

Organ Vesper Series

Presents

A Valentine's Serenade

Kristi Treu, soprano

Lucinda Sloan, mezzo-soprano

Paul Koenig, tenor

Timothy Bergan, baritone

Stacie Haneline Hatfield, Cindy Warming, piano

Sunday, February 12, 2006

3:00 p.m.

-Program-

Johannes Brahms

Liebesslieder Walzer, Op. 52

Rede, Mädchen, allzu liebes

Am Gesteine rauscht die Flut

O die Frauen

Wie des Abends schöne Röte

Die grüne Hopfenranke

Ein kleiner, hübscher Vogel

Wohl schön bewandt war es

Wenn so lind dein Auge mir

Am Donaustrande

O, wie sanft die Quelle

Nein, es ist nicht auszukommen

Schlosser auf, und mache Schlösser

Vögelein durchrauscht die Luft

Sieh', wie ist die Welle klar

Nachtigall, sie singt so schön

Ein dunkeler Schacht ist Liebe

Nicht wandle, mein Licht

Es Behebt das Gesträuche

W. A. Mozart

Piano Sonata in F major for Four Hands, K. 497

Adagio

Allegro di molto

-Intermission-

(Program continues on next page)

Johannes Brahms

Neue Liebesder-walzer, Op. 65

Verzicht, o Herz, auf Rettung

Finstere Schatten der Nacht

An jeder Hand die Finger

Ihr schwarzen Augen

Wahre, wahre deinen Sohn

Rosen sieckt mir an die Mutter

Vom Gebirge Well' auf Well'

Weiche Gräser im Revier

Nagen am Herzen fühl ich

Ich kose süß mit der und der

Alles, alles in den Wind

Schwarzer Wald

Nein, Geliebter, setze dich

Flammenauge, dunkles Haar

Nun, ihr Musen, genug!

Today's program is being recorded for re-broadcast by KVNO-FM, 90.7

-Translations—Liebeslieder, op. 52-

1. Rede, Mädchen

Speak, girl whom I love all too well,

you who with your glance have hurled these wild feelings

of ardor into my once-indifferent heart!

Won't you soften your heart?

Do you wