

The Graduate Center



The Ph.D./D.M.A. Programs in Music

May 3rd, 2004

7:30 PM, Baisley Powell Elebash Recital Hall

Mary Thorne, *soprano*
Elizabeth Hastings, *piano, harpsichord*
All Together - A Concert of Chamber Music

Der Hirt auf dem Felsen

Franz Schubert
(1797-1828)

Stabat Mater

Virgil Thomson
(1896-1989)

Tutto Il Mondo Serra

Giovanni Bottesini
(1821-1889)

Hirtenlied

Giacomo Meyerbeer
(1791-1864)

Intermission

Cantata No. 51, *Jauchzet Gott in allen Landen*

Johann Sebastian Bach
(1685-1750)

1. *Aria*
2. *Recitativo*
3. *Aria*
4. *Choral*

Ellie Kang and Sharon Gunderson, *violin*
Miranda Sielaff, *viola* Jessica Cesana, *cello*
Randy Tinnin, *trumpet* Paul Wybraniec, *clarinet*
Paul Bonnel, *bass*

Spring Concerts – 2004

Wed., May 5 – Masha Lankovsky, *violin*

Thurs., May 6 – CUNY Composers Alliance

Mon., May 10 – Paul Wybraniec, *clarinet*

Tues. May 11 – Jin-Ok Lee, *piano*

Tues., May 18 – Beata Degoian, *piano*

Wed., May 19 – Contemporary Ensemble

Tues., May 25 – Myungsook Wang, *piano*

Thurs., May 27 – Judy Woo, *piano*

Tues., June 1 – Friends and Enemies of New Music

All concerts begin at 7:30 pm unless otherwise noted.

For additional information, please contact the Concert Office: (212) 817-8607

All Together
A Concert of Chamber Music

Notes and Translations

Schubert's **Der Hirt auf dem Felsen** (1828) is one of the last songs Schubert composed in a canon of more than 600. It was published posthumously and was premiered by the soprano Pauline Anna Milder-Haupter whose voice Schubert admired and to whom he had dedicated several songs.

Schubert set Wilhelm Müller's poetry in his song cycles, *Die Schöne Müllerin* and *Winterreise*. **Der Hirt auf dem Felsen** includes poetry by Müller as well as Helmina von Chézy. Chézy, a minor literary figure, had successfully written a libretto for Carl Maria von Weber's *Euryanthe*.

Ludwig Rellstab, whose poetry Meyerbeer set in **Hirtenlied** (1842), also wrote a libretto for Weber, but which Weber never set to music. The connection between Schubert and Meyerbeer's shepherd songs continues. Schubert set seven of Rellstab's poems in the song collection *Schwanengesang*.

Rellstab was a music critic in Berlin writing for *Vossische Zeitung* and *Berliner allgemeine musikalische Zeitung*. It is interesting that even though Schubert set Rellstab's poetry, Rellstab did not approve of Schubert's songs, he preferred more simple strophic settings. This may explain why Meyerbeer's **Hirtenlied**, while written later than Schubert's **Der Hirt auf dem Felsen**, maintains a more traditional setting.

The American composer Virgil Thomson spent 15 years of his career in Paris. After his opera *Four Saints in Three Acts* was written in 1928, Thomson took time to expand his technique in writing for strings. It is from this period that **Stabat Mater** was written, composed in Paris in 1931. Its text represents sorrowing Mary at the foot of the cross. It is a miniature drama in which Thomson portrays four speakers, an Angel, Mary, Jesus, and Saint John.

Giovanni Bottesini is better known for his friendship with Giuseppe Verdi, who chose Bottesini to conduct the first performance of *Aida* in Cairo in 1871, than for his own music. Bottesini was a considerable composer and performer in his own right. His career began as a bassist at the Milan Conservatory and took him to the Teatro San Benedetto in Venice and the Teatro de Tacón in Havana. His solo career continued, taking him through Mexico, St. Petersburg, and New York, where he became an honorary member of the Philharmonic Society of New York in 1850.

As musical director of the Italian Opera in Paris and later as director of opera theaters in Palermo and London, he devoted more time to conducting and composing. He composed more than 10 operas and numerous compositions for bass. **Tutto Il Mondo Serra**, based on Chopin's *Etude*, Op. 25 No. 7, is a testament to his affinity for the voice and his contribution to double bass technique.

The following notes are extracted from Randy Tinnin's lecture, *Collaborative Works for Soprano and Trumpet from the 18th Century*.

Jauchezet Gott in allen Landen [BWV 51] was composed in 1730 at Leipzig. Bach composed his cantatas with specific church events in mind. Cantata 51 was composed for the 15th Sunday after Trinity, on the liturgical calendar. In the cases where he used scripture as his text, he had to find biblical references that were appropriate to the specific religious event. Non-biblical texts would likewise have needed to be appropriate to the occasion. Ulrich Mayer uses the term "biblical allusion" when referring to the practice of creating thematically appropriate texts which are not direct scriptural quotes.ⁱ He also suggests that the thematic inspiration for the text, *Jauchzet Gott in allen Landen*, is found in Psalms 60 and 13.ⁱⁱ [Psalm 13: 5-6 reads: But I trust in your unfailing love; my heart rejoices in your salvation. I will sing to the Lord, for he has been good to me.¹] While there is no conclusive evidence that Bach served as his own librettist in the creation of BWV 51, the idea is not out of the question, especially considering Bach's clear knowledge of scripture and scriptural themes.

During the Baroque period, the trumpet was used primarily in arias that had as their themes war, passion and calls to worship. Alessandro Scarlatti's *Sette Arie con Tromba Sola* for D trumpet, soprano and basso continuo offer examples of love and war as themes. *Jauchzet Gott in allen Landen* is a great example of an aria with trumpet stating a religious theme.

Jauchzet Gott in allen Landen is a proclamation delivered in a spirit of joy and gratitude. This confident assertion of faith is introduced with a trumpet call in the opening measures of the aria. The trumpet has historically been used as a signal instrument, to call people to action. In a military context it is the trumpet that sounds the attack. It is intended to put courage into the hearts of warriors, while striking terror in those who would oppose them. This basic emotional appeal is not unlike a call to worship in that it calls the hearer to consider something greater than self and to have faith that a favorable outcome will result in spite of adverse circumstances.

From this call to worship, the text turns inward to an expression of gratitude and remembrance. We bring offerings to God who provides for us. We remember our worst times and rejoice in His compassion and faithfulness. This evokes quite different emotions than the initial text. In hearing these words, we have the opportunity to reflect on the sadness of hard times, while at the same time remembering God's personal attention to us in our affliction.

ⁱ Ulrich Mayer, *Biblical Quotation and Allusion in the Cantata Libretti of Johann Sebastian Bach* (Lanham, Maryland, London: The Scarecrow Press, Inc., 1997), app. 1.

ⁱⁱ *Ibid.*, app. 1.

¹ *New International Version Bible* (Grand Rapids: Michigan, Zondervan, 1992) 499.

Der Hirt auf dem Felsen

Wilhelm Müller and Helmina von Chézy

Wenn auf dem höchsten Fels ich steh,
Ins tiefe Tal herniederseh und singe:
Fern aus dem tiefen dunkeln Tal
Schwingt sich empor der Widerhall der Klüfte.
Je weiter meine Stimme dringt,
Je heller sie mir widerklingt von unten.
Mein Liebchen wohnt so weit von mir,
Drum sehn ich mich so heiß nach ihr hinüber.

In tiefem Gram verzehr ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich,
Ich hier so einsam bin.
So sehnend klang im Wald das Lied,
So sehnend klang es durch die Nacht,
Die Herzen es zum Himmel zieht
Mit wunderbarer Macht.

Der Frühling will kommen, der Frühling, meine
Freud.
Nun mach ich mich fertig zum Wandern bereit
Je weiter meine Stimme dringt,
Je heller sie mir widerklingt.

Stabat Mater

Max Jacob

Ne pleurez pas, Madame.
Si votre fils ext condamné, il ressuscitera par
miracle après l'enterrement.
Comment e pas pleurer un tel fils.
Ne pleurez pas si vous pouvez vous empêcher.
Laissez-moi passer.
Je veux aller près de lui.
Je veux mourir avec mon fils.
Vous mourrez à votre heure, Madame, et vous
ressuscitez pour l'Assomption.
Ne pleurez pas, ma mère, disait le fils
unique. Je sais ce que j'ai à faire.
Gardez mon sang. C'est un trésor. On
ne l'aura que par ma mort.
Quelle mère s'arrêterait de pleurer un perdant
un fils de trente ans.
Croyez en moi, ma mère.
Vous êtes Dieu sur terre. Obéissez à votre
père. Je resterai sous le poteau à
pleurer.
Consolez ma mère, Saint Jean.
Et qui me consolera, Seigneur?
Je vous consolerais avec les Sacrements.

