabei;
Das hat eine wundersame,
Gewaltige Melodei.

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh'.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Lorelei gethan.

Lorelei

Translation ©1995 by Walter Meyer

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I'm looking in vain for the reason
That I am so sad and distressed;
A tale known for many a season
Will not allow me to rest.

Cool is the air in the twilight
And quietly flows the Rhine;
The mountain top glows with a highlight
From the evening sun's last shine.

The fairest of maiden's reposing
So wonderously up there.
Her golden treasure disclosing;
She's combing her golden hair.

She combs it with comb of gold
And meanwhile sings a song
With melody strangely bold
And overpoweringly strong.

The boatman in his small craft
Is seized with longings, and sighs.
He sees not the rocks fore and aft;
He looks only up towards the skies.

I fear that the waves shall be flinging
Both vessel and man to their end;
That must have been what with her singing
The Lorelei did intend.

Rebecca Clarke

(b. Harrow, England, 1886; d. New York, NY, 1979)

Rebecca Clarke was an English composer and violist best known for her chamber music. She was a highly respected performer, a skill that came in handy early, after being disowned by her father, whose Victorian-era cruelty is described in her memoir. Without financial support, she was forced to leave the Royal College of Music and support herself through her viola playing. Clarke became one of the first female musicians to join a professional ensemble when she was invited to join the Queen's Hall orchestra in 1912. Although her catalogue of works is slim, all are of a uniformly high quality. Clarke came to America in 1916 where she attracted immediate attention after twice placing second in a prestigious competition sponsored by arts patron Elizabeth Sprague Coolidge. She wrote 53 songs, mostly for voice and piano, but also several other combinations, including some arranged for voice and violin.

The Seal Man, set to words by John Masefield, describes the Celtic myth of the seal who takes on the form of a man who lures women to their death in the sea. This legend reverses the genders of the Greek myth of the Siren. A powerful and expressive song, Clarke combines recitative sections with lyrical passages to emphatically deliver the text.

The Seal Man (1921–22)

John Masefield (1878–1967)

And he came by her cabin to the west of the road, calling.
There was a strong love came up in her at that,
and she put down her sewing on the table, and "Mother," she says,
"There's no lock, and no key, and no bolt, and no door.
There's no iron, nor no stone, nor anything at all
will keep me this night from the man I love."
And she went out into the moonlight to him,
there by the bush where the flow'rs is pretty, beyond the river.
And he says to her: "You are all of the beauty of the world,
will you come where I go, over the waves of the sea?"
And she says to him: "My treasure and my strength," she says,
"I would follow you on the frozen hills, my feet bleeding."
Then they went down into the sea together,
and the moon made a track upon the sea, and they walked down it;
it was like a flame before them. There was no fear at all on her;
only a great love like the love of the Old Ones,
that was stronger than the touch of the fool.
She had a little white throat, and little cheeks like flowers,
and she went down into the sea with her man,
who wasn't a man at all.
She was drowned, of course.
It's like he never thought that she wouldn't bear the sea like himself.
She was drowned, drowned.

Cradle Song, set to a poem by William Blake, is a comment on the ideals of motherhood, while **Tiger, Tiger**, another Blake setting, is perhaps Clarke's darkest song. Written in the form of a series of rhetorical questions, the main theme of the poem revolves around the question of creation. Note how at times the piano accompaniment contributes its own snarls and slashes, as an independent character within the drama.

Cradle Song (1929)

William Blake (1757–1827)

Sleep, sleep, beauty bright,
Dreaming o'er the joys of night;
Sleep, sleep, in thy sleep
Little sorrows sit and weep.

Sweet babe, in thy face
Soft desires I can trace,
Secret joys and secret smiles,
Little pretty infant wiles.

As thy softest limbs I feel,
Smiles as of the morning steal
O'er thy cheek, and o'er thy breast
Where thy little heart does rest.

O! the cunning wiles that creep
In thy little heart asleep.
When thy little heart does wake
Then the dreadful lightnings break,

From thy cheek and from thy eye,
O'er the youthful harvests nigh.
Infant wiles and infant smiles
Heaven and Earth of peace beguiles.

