

Performance
UGA
THE UNIVERSITY OF GEORGIA



February March 2011

2010 2011
Season



Thomas Hampson
Baritone

Craig Rutenberg
Piano

Hodgson Concert Hall
Friday, February 18, 2011 • 8:00 p.m.

PROGRAM

FRANZ LISZT
(1811-1886)

Lieder

Im Rhein im Heiligen Strome
Anfangs wollt' ich fast verzagen
Vergiftet sind meine Lieder (H. Heine)
Ihr Auge
Es rauschen die Winde (L. Rellstab)
Drei Zigeuner (N. Lenau)

WILLIAM BOLCOM
(Born 1938)

Laura Sonnets (Petrarch)

- I. Sonetto 5
- II. Sonetto 90
- III. Sonetto 267
- IV. Sonetto 286
- V. Sonetto 292

World Premiere

INTERMISSION

Favorites from the *Song of America* Tours

FRANCIS HOPKINSON
(1737-1791)

My Days Have Been So Wondrous Free
(Thomas Parnell)

STEPHEN C. FOSTER
(1826-1864)

Open Thy Lattice, Love (Stephen Foster)

CHARLES IVES
(1874-1954)

Circus Band (Charles Ives)

CHARLES IVES

In Flanders Fields (Col. McCrae)

MICHAEL DAUGHERTY
(Born 1955)

Letter to Mrs. Bixby (Abraham Lincoln)

PAUL BOWLES
(1910-2002)

Blue Mountain Ballads (Tennessee Williams)

1. Heavenly Grass
2. Lonesome Man
3. Cabin
4. Sugar in the Cane

CHARLES IVES

Charlie Rutlage (Charles Ives)

SIDNEY HOMER
(1864-1953)

General William Booth (Vachel Lindsay)

STEPHEN WHITE
(Born 1943)

Shenandoah (Traditional)

Performance Underwriters
Conrad and Sue Fink

Program Notes

William Bolcom
Born May 26, 1938, in Seattle
Laura Sonnets

Francesco Petrarca, born at Arezzo (1304-1374), and known to us as Petrarch, is with Dante on the ground floor of written vernacular Italian. *Petit Larousse* mentions much else in its thumbnail biography: “historien, archéologue, chercheur de manuscrits anciens,” and goes on to list him as a premier member of the Renaissance humanist movement before mentioning what Petrarch is remembered for. (The Italian sonnet, which he perfected, differs in rhyme scheme from the Shakespearean sonnet.)

There was a real Beatrice in Dante’s life, but no one seems to know for sure whether the beautiful, possibly incorporeal Laura, who haunts and infuses Petrarch’s sonnets and canzoni in often intricate ways, actually existed. *Larousse* proposes one of two possible family names (de Noves or de Sade), which only deepens the mystery. The possibility exists that Petrarch’s

Laura is a counterpart of Julia and Silvia and the whole sisterhood of imaginary ladies poets have sung to since the days of Eléonor d’Aquitaine. It’s certain that Petrarch has a lot of sober verbal fun with her name, not indulged in to elicit laughs (witness Sonetto 5, which puns on a Latinized form of it in the text: Laureta), which makes me suspect her existence as what is known in poetic parlance as a conceit. One begins to wonder if the word games here and elsewhere all over these sonnets aren’t closer to their central meaning than what we usually focus on, the dramatic emotionalism of the language; if that is what we are meant to admire most in these sonnets.

But this would be to deny the profound feeling and wealth of nuance in these beautiful poems. What I’ve tried to find is a spare musical style to mirror, as best I could, their exquisite balance between emotion and elegant construction. In this context it doesn’t matter whether Laura actually existed. She exists now as indubitably as Bernini’s Daphne at the Villa Borghese in Rome, caught in stone as she turns into a laurel tree.

—Program note by William Bolcom

Tonight’s world premiere is the result of a commission by the American Liszt Society honoring the bicentennial of the birth of Franz Liszt.

