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Schubertiade: An Evening of Song

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**UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC**

**Schubertiade:
An Evening of Song**

Friday, April 24, 2015
7:30 p.m.
Perkinson Recital Hall



*Featuring University of Richmond
voice students*

and

*Guest Artist-in-Residence
Kenneth Merrill, piano*



Julius Schmid, *Schubertiade*, 1896

About the Schubertiade

In the early decades of 19th century Vienna, gatherings at the homes of friends or acquaintances to discuss art and literature, perhaps hold a discreet conversation about politics, or to enjoy music, were commonplace. Many of Schubert's lieder were heard for the first time under these circumstances. Schubert himself would accompany and, if no singer were available, might also lend his light baritone voice to the festivities. Highly anticipated were the evenings when Schubert's friend, Johann Michael Vogl was available to perform; Vogl, a professional singer, was known as the first and foremost interpreter of Schubert's songs. Remarkably, in his letters to friends, Schubert wrote little about these *Schubertiade* gatherings, so it is difficult to say, with confidence, how he actually viewed them, despite his willing participation.

Regardless of Schubert's personal views, his music was indeed a large part of the evening, split between singing and dancing, with some events lasting long into the night. Writes Josef Huber, from Vienna, to his betrothed, Rosalie Kranzbichler, January 30, 1821:

Last Friday I had excellent entertainment....Franz invited Schubert in the evening and fourteen of his close acquaintances. So a lot of splendid songs by Schubert were sung and played by himself, which lasted until after 10 o'clock in the evening. After that punch was drunk, offered by one of the party, and as it was very good and plentiful the party, in a happy mood anyhow, became even more merrier; so it was 3 o'clock in the morning before we parted.

Today, we attend a *Schubertiade* to experience the beauty and drama of the German *lied* and to celebrate all art song – the magical melding of musical line and poetic text, coming together to form an expressive and dramatic whole. Perhaps tenor Ian Bostridge, who has spent much of his professional life exploring the *lieder* of Schubert, best explains the lure of and ultimate satisfaction with the art of song:

... the lied is more than a bonbon or a frisson. Its aesthetic claims are complex and multifaceted: the response to text, the compression of drama (the thrill of the opera in a matter of minutes), a melodic sweep and harmonic language as worthy of attention and analysis as anything in Western classical music. In this sense the lied is a standing rebuke to classical music's hierarchies, in which the biggest—or most expensive—is best.

-Jennifer Cable

Program

An die Musik	Morgan Simmonds, bass baritone	Franz Schubert (1797-1828)
An die Nachtigall	Eline Wilhelm, soprano	Schubert
Time Stands Still	Alfred Califano, tenor	John Dowland (1563-1626)
White in the Moon	Hayley Gray-Hoehn, soprano	Jake Heggie (b. 1961)
Ständchen	AnneMarie Young, soprano	Schubert
From <i>Die schöne Müllerin</i> Halt!	Andy Choi, baritone	Schubert
From <i>Frauenliebe und Leben</i> Er, der herrlichste von allen	Hannah Mills, mezzo-soprano	Robert Schumann (1810-1856)
Lincolnshire Poacher	Andrew Aguilera, tenor	Benjamin Britten (1913-1976)
Litanei Frühlingsglaube	Hannah Jacobsen, soprano	Schubert
She Never Told Her Love	Jacqueline Schimpf, soprano	Franz Joseph Haydn (1732-1809)

Harfenspieler 1
Rosenband Schubert

Emma Leonard, soprano

From *Winterreise*
Der Leiermann Schubert

Harry Hoke, tenor

Erlkönig Schubert

Jacob Litt, baritone

Pause

From *Die schöne Müllerin*
Am Feierabend
Halt! Schubert

Adam Uslan, bass
Solomon Quinn, piano

From *Frauenliebe und -leben*
Seit ich ihn gesehen
Ich kan's nicht fassen
Du Ring an meinem Finger Schumann

Britta Loftus, mezzo-soprano

From *Schwanengesang*
Der Doppelgänger Schubert

Edward Chandler, baritone

Mondnacht Schumann

Kathryn Clikeman, soprano

(Continued)

From *Liederkreis* Schumann
Schöne Wiege
Duncan Trawick, baritone

Cancion de la Infanta Pauline Viardot
(1821-1910)
Cuerpo bueno, alma divina Manuel Garcia
(1775-1832)
Gwendolyn Setterberg, mezzo-soprano

Die Vögel Schubert
Gretchen am spinnrade
Erin Vidlak, soprano

From *Lied der Mignon* Schubert
Heiss mich nicht reden
So lasst mich scheinen
Victoria Provost, soprano

Extase Henri Duparc
Chanson Triste (1848-1933)
Jen Swegan, soprano

*Please silence all electronic devices
for the duration of the performance.*

Kenneth Merrill

In addition to his teaching at Manhattan School of Music (Accompanying, German Vocal Literature, Advanced Vocal Literature), Mr. Merrill is on the faculty of the Juilliard School Vocal Arts department. He is also associated with the Aspen Music Festival, where he is head coach of the Aspen Opera Theater Center. He has also been a visiting lecturer at Princeton University, a visiting artist at the New National Theater of Tokyo, and a coach at the Chatauqua Institution Voice Program.

As pianist he has appeared in concert with such artists as Gérard Souzay, Anna Moffo, Robert Merrill, Eleanor Steber, James King, Jan DeGaetani, John Aler, Neil Rosenshein, Faith Esham, Anthony Dean Griffey, Charlotte Hellekant, Mary Ann McCormick, Randall Scarlata, Jennifer Aylmer, William Ferguson, and Jeanette Thompson. He has appeared in concert presentations of Regina Resnik Presents: *Beethoven in Song*, *The Classic Kurt Weill*, and *The Gypsy in Classical Song*, which were videotaped for broadcast on CUNY TV.

As conductor of opera, he has led Handel's *Giulio Cesare* with the University of Maryland Opera Studio and Rossini's *La Cenerentola* with the Juilliard Opera Center. He has also conducted many operas with the Juilliard Opera Workshop, including Britten's *A Midsummer Night's Dream* and *Albert Herring*, Puccini's *Gianni Schicchi*, Thomson's *The Mother of Us All*, Cavalli's *La Doriclea* and *La Calisto*, Mozart's *Così fan Tutte*, *Le Nozze di Figaro*, and *Die Zauberflöte*, and Purcell's *Dido and Aeneas*.

In association with Houston Grand Opera, he was head of musical preparation for Rossini's *La Cenerentola* with Cecilia Bartoli in the title role. He played continuo in that performance which was subsequently released on London CD and Video.

Mr. Merrill received his Bachelor of Music degree from the University of Arkansas, where he studied piano with Jerome Rappaport, and his Master of Music degree from the Juilliard School, where he studied piano with Josef Raieff and accompanying with Martin Isepp. He also studied accompanying with Dalton Baldwin at the summer program in Aix-en-Provence and chamber music with Antonio Janigro at the summer program of the Mozarteum in Salzburg.

(Continued)

Mr. Merrill's residency at the University of Richmond has been supported through the generosity of the Vocal Arts Fund. The Vocal Studies Program is also deeply grateful for the assistance provided by members of the Department of Music: Jeffrey Riehl (chairman), Joanne Kong, Mary Beth Bennett, Linda Smalley, Jen Swegan and Ray Breakall. We would also like to recognize, with great thanks, the faculty whose students are performing on this evening's program: Jennifer Cable, Sarah Frook, Anne Guthmiller, Anne O'Byrne, Jim Smith-Parham and Jim Weaver.