Tiger, Tiger (1929, rev. 1931)

William Blake (1757–1827)

Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare sieze the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly terrors clasp!

When the stars threw down their spears
And water'd heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger Tyger burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?

Richard Strauss

(b. Munich, 1864; d. Garmisch-Partenkirchen, Germany, 1949)

Richard Strauss had a rare gift for writing music for the human voice. He was a prolific composer of lieder and opera, and many of his songs were written with the voice of his wife in mind, the eminent soprano Pauline de Ahna. Completed in 1894, the Four Lieder, Op. 27 were composed as a wedding present for her.

Vier Lieder Op. 27 (1894)

Heimliche Aufforderung (Secret Invitation) is an ardent love song about a secret tryst that takes place amidst a joyful feast of merrymakers. Rippling figurations accompany the yearning vocal line, and a peaceful postlude follows the voice's plea for night to fall so the lovers can meet.

Heimliche Aufforderung

John Henry Mackay (1864–1933)

Auf, hebe die funkelnde Schale empor zum Mund,
Und trinke beim Freudenmahle dein Herz gesund.
Und wenn du sie hebst, so winke mir heimlich zu,
Dann lächle ich und dann trinke ich still wie du...

Und still gleich mir betrachte um uns das Heer
Der trunknen Schwätzer -- verachte sie nicht zu sehr.
Nein, hebe die blinkende Schale, gefüllt mit Wein,
Und laß beim lärmenden Mahle sie glücklich sein.

Doch hast du das Mahl genossen, den Durst gestillt,
Dann verlasse der lauten Genossen
festfreudiges Bild,
Und wandle hinaus in den Garten zum Rosenstrauch,
Dort will ich dich dann erwarten nach altem Brauch,

Und will an die Brust dir sinken, eh du's erhofft,
Und deine Küsse trinken, wie ehemals oft,
Und flechten in deine Haare der Rose Pracht.
O komme, du wunderbare, ersehnte Nacht!

Secret invitation

Translation © Lawrence Snyder and Rebecca Plack

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Up, raise the sparkling cup to your lips,
And drink your heart's fill at the joyous feast.
And when you raise it, so wink secretly at me,
Then I'll smile and drink quietly, as you...

And quietly as I, look around at the crowd
Of drunken revelers -- don't think too ill of them.
No, lift the twinkling cup, filled with wine,
And let them be happy at the noisy meal.

But when you've savored the meal,
your thirst quenched,
Then quit the loud gathering's joyful fest,
And wander out into the garden, to the rosebush,
There shall I await you, as often of old.

And ere you know it shall I sink upon your breast,
And drink your kisses, as so often before,
And twine the rose's splendour into your hair.
Oh, come, you wondrous, longed-for night!

Ruhe meine Seele (Rest, my soul!) is, of the four songs, perhaps the most somber. The poem urges the listener to rest their spirit and try to forget all suffering, reassuring them that their troubles will soon be over.

Ruhe, meine Seele!

Karl Friedrich Henckell (1864–1929)

Nicht ein Lüftchen
Regt sich leise,
Sanft entschlummert
Ruht der Hain;
Durch der Blätter
Dunkle Hülle
Stiehlt sich lichter
Sonnenschein.
Ruhe, ruhe,
Meine Seele,
Deine Stürme
Gingen wild,
Hast getobt und
Hast gezittert,
Wie die Brandung,
Wenn sie schwillt.
Diese Zeiten
Sind gewaltig,
Bringen Herz
Und Hirn in Not --
Ruhe, ruhe,
Meine Seele,
Und vergiß,
Was dich bedroht!

Rest, my soul!

Translation © Emily Ezust

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Not a breeze
is stirring lightly,
the wood lies
slumbering gently;
through the dark
cover of leaves
steals bright
sunshine.
Rest, rest,
my soul,
your storms
have gone wild,
have raged
and trembled
like the surf
when it breaks.
These times
are powerful,
bringing torment
to heart and mind;
rest, rest,
my soul,
and forget
what is threatening you!