Laura Sonnets shares a common source of inspiration with Liszt's masterful Petrarch Sonnets. The choice of subject matter, composer, and tonight's recitalist originated with Dr. Richard Zimdars, Despy Karlas Professor of Piano in the Hugh Hodgson School of Music and Artistic Director of the 2011 American Liszt Society Bicentennial Festival.

The American Liszt Society hopes this commission provides an enduring contribution to the repertoire and to the memory of Liszt. At a reception for Mr. Bolcom, Mr. Hampson, and Mr. Rutenberg immediately after the premiere in the Georgia Museum of Art, the first sales of the published score of *Laura Sonnets* will occur.

Song of America – Diary of a Nation

"America" has always meant different things to different people. The American poetic tradition is a particularly rich narration of our people and of becoming a culture—a culture chiseled with a fierce independence of mind and heart and soul unmistakably grounded in the very myriad of racial heritages from which it was born. So many poems and pieces of music have been inspired as our poets and composers struggled to create a narrative of an emerging nation founded on the promise of "...Life, Liberty and the Pursuit of Happiness." The exploration of poetry and song in America invites one into the psyche of the New World as do few other disciplines. In this sense *Song of America* becomes a diary of the American experience.

This "pursuit" began with Francis Hopkinson, a signer of the Declaration of Independence, who is credited with composing the first American art song, *My days have been so wondrous free*, dated 1759. Hopkinson recognized his unique place in American music when in a volume of keyboard works and songs, he wrote in his dedication to General George Washington: "However small the Reputation may be that I shall derive from this Work, I cannot, I believe, be refused the Credit of being the first Native of the United

States who has produced a Musical Composition." He continues, prophetically: "If this attempt should not be too severely treated, others may be encouraged to venture in a path, yet untrodden in America, and the Arts in succession will take root and flourish amongst us."

Between the War of 1812 and the start of the Civil War, American song began to shed its English pretensions and to assimilate genres and indigenous influences that evolved into a recognizably "American" style. Stephen Foster, born on the Fourth of July in 1826, stands out as the most remarkable composer of this era. By 1855, Foster's songs were on the lips of virtually every American. The seeds of American popular song, jazz, and the roots of the American sentimental ballad that became a staple in American home life are evident in his catalog of over 200 works.

The crosscurrent of European and American exchange reached its watershed between 1830 and 1860, a tremendously fertile period for poetry, literature, painting, philosophy, and social experimentation. This is the "Birth of the Modern," as the historian Paul Johnson so aptly describes the age ushered in by Beaumarchais, Wordsworth, Byron, Heine, and Baudelaire that found a resonance of personal determination in the distant American voices of William Cullen Bryant, Ralph Waldo Emerson, Walt Whitman, Edgar Allen Poe, Henry Wadsworth Longfellow, Emily Dickinson, Henry David Thoreau, and Herman Melville.

It was the great philosopher, poet, and orator Emerson, challenging our poets to imagine the body as the "circumference of the soul," who inspired Walt Whitman to burst forth in a new and vibrant and fiercely egalitarian voice as never heard before. "The United States themselves are essentially the greatest poem," he wrote, echoing Emerson. "...Presidents shall not be their common referees so much as poets." For Whitman, it is the poets who will absorb the traditions of the past (of all the pasts of all the peoples),

and turn them into something new and distinctly native. This period of American Renaissance represented the nation's coming of age in terms of its cultural identity. At last American artists felt self-reliant enough to accept what they pleased from their European forebears and reject—or rather reshape—what they wished. After a century of cultural insecurity, Americans began to enjoy the fusion of so-called “high art” and “folk art” that inevitably shaped American thought and musical style.

With the increased influence of German culture in the middle of the 19th century, American composers became more ambitious in song composition and went to Europe to study. They returned with new ideas gleaned from the German *Lied* and the French *mélodie* that produced the first indications of a separation between what was “popular song” and “art song.” Thus the late 19th century spawned unique American composers such as Edward MacDowell, George W. Chadwick, Amy Beach, Arthur Foote, James H. Rogers, Ethelbert Nevin, Sidney Homer, Arthur Farwell, and Henry F. Gilbert. Whether schooled at home or abroad, notable in this group is the high level of personality and workmanship starting to differentiate American and European song models.