The Shepherd on the Rock

When I stand upon the highest rock,
Gaze down into the far valley, and sing:
Distantly, from the deep, dark valley
The echo soars up towards me
The farther my voice carries,
The brighter the returning echo.
My love lives so far away,
That's why I long so ardently to be over there.

With deep grief I am consumed,
My joy is at an end,
Earthly hope has deserted me,
I am so lonely here.
The song filled the wood with yearning,
It filled the night with yearning,
Drawing hearts heavenwards
With miraculous power.

Spring will come, Spring, my joy,
Now I will make ready to begin my journey
The farther my voice carries,
The brighter the echo comes back to me.

Stabat Mater

Angel: O, lady, do not cry. Although your son
must die today, by a miracle he will
arise from the sepulcher.
Mary: How could I not mourn such a son?
Angel: Hold back your tears if you can.
Mary: Let me go by. I want to stand beside him.
I want to die with my son.
Angel: You shall die in your own time, lady;
and you yourself will arise for
Assumption Day.
Jesus: O Mother, do not cry. (Thus spake the
only son.) I do what I have to do.
Preserve my blood. It is a treasure. It
cannot be had excepting through my
death.
Mary: What mother could hold back her tears to
behold her son of thirty dying?
Jesus: O Mother, believe in me.
Mary: You are God on earth. Do what your
father bids you do. I shall stay by the
cross and mourn.
Jesus: Comfort her despair, Saint John.
St. John: And who, my Lord, shall comfort me?
Jesus: I shall console you with the Sacraments.

Translation by the composer

Tutto Il Mondo Serra
(After Chopin)
Giovanni Bottesini

Tutto che il mondo serra di piu caro per me
Da me s'invola.
Oggi per sempre ed ogni gaudio, ogni gaudio
perdo,
Ogni speranza, che l'amara terra dell'esiglio
Feconda esser non puote se non d'affanno.

Hirtenlied
Ludwig Rellstab

Hier oben auf einsamen Höhen,
Umflossen von Himmelsblau,
Von säuseln der Lüfte Wehen,
Hier ruh' ich auf blumiger Au:
Ring's lagern die Lämmer im Grünen,
Es tönet der Klang der Schmei,
Von glänzender Sonne beschienen,
Zieh'n wandernde Vögel vorbei.

Ihr flieget hinaus in die Ferne,
Weit in die unendliche Welt!
Ich weile hier oben so gerne,
Nah' unter dem bauen Gezeit'!
Von den Menschen dort unten geschieden
Von Sorgen und Unmut und Schmerz,
Erfüllt sich mit seligem Frieden
Hier oben das ruhige Herz.

So webt sich aus seligen Tagen
Still gleitender Lenbenslauf,
Die stürmischen Wellen,
Sie schlagen Nicht bis hier oben hinauf!
Fromm weidet die silberne Herde
Im grünen blumigen Land,
Verworenes Trüsbal der Erde
Berührt nicht den heiligen Strand.

All the World

All that is dearest to me in this world
Flies away from me.
Today each joy is lost forever.
I lose all hope as the bitter earth of exile
Can only produce anxiety.

Shepherd Song

Aloft here, alone in the mountains,
Surrounded by the blue heavens,
While gentle whispering breezes blow,
I rest among the flowers.
My lambs grazing all around me,
The sound of a shepherd's pipe rings out,
And glinting in the sunlight,
Migrating birds pass by.

They are flying out in the distance,
Through the unending world!
But I am happiest here,
Close to the blue ceiling.
Separated from mankind below,
From their sorrows and grief and pain,
Here, filled with peace,
My heart is at rest.

Woven of such blissful days
Serenely glides life's course.
Stormy breaking waves
Cannot reach these heights!
My silvery herd grazes contentedly
Among flowery meadows.
Confusion and earthly discord
Never touch this heavenly realm.

Cantata No. 51
Jauchzet Gott in allen Landen

1. Aria

Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
An Geschöpfen in sich hält,
Müssen dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls jetzt ein Opfer bringen,
Dass er uns in Kreuz und Not
Allezeit hat beigestanden.