Morgen! (Tomorrow!) is one of Strauss' most well-known works. This rapturous love song describes the inner elation of a lover staring into the eyes of his beloved.

Morgen!

John Henry Mackay (1864–1933)

Und morgen wird die Sonne wieder scheinen,
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonne-athmenden Erde . . .

Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes Schweigen.

Tomorrow!

Translation © Emily Ezust

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And tomorrow the sun will shine again,
and on the path I will take,
it will unite us again, we happy ones,
upon this sun-breathing earth . . .

And to the shore, the wide shore with blue waves,
we will descend quietly and slowly;
we will look mutely into each other's eyes
and the silence of happiness will settle upon us.

Cäcilie is one of Strauss' most impassioned love songs. Composed the day before his wedding, it uses the text of a love poem by Heinrich Hart, who penned the verses for his own wife, Cäcilie Hart. Strauss uses a passionately churning accompaniment and soaring vocal line to express what the love of his wife means to this ecstatically happy husband.

Program notes ©2024 by Michael Adams

Cäcilie

Heinrich Hart (1855–1906)

Wenn du es wüßtest,
Was träumen heißt von brennenden Küssen,
Von Wandern und Ruhen mit der Geliebten,
Aug in Auge,
Und kosend und plaudernd,
Wenn du es wüßtest,
Du neigtest dein Herz!

Wenn du es wüßtest,
Was bangen heißt in einsamen Nächten,
Umschauert vom Sturm, da niemand tröstet
Milden Mundes die kampfmüde Seele,
Wenn du es wüßtest,
Du kämst zu mir.

Wenn du es wüßtest,
Was leben heißt, umhaucht von der Gottheit
Weltschaffendem Atem,
Zu schweben empor, lichtgetragen,
Zu seligen Höhen,
Wenn du es wüßtest,
Du lebstest mit mir!

Cäcilie

Translation © Emily Ezust

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If you only knew
what it's like to dream of burning kisses,
of wandering and resting with one's beloved,
eye turned to eye,
and cuddling and chatting -
if you only knew,
you would incline your heart to me!

If you only knew
what it's like to feel dread on lonely nights,
surrounded by a raging storm, while no one comforts
with a mild voice your struggle-weary soul -
if you only knew,
you would come to me.

If you only knew
what it's like to live, surrounded by God's
world-creating breath,
to float up, carried by the light,
to blessed heights -
if you only knew,
then you would live with me!



Kathleen Tagg © Colette Y. Benjamin

This be her verse (2020)
(lyrics by Lila Palmer)
Kathleen Tagg (b. 1977)

Composer's note from Kathleen Tagg

This cycle came about as an intensely personal collaboration between the artists who commissioned these songs, (Golda Schultz and Jonathan Ware) and the creators (Lila Palmer and me). When Golda and Jonathan first approached us to write these songs, the idea was that we would tell our personal stories—not “women’s stories” as told from the outside with the woman victimized or placed on a pedestal—but our stories in our own voices. We began the process by sharing stories both deeply personal and mundane, and from there the works were written. Out of the process of collaboration, came the decision for these songs to be performed as a flexible cycle, where the performers have freedom to choose the order of the songs based on what resonates with the performers—a choice that may be different from my original intent—but which excites me with its possibilities.

Musically, the texts always shape the vocal line. The piano part alternates between being its own protagonist, commenting on the text, supporting the text, and expanding dramatically on ideas voiced in the text. My piano writing continues an

exploration of a personal sound world in which I have been working for the past 15 years, creating orchestral textures with the piano using extended techniques and extremely lightweight “preparations” of the strings, using everyday household objects such as scarves and paper. My composing has largely been shaped by my work as a performing pianist, music director and producer, particularly my collaborations with singers from diverse backgrounds and genres. Given the highly personal nature of this commission, the music was specifically written with the sound of these incredible artists in my ear.

Storytelling, ideas of connection and sound exploration are what drives my work, and I am extremely grateful to these rare artists who not only bring their sublime artistry to their vision of programming what they want to hear in the world, but for then going the extra steps and actively changing the landscape by commissioning both words and music from women artists about our own stories and experiences.