With the end of World War I, America freed itself from the bonds of European musical culture and took on the challenge of Dvořák to “go after our folk music.” The works of Harry T. Burleigh, some of them arrangements of spirituals he himself performed for Dvořák, received international attention. Arthur Farwell, who founded the Wa-Wan Press in 1902 to publish music of Americans, began with the serious study of music of the American Indian as well as ragtime and “Negro” music. His far-reaching interests also encompassed songs of France, Germany, and Russia. Charles Wakefield Cadman wrote over 300 songs, several of which derived from Indian tribal melodies, were sung extensively, and re-

corded. Influences from abroad did not disappear; French Impressionism was felt during the first two decades of the 20th century in the work of many Americans, including John Alden Carpenter, Charles Loeffler, and Charles Tomlinson Griffes.

What no one—and certainly not Dvořák—could have anticipated was Charles Ives. The first American “original” in music, Ives was the first American composer to enjoy international attention. His music is so singular that it cannot be forced into the boundaries implied by the word “style.” His was a completely autonomous musical world, but rooted in his New England origins.

During the period between the World Wars, American music firmly established its own identity as a vital cultural force. Development of the phonograph and radio after 1920 brought performances of serious music by the greatest singers of the day into millions of American households and earned American music significant exposure abroad. Americans who composed notable art songs during this time include the masters Aaron Copland and Samuel Barber, as well as Richard Hageman, Henry Hadley, Louis Campbell-Tipton, John Alden Carpenter, Elinor Remick Warren, and William Grant Still.

William Treat Upton writes in his seminal book, *Art Song in America*, of a significant evolution in development of the American art song at this period in its history: “...it is coming to be more and more recognized that modern song can no longer be regarded as merely text plus music or music plus text; it is rather text multiplied by music, music multiplied by text, text so reacting upon music, music so reacting upon text, that the two elements become indissolubly merged into one another, the one really incomplete without the other. In fact, it seems to me that this might well be our test of the modern song.”

Here we also find the American composer relying less on European texts in favor of native voices. There is a fascination with

the spiritual idealism of the Transcendentalist poets, with the raw emotion of the “Harlem Renaissance,” and with the American bard, Walt Whitman, whose dynamic and bold democratic speech and innate musical rhythms translated readily into song, both here and abroad.

Following World War II, new directions in American poetry that had been established earlier by such poets as E. E. Cummings and Gertrude Stein further solidified the concept of the poet as equal partner with the composer in the creative process. Composers such as Virgil Thomson, John Duke, Marc Blitzstein, Ernst Bacon, Theodore Chanler, and Celius Dougherty benefited from this unique flowering of “new” poetry. Directions emerged in the world of music that deeply affected the American art song: some composers continued within the realm of tonality, and others concerned themselves with a new world of exploratory tonality based on serial techniques developed by Schoenberg and Webern. Postwar composers in the tonal tradition such as Samuel Barber, Ned Rorem, Paul Bowles, and Leonard Bernstein wrote works that ranged over a spectrum of

subjects, rivaling Ives. Composers who chose to follow the virginal paths of the avant-garde include John Cage, Ruth Crawford Seeger, Milton Babbitt, Wallingford Riegger, and George Rochberg.

