

song

the [plain]

song

the [plain] song
and
Endicott College Performing Arts Department
present

Selections from Hugo Wolf's
Poems of Eduard Mörike

Saturday, November 20, 2010
4.00pm

Maggie Rosenau, *speaker and translator*

Der Knabe und das Immelein
Ein Stündlein wohl vor Tag
Er ist's

Ceceilia Allwein, *soprano*
Julia Carey, *piano*

Verborgenheit
Agnes
An eine Äolsharfe

Jayoung Kim, *piano*
Hilary Anne Walker, *mezzo-soprano*

Das verlassene Mägdlein
Elfenlied
Zitronenfalter im April
Frage und Antwort

Seufzer
Auf ein altes Bild
In der Frühe
Schlafendes Jesuskind

Anders Walker, *baritone*
David Collins, *piano*

Lied von Winde
Nimmersatte Liebe
Storchenbotschaft

Karwoche
Zum neuen Jahr
Gebet
Wo find ich Trost?

Denk'es, o Seele!
Rath einer Alten
Nixe Binsefuss
Erstes Liebeslied eines Mädchens

IN *Los Angeles Magazine* writes, "The audience...jumped to their feet in a standing ovation after a performance by soprano [ceceilia allwein]." Ms. Allwein has performed in venues ranging from Jordan Hall to Jim Henson Studios. Roles include Adele in *Die Fledermaus*, Cunegonde in *Candide*, Eurydice in *Orphée aux Enfers*, Marie in *La Fille du Régiment*, and Fire/Nightingale in *L'Enfant et les Sortilèges*. Ms. Allwein is also no stranger to the performance of new and contemporary music. During the 2008/9 season she performed in over 10 premieres and gave the only recorded performance of Ricky Ian Gordon's "Love, My Sweet Rain" with the Boston Gay Men's Chorus. During the 2009/10 season she participated in pianist Stephen Drury's Summer Institute for Contemporary Performance Practice and performed György Kurtag's *Kafka-Fragmente* as part of a special residency at Yellow Barn Music Festival. Ceceilia is currently a master's student at Brooklyn College and studies privately with Claudia Waite.

As one of the first graduates of the Harvard-New England Conservatory joint degree program, [julia carey] recently received a bachelor's degree from Harvard University and a master's degree in composition from the New England Conservatory, where she studied with Michael Gandolfi. Next fall, she will begin a second master's degree program in collaborative piano at Boston University. She has been a music director, accompanist, or vocal coach for over thirty opera and musical theater productions. Julia also works for the Boston Children's Chorus as a teaching fellow and accompanist, accompanies a chorus at the Boston Arts Academy, and sings in the choir at Trinity Church in Copley Square. Upcoming music directing projects include *Into the Woods* with the Boston Children's Theatre Summer Studios and *John Eccles's Semele* with the Harvard Early Music Society.

Pianist [david collins] has appeared as a collaborator in recitals throughout New England and the Midwest. A native of Michigan, David has performed at chamber music series in Manistique and Escanaba, as well as at the Pine Mountain Music Festival. In the Boston area, he has performed at Boston University, MIT, the Boston Conservatory and at the New England Conservatory. He made his Jordan Hall debut in 2002 with the Alhambra Piano Trio.

His recent performances include recitals in Denver with soprano Emily Quane, Madison (WI) with soprano Karen Caballero, and a chamber music recital in Portland (OR) with various singers and instrumentalists. David holds a bachelors degree in composition from Western Michigan University, a masters degree in accompanying from the University of Wisconsin, and a doctorate in collaborative

piano from the New England Conservatory. He recently served on the piano faculty of the University of North Carolina at Greensboro, and before that, on the opera coaching faculty of the New England Conservatory, where he helped direct the undergraduate opera program. David spent 5 years as the pianist and assistant conductor for the MIT concert chorale, and several seasons as pianist and répétiteur for Boston Opera Collaborative. He has also worked as répétiteur for Lakes Region Opera (NH) and the Pine Mountain Music Festival (MI). In addition to his busy performing schedule, David currently maintains a private vocal coaching studio in the Boston area.

A greeting from **[maggie rosenau]**:

I fell in love with Hugo Wolf's music after hearing a few selections from Italienisches Liederbuch 3 years ago during a concert at Middlebury College. The aesthetics of opera have always appealed to me, but it was during that first summer of graduate school when I was introduced to Lieder, or art song. After the concert and a few days of pestering Emily and David for information about the composer, they gave me a collection of Wolf's music and shared their vision for the [plain] song with me.