2. Recitativo

Wir beten zu dem Tempel an,
Da Gottes Ehre wohnet,
Da dessen Treu,
So täglich neu,
Mit lauter Segen lohnet.
Wir presien, was er an uns hat getan.
Muss gleich de schwache Mund von seinen
Wundern lallen,
So kann ein schlechtes Lob ihm dennoch
Wohlgefallen.

3. Aria

Höchster, mache deine Güte
Ferner alle Morgen neu.
So soll vor die Vätertreu
Auch ein dankbares Gemüte
Durch ein frommes Lebens weisen,
Da wir deine Kinder heissen.

4. Choral

Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
Was er uns aus Gnaden verheisst,
Da wir ihm fest vertrauen,
Gänzlich verlass's auf ihn,
Von Herzen auf ihn bauen,
Da uns'r Herz, Mut und Sinn
Ihm festiglich anhangen;
Drauf singen wir zur Stund:
Amen, wir werd'n's erlangen,
Glaub'n wir aus Herzensgrund.
Allelujah!

Praise ye God in ev'ry nation!

1. Aria

Praise ye God in ev'ry nation!
All that heaven and the world
Of created order hold
Must be now his fame exalting,
And we would to this our God
With the angels let's today
Likewise now present an offering
To our God a song of praise sing
For that he midst cross and woe
For that he midst spite and pain
Always hath stood close beside us.

2. Recitative

In prayer we now thy temple face
Where God's own honor dwelleth
Where his good faith,
Each day renewed,
The purest bliss dispenseth.
We praise him for what he for us hath done.
Although our feeble voice before his wonders
stammers,
Perhaps e'en modest praise to him will yet bring
pleasure.

3. Aria

Highest, make thy gracious goodness
Henceforth ev'ry morning new.
E'en in our dominion new.
Thus before thy father's love
Should as well the grateful spirit
Through a righteous life show plainly
That we are thy children truly.

4. Chorale

Now laud and praise with honor
God Father, Son, and Holy Ghost!
May he in us make increase
What he us with grace hath pledged,
So that we firmly trust him,
Entirely turn to him,
Make him our true foundation,
That our heart, mind and will
Steadfast to him be cleaving;
To this we sing here now:
Amen, we shall achieve it,
This is our heart's firm faith!
Alleluia!

The Players

Mary Thorne, a soprano from Clarkston, Washington, is happy singing many genres: opera, musical theater, art song and chamber music. Operatic roles include mythical creatures, Najade (*Ariadne auf Naxos*) and Galatea (*Acis and Galatea*) and fairy tale characters, Gretel (*Hansel and Gretel*), Second Step-sister (*The True Story of Cinderella*) and Little Red Riding Hood (*Little Red Riding Hood*). Ms. Thorne has sung in musicals such as *Into the Woods*, *Oklahoma*, and *Fiddler on the Roof*. Ms. Thorne's most recent distinction was at the Civic Morning Musicals Competition where she won the Competition Award. Ms. Thorne earned her Bachelor's degree at Point Loma Nazarene University in San Diego and her Master's at Mannes College of Music. She is currently working towards her Doctor of Musical Arts degree at the Graduate Center, where she is a student of Susan Gonzalez.

Elizabeth Hastings performs regularly as a conductor and accompanist. She has conducted with the Toledo Opera, the Washington Opera, the Sarasota Opera and the New York City Opera National Company. Her credits include the Boston Lyric Opera, Natchez Opera Festival, Tulsa Opera, Palm Beach Opera, Annapolis Opera, Central City Opera and Wolf Trap. For three years she headed the Apprentice Program of the Sarasota Opera Association and assisted at the Casals Festival in Puerto Rico for four seasons. She performed with the Orpheus Chamber Orchestra as harpsichordist in their first operatic venture in April of 2000. She performs regularly at Carnegie Hall with MidAmerica Productions playing continuo. She maintains a busy studio as a vocal coach in New York City.

Paul Wybraniec, clarinet, born in Poland, has received Master's Degrees from the Frederick Chopin Music Academy in Warsaw and from Mannes College of Music in New York City. Mr. Wybraniec is currently in the DMA Music Performance program at the CUNY Graduate Center studying with Charles Neidich. Mr. Wybraniec is an active soloist, especially in Poland where he regularly leads Master Classes and performs with orchestras and as a chamber music member. Mr. Wybraniec made his New York recital debut in January 2003 at Carnegie Hall's Weill Recital Hall.

Paul Bonnel is a Doctoral Fellow in Double Bass performance at Rutgers University in New Brunswick, New Jersey, where he studies with Paul Harris. While Mr. Bonnel was raised in the south of France, he has been actively performing around the globe for the past 10 years. He has chosen successively Berkeley, California and later New Haven, Connecticut, as places of residence. His recent achievements include being invited as a guest lecturer in the Music Department at Rutgers University for the 2003-2004 academic year. He was one of the few selected to receive a Slam Stewart scholarship while at the Yale school of music (1999-2001). He also recently worked with American Maestro Michael Tilson Thomas as well as Maestro Christoph Eschenbach at the Pacific Music Festival, in Sapporo, Japan. Mr. Bonnel currently lives in New Brunswick where he teaches and performs actively.

Raised in Chicago, violinist **Ellie Kang**, has performed internationally as a soloist, chamber and orchestral musician. She was a soloist with the American Symphony Orchestra at Lincoln Center, Hartford Symphony Orchestra, and the KwaZulu-natal Philharmonic Orchestra at City Hall, South Africa. Ms. Kang has appeared on PBS, performing live, in more than 35 major cities and states. As a full-scholarship recipient of the Pacific Music Festival, she was concertmaster of the Pacific Orchestra in Japan. She was a member of the New York String Orchestra, performing at Carnegie Hall, and made her Lincoln Center debut in 1999 at Alice Tully Hall. Ms. Kang earned degrees from The Juilliard School of Music and the New England Conservatory of Music. She currently resides in New York City, teaching and performing while pursuing her DMA at the Graduate Center.

A native of Flagstaff, AZ, **Sharon Gunderson** has lived in New York City for the past six years. She received her bachelor's degree from New England Conservatory in Boston, and moved to New York City to become an active orchestral and chamber musician in everything from New York Grand Opera and Ensemble 21 to the Rhode Island Philharmonic. Her diverse performance history includes appearances with David Letterman, Regis Philbin, and Dianne Reeves. She has also given recital series at Riverside Church and St. Peter's Lutheran Church and performed concertos with the Flagstaff Symphony in Arizona. Sharon currently studies with violin guru Joey Corpus, and was one of many volunteer musicians who played for the recovery workers at St. Paul's chapel next to Ground Zero.

Miranda Sielaff, viola, received her Master of Music degree from the Juilliard School in 2003, where she studied with Karen Tuttle. Since then she has pursued a performing and teaching career in New York City, appearing in concerts at Bargemusic, Weill Hall, and the Parlor Entertainment Jazz Concert Series in Harlem. Ms. Sielaff's performing experience also includes premieres of several commissions for her viola/baritone duo with Ryan Dohoney, appearances in audio/visual pieces by Jay King and Mario Diaz de Leon, and performances with the New York City Ballet Dance Project of a new string quartet by Justine Chen. She has maintained a private teaching studio at the Larchmont Music Academy for the past two years, and assists with the chamber music and string orchestra program at Collegiate School.

Randy Tinnin, Trumpet, has enjoyed performing with some of the world's premiere conductors, including James DuPriest, Sixten Ehrling, Otto-Werner Mueller, and Zubin Mehta, with whom he also toured the Far East. He has had the honor of appearing at Carnegie Hall, Avery Fisher Hall, and Alice Tully Hall, with the Juilliard Orchestra, the New York Youth Symphony, and the Signal Brass Quintet. Other New York engagements include appearances with the Orchestra of St. Luke's, the Cosmopolitan Orchestra and the Queens Philharmonic. An active soloist, Mr. Tinnin has appeared in New York, New Jersey, Dallas, Houston, and Memphis, and won the SMU Summer Conservatory Festival Solo Competition, performing Vivaldi's Concerto for Two Trumpets. Mr. Tinnin holds a Master of Music degree in Trumpet from Juilliard, a Bachelor of Music Education from the University of North Texas and is currently a Fellowship recipient pursuing a Doctor of Musical Arts degree at Rutgers University. He and his wife Rhonda and their daughters Camille (11), Olivia (9) and Cassidy (7) reside in Bergen County, New Jersey.

Personal Thanks

Thank you for being here. I am delighted to share tonight's music with you. Thank you to the fine musicians I have been honored to work with and who have *come together* to serve such wonderful music. Special thanks to my teacher Susan Gonzalez. Thanks to Elizabeth Hastings and Dan Shore for musical preparation. Welcome to Teddy Carlin, for whom this program is child-friendly. Much love and thanks to my parents who, today, celebrate 29 years of marriage.

Mary Thorne