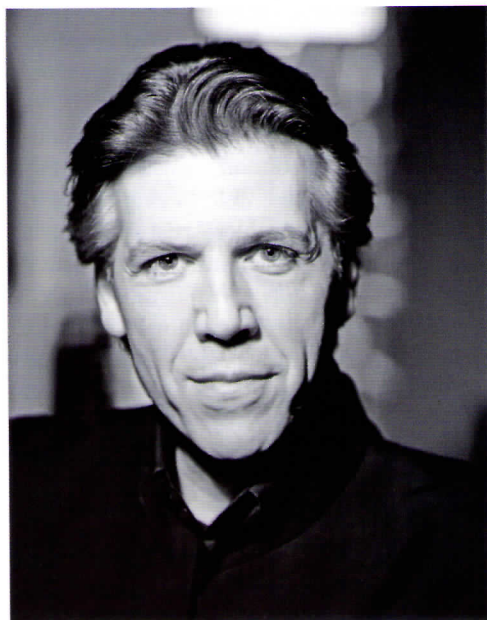
The contemporary diary of our now maturing American experiment embraces and emboldens our eclecticism and individuality in the musical dialogues of Michael Tilson Thomas, Richard Danielpour, William Bolcom, John Musto, Stephen Paulus, John Corigliano, Libby Larsen, and Jake Heggie with poets like Theodore Roethke, Emily Dickinson, Vachel Lindsay, Ted Kooser, and Toni Morrison.

And these are only a very few of our bards who, at the outset of the 21st century, provide America’s art song literature the means of communicating, through the fusion of word and music, the truths of a nation born of an ideology whose language celebrates the individual. In our songs, the language of heart and mind, freedom and purpose, resonates from and reflects the culture that created it.

– Program note by Thomas Hampson

About the Artists

Thomas Hampson enjoys a singular international career as a recitalist, opera singer, and recording artist, and maintains an active interest in teaching, research, and technology. He has performed in all of the world’s most important concert halls and opera houses with many of today’s most renowned singers, pianists, conductors, and orchestras. He is one of the most respected, innovative, and sought-after soloists performing today.



Hampson has won worldwide recognition for his thoughtfully researched and creatively constructed programs that explore the rich repertoire of song in a wide range of styles, languages, and periods. He is one of the most important interpreters of German romantic song, and with his celebrated *Song of America* project, has become the “ambassador” of American song. Through the Hampsong Foundation, founded in 2003, he employs the art of song to promote intercultural dialogue and understanding.

A significant part of Hampson’s 2010-2011 season is dedicated to performances celebrating the 150th anniversary of Gustav Mahler’s birth and the 100th anniversary of his death. Recognized as today’s leading interpreter of the Austrian composer’s songs, he began the worldwide celebrations on July 7, 2010—Mahler’s 150th birthday—in Kaliste, Czech Republic, with a recital from the composer’s birth house, streamed live on *medici.tv*, as well as an internationally televised orchestral concert, available on DVD. Throughout the season, he performs Mahler in many of the world’s musical capitals with orchestras such as the Vienna Philharmonic, the Royal Concertgebouw Orchestra, the New York Philharmonic, the NDR Sinfonieorchester, Gustav Mahler Jugendorchester, and the Czech Philharmonic. He also features the composer’s songs in a series of recitals in Berlin, Munich, Hamburg, Vienna, Zurich, London, Amsterdam, Paris, Milan, Madrid, and Oslo, and presents the complete songs as Mahler Artist-in-Residence at Hamburg’s Elbphilharmonie. His new recording of *Des Knaben Wunderhorn* with the Wiener Virtuosen—a conductor-less ensemble comprised of the principal players of the Vienna Philharmonic—was released on Deutsche Grammophon in January, 2011.

Additional highlights of Hampson’s 2010-2011 season include season-opening performances in the title role in a new production of Verdi’s *Macbeth* at Lyric Opera of Chicago; three all-Strauss concerts with Renee Fleming

and the Berliner Philharmoniker conducted by Christian Thielemann; selections from George Crumb’s *American Songbooks* performed with the Chamber Music Society of Lincoln Center; *Song of America* recitals at Duke University and Minnesota Beethoven Festival; performances and a world-premiere recording of Richard Danielpour’s *Songs of Solitude*, originally commissioned for Hampson and the Philadelphia Orchestra; and the world-premiere of William Bolcom’s *Laura Sonnets*, also written especially for him. In Switzerland, he performs at the Zurich Opera in new productions of Verdi’s *I Masnadieri* and Wagner’s *Parsifal*.