Lyricist note from Lila Palmer

When Golda first approached me about a song cycle which centered on the female experience, I felt overwhelmed by the sheer volume of experience absent from the song repertoire. How could I possibly hope to correct women's erasure from the song tradition in programming and historiography with what could only be a drop in the bucket? And so, I began with the personal: stories told by Golda and Kathleen about their experiences and those of the women they knew. I mined my own notebooks for observations and memories gauche, raw, and reflective, stretching back from my early twenties to the present. Refining these stories led to the collection of texts that are *This Be Her Verse*.

The title of the cycle pays homage to the poet Philip Larkin, whose poem *This Be The Verse* my mother hung on our fridge at home. She hung it with a certain wry acceptance of the realities of family life which belied her tenderness and infinite patience that now, as a young mother, I remember with awe.

The poems in the set are in some sense modular. They can be sung and understood chronologically over time, in order of composition, and in order that one individual might experience the events described in a life, beginning with *Single Bed* and ending with *After Philip Larkin*, or musically, following the journey mapped by the composer.

Women still shoulder a great deal of the burden of both the mental and physical load of domestic life. Mothers return to work in the U.S. with open wounds in their bodies, and often in their spirits. Maternal mortality is rising again across the world (in areas where it was ever prioritized). Women who seek to define their lives professionally rather than personally still face judgment and censure, as do mothers who prioritize their health and families over 'bouncing back.' Femicide is still endemic across the world. And yet, these horrors are largely not what we talk about when we talk about our experiences, or when we talk to each other. We use humour, warmth and sometimes rage as we talk about the visceral, frightening, frustrating, rich, giddy experience of being female, the embodied physicality of all we experience as transformations in our lives, and how we protect each other, by what we share and what we hide.

This Be Her Verse would not exist without the great song cycle *Frauenliebe und Leben*, Robert Schumann's setting of Adelbert von Chamisso's poem *Woman's Love and Life*. Taking on that hyper-romanticized behemoth reflecting the cookie cutter wife and mother of the German nineteenth century was a significant inspiration for me as it has been for other female creative teams. The poems in *This Be Her Verse* follow a similar trajectory to those in *Frauenliebe*: from single young woman to wife and mother. The crucial difference is in exploring how this takes place against an internal and external contemporary conversation about 'marrying' expectations of gender, and one's own desires for family, against the massive roadblocks to personal and professional fulfilment those choices create.

In his setting, Schumann cut the crucial final poem of Chamisso's text, in which the grandmother of *Frauenliebe* addresses her granddaughter, balancing the violent emotion of a young woman entirely focused on her husband with resilience tempered by time. The original cycle—dedicated to his wife Clara Schumann—might have done well to have included that sense of perspective earned by survival. After Robert's demise, Clara did what so many women have had to do: gather themselves and go out to earn a living, patch their hearts until they have time to mend them, raise and care for their children somehow—against the odds—in a world that is structured to underpay and under-support them.

This Be Her Verse is not a pantheon to female perfection, but a mirror to everyday women's hopes and fears, a mirror to our survival, and a salute to the choices women have made to self-realise across time, from the celibate Abbesses commanding villages in the early medieval period, now gloriously entombed alone in marble celebration, to the mothers alone at home by choice or necessity. It is a celebration of brokenness and beauty.

This song cycle has already been termed 'brutal' by one critic. Brutal as life often is for women, as brutally (let's be frank) as we judge ourselves and often each other, we go on, loving, serving, working, laughing. In Sharon Krebs' complete translation of *Frauenliebe*, the grandmother gives perhaps the most realistic blessing of the entire cycle: 'If your heart must break/ May your courage remain steadfast.' And may we have the courage to be honest and be heard.