Being introduced to this music has opened up a whole new direction for my journey into German literature and art. Lieder showed me a different color of poetry, which led to the important, if not fascinating culture of the German Romantik. How wonderful that the words of Eichendorff, Goethe, and Mörike can be enjoyed both on the page and through this "intimate genre" which sheds light on how the poets were celebrated during their own time. What the [plain] song is giving is a gift, not only to its audience, but also to the artists, musicians, poets and translators. While you celebrate the art this organization brings to us, it is my hope that Wolf and his favorite poetry might connect you to some new and different aspects of German heritage, which might otherwise be absent to us.

Maggie Rosenau received her BA in German and Visual Arts from UNC and is currently pursuing her MA in German Literature at Middlebury Language School. She lives in Colorado with James, Atticus not-the-Finch and a polka dotted pooch.

Baritone **[anders walker]** is a Chanticleer audition finalist and a member of Boston's renowned choral ensemble, the Cantata Singers. Mr. Walker has performed as a Bach soloist under conductors Donald Teeters and John Gibbons. Anders has participated twice in the German for Singers and Vocal Coaches program at the Middlebury College Summer Language Institute. He holds a Master's degree from the New England Conservatory of Music, where he specialized in art song and chamber music, especially the works of Bach. Anders is a student of James McDonald.

[**hilary anne walker**], mezzo soprano and Maine native, is quickly establishing herself as a dynamic and physical performer. The young lyric mezzo blends her personality and bright vocal color to create memorable performances in the greater Boston area. Recent roles include Cherubino, Betty Parris in the *The Crucible*, Hansel with Opera del West, L'enfant in *L'enfant et les sortilèges* with MetroWest Opera and the quartet in *Little Women*.

In addition to her operatic work, Ms. Walker enjoys recital work and performing with other ensembles. She made her Jordan Hall debut this February singing a chamber piece of NEC's own Rodney Lister, and was a featured performer in the 2007 Boston Guitar Festival and with The Bostonians. She is also an active member of Boston Opera Collaborative where she acts as audition coordinator. In 2008, Ms. Walker earned her Masters from New England Conservatory, where she began her studies with DAnna Fortunato. Before moving to Boston, she earned her B.A. in music from Vassar College where she studied with Mary Nessinger and Karen Holvik.

Hugo Wolf (1860-1903), the late Romantic composer who sought to create an "art written in blood", possessed a sensitivity to linguistic nuance that magnified the expressive power of the *Lied*, placing him firmly in the pantheon of the great composers of German art song. After failing out of several schools, Wolf's parents recognized that their son would not devote energy to any effort but music, and sent him to the Vienna Conservatory. In Vienna, Wolf immediately aligned himself with Wagner's school of compositional thought, then the cutting edge of avant-garde. This quickly led to a show-down with Conservatory officials and, despite his evident talent, he was dismissed.

Throughout Wolf's life, the composer suffered from mental imbalances and insecurities that resulted in long compositional fallow periods, followed by intense outpourings of music, immediately followed again by complete non-productivity. Despite this, by the late 1880's Wolf began to garner an international reputation for himself. However, his career ended in tragedy when, in 1897, his family and friends committed him to an asylum for the insane to protect him from his syphilis-induced madness. In 1903, he succumbed to his illness, leaving behind one of the most remarkable bodies of vocal literature of any composer of art song.

the [plain] song recognizes that art song is part of the shared cultural heritage of the Western musical tradition. For centuries this intimate genre has synthesized the works of the greatest musical and literary minds in history. However, both the performance and the appreciation of art song have fallen by the wayside in modern society.

the [plain] song believes that the shared cultural heritage represented by the medium of the art song has continuing relevance and importance in today's world, offering a glimpse of both the many unique cultural backgrounds brought together in modern American society, as well as the commonalities that transcend cultural boundaries. To bring this music to the widest possible audience, we provide innovative programming and styles of presentation that recognize the needs of the communities we serve. We provide young performers a venue in which to find their own voice, and a forum for the expansion of the existing repertory through commissions of young composers and poets. In doing so, we help audiences of all backgrounds explore the ongoing importance of their shared cultural heritage.

*Many thanks to JP Concerts and St. John's Episcopal Church
for graciously hosting this evening's concert! Stay up to date with
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poems of [eduard mörike] – 2nd half

sunday, december 12, endicott college

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