Much of Hampson’s 2009-2010 season was devoted to the *Song of America* project, commemorating the 250th anniversary of what is recognized as the first song written by an American. In collaboration with the Library of Congress, Hampson performed recitals and presented master classes, exhibits, and broadcasts across the United States and through a new interactive online resource, *www.songofamerica.net*. He also released a new album, *Wondrous Free – Song of America II*, on his own imprint, Thomas Hampson Media. Also last season, Hampson became the New York Philharmonic’s first Artist-in-Residence, an association that featured him in three programs with the orchestra; a tour in Europe under the Philharmonic’s new music director, Alan Gilbert; a recital; and a lecture series. Some of these performances, including a New Year’s Eve concert broadcast nationally on *Live from Lincoln Center*, are available for download on iTunes. Other key engagements included Verdi’s *Ernani* and Tchaikovsky’s *Eugene Onegin* at the Zurich Opera, *La traviata* at the Metropolitan Opera, and numerous recitals and concerts across Europe.

Raised in Spokane, WA, Hampson has received many honors and awards for his probing artistry and cultural leadership. His discography of more than 150 albums includes winners of a Grammy Award, two Edison Prizes, and the Grand Prix du Disque. He holds honorary

doctorates from Manhattan School of Music, Whitworth College, and the San Francisco Conservatory, and is an honorary member of London's Royal Academy of Music. He carries the titles of Kammersänger of the Vienna State Opera and the Chevalier de l'Ordre des Arts et des Lettres from the Republic of France and was awarded the Austrian Medal of Honor in Arts and Sciences in 2004. He is the 2009 Distinguished Artistic Leadership Award recipient from the Atlantic Council in Washington, DC, and in 2008 was named Special Advisor to the Study and Performance of Music in America by Dr. James H. Billington, Librarian of Congress. In 2010, Hampson was elected a member of the American Academy of Arts and Sciences.

For more information please visit www.thomashampson.com.

Craig Rutenberg has collaborated with many of the world's greatest vocalists and is recognized as one of the most distinguished accompanists on the stage today. Having studied piano and interpretation with John Wustman, Geoffrey Parsons, Pierre Bernac, and Miriam Solovieff, Rutenberg has appeared in recital with Denyce Graves, Sumi Jo, Frederica von Stade, Angelika Kirchschrager, Dawn Upshaw, Thomas Hampson, Ben Heppner, Jerry Hadley, Olaf Baer, Simon Keenlyside, and Stanford Olsen, among many others. He performed with Thomas Hampson at the White House during the Clinton administration.

His recording with Susanne Mentzer prompted *Opera News* to praise him for "(making) the piano sing with clean articulation and a palette of colors to coordinate with...every mood." Rutenberg records for Deutsche Grammophon, EMI/Angel, BMG/RCA, and Koch International. He has appeared repeatedly in concert on national and international television and radio, including numerous PBS specials.



Currently Head of Music Administration at the Metropolitan Opera, Rutenberg is also Guest Coach at Operan in Gothenburg and Operaen in Oslo. He has given master classes at the Chicago Lyric Opera for American Artists, the Pittsburgh Opera Center, Chicago Opera Theatre, the Vancouver Opera, and Operahögskolan in Stockholm, as well as the training programs at the Washington Opera and the Royal Opera House, Covent Garden. Craig Rutenberg has also worked for the Opera Studio de Paris, the Glyndebourne Festival Opera, the San Francisco Opera, the Houston Grand Opera, the Santa Fe Opera, and the Glimmerglass Opera.

In the winter of 2011, he will travel to Russia for the pre-screening auditions of the Tchaikovsky Competition. He then returns later in the year for coachings at the Mariinsky Opera.

In addition to his teaching activities in the 2010-2011 season, Rutenberg appears in recital with Christine Brewer, Dolora Zajick, Vivica Genaux, Maria Guleghina, Yekaterina Semenchuk, Joseph Calleja, Marcello Giordani, and Thomas Hampson.

He has completed half of his project to record all of the piano music of Virgil Thomson, soon to be released by the Virgil Thomson Foundation on their label, Everbest.