This be her verse (2020)
(lyrics by Lila Palmer)
Kathleen Tagg (b. 1977)

After Philip Larkin

The piano introduces the sweeping strums of daily life, washing over the vocal line on top of a dull, stopped thud of the bass. Predictability and a slight deadening counter the sweep of motion, possibility and joy. The main interlude bridges the stanzas, sweeping out of the “ego self” and pushing forward in intensity, leading to a polytonal rude hammering, a push-and-pull syncopated tug of war, all the way through to a tender intimacy—and back up to a battle of emotions. The final piano postlude starts brash and torn, winding down bit by bit as pieces of the old self and resistance crumble and peel off.

After Philip Larkin

Woman's no island (would she were)!
Her life, the deep'ning coastal shelf:
Ambition's shore swept by demand;
Her time against His ego self.

Escape, resist, build up the wall-
Still body, Tribe, Bond, Love! Seeps through...
You'll be up nights, to hold them all,
And hate and love the trespass too.

Wedding

Wedding provides a musical snapshot of a pivotal moment. Musically, the setting juxtaposes an off-kilter tango with chaotically clanging church bells in the heat of the square. A single recurring E heartbeat occurs throughout: heart beats tying together the ideas of excited uncertainty, waiting, and the passage of time.

Wedding

No confetti crowd.
Just a bride and her witness,
Blinding sun, cement
Baking the just completed act,
Into sticky reality.
The bride, shifting in her dress.

Waiting, waiting for the groom.
The men tumble outside.
The bride seethes
Royal displeasure.

She laid a hand on my arm.
'Dearest, you should know...
You will always be waiting
Waiting for him
to catch up.

Single Bed

This is the heart of this group of songs, built around highly personal and intimate storytelling. The music turns on a dime to support the ever-shifting turns of thought of the storyteller, with recitative-like declamations becoming reflective or confessional, like a theatrical monologue.

Single Bed

Single bed – I state- Proclaim!
My solitary intent
Single bed: my estate,
the regal bier of Queens
And Holy Women.
I am not afraid. I am not
Afraid of dinner parties,
Smooth refills and wives
Too frightened to get ugly
Or fat. I will be fat and ugly
If I choose. But I do not.

I claim my bed,
my solitary chamber
with its clean sheets.
Listen! I am not afraid
Of babies, endless talk
Of teething, training,
Cracked nipples, biting
(not the pleasant kind).
I am not afraid
Of puckered intimacy,
The gathered folds of life,
Pulled together by some
Escaping thread.
I am not afraid of love
aged down to top-shoulder level.

I am just afraid
Of waking to Prince Cha-
'Prince Almost...Close Enough.'
No that's not worst,
Worst, the lemon mouth
And bird sharp eyes of
Woman Who Finds Fault.

Oh let me be soft edge-smudged
Tenderized by toil,
Let my eyes water pink
With nights awake locked tight,
To keep all fear at bay;
And coiling blue beneath skin
Now smooth with little service
Let work and living intertwined
Map and etch our life so deep
That compass lost, the track remains.
And so for fear of Her
Much more than He
Unless He comes,
Here will I be.

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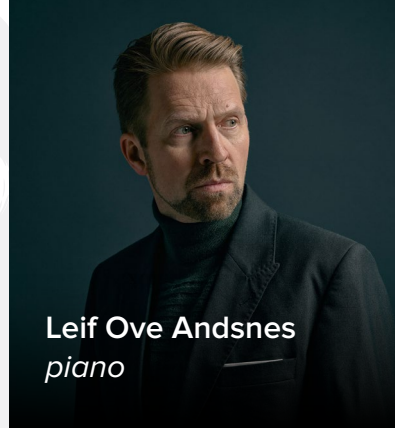
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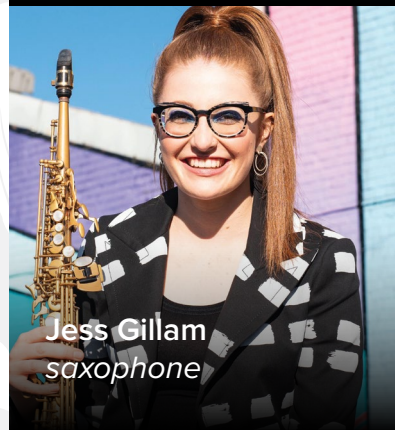
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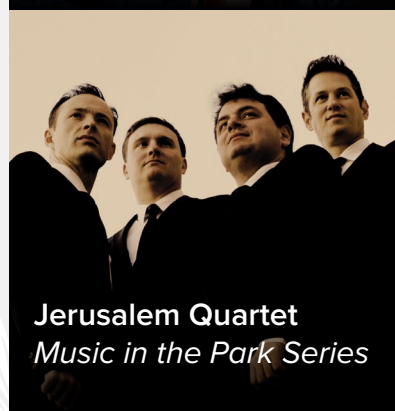
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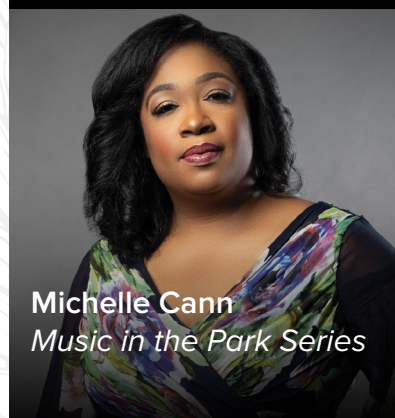
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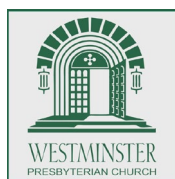
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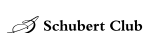
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The Schubert Club Endowment was started in the 1920s. Today, our endowment provides more than one-quarter of our annual budget, allowing us to offer free and affordable performances, education programs, and museum experiences for our community. Several endowment funds have been established to support education and performance programs, including the International Artist Series with special funding by the family of Maud Moon Weyerhaeuser Sanborn in her memory. We thank the following donors who have made commitments to our endowment funds:

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The Schubert Club Artistic & Strategic Opportunities Fund was established by the Board of Directors at its February 2017 meeting as an operating fund to support artistic initiatives and program development that are not part of the ongoing programming of Schubert Club. Examples include commissions, community partnerships, artistic or ensemble residency, purchase of instruments for the Schubert Club Museum, high tech productions, etc. Thank you to our generous donors who have given gifts above and beyond their annual giving to help make this fund a reality. New opportunities always present themselves, so you are encouraged to consider a special gift to this fund to allow for future projects. Contact Amy Marret for more information at 651.292.3270.

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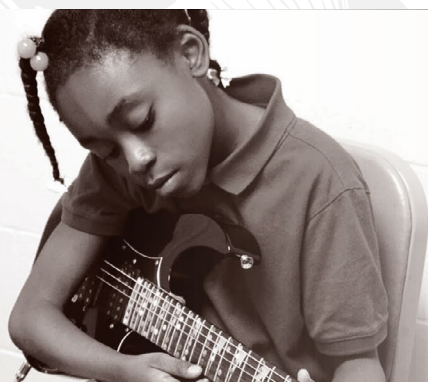
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NEW THIS SEASON!

All Concerts Free For Kids & Students!

Starting in the 2023-2024 season, kids ages 6–17, as well as students of any age with a valid student ID, can attend any Schubert Club concert free of charge! Adult ticket holders may purchase up to 4 free kids tickets per paid adult ticket. Students may reserve up to 4 free student tickets per order.

Schubert Club is dedicated to cultivating a passion and appreciation for music in our community. We believe that the joy and beauty of music can enrich and transform the lives of all people and be a vehicle for strong fellowship, service, and partnership with the communities in which we live. With this new initiative, we hope to expand access to the arts for young audiences, building on our commitment to making everything we do accessible to young people and families.

In addition, we are excited to announce the launch of **Schubert Club Student Connections**, a **new free club for students** to deepen their connection with Schubert Club beyond the concert experience. Student Connections will offer opportunities to gather with peers, and to discover and celebrate music. Students are eligible to join starting in 7th grade, up to any age as long as the participant has a current and valid student ID.

For information about how to reserve free student tickets, and how to join Schubert Club Student Connections please visit schubert.org/kids-and-student-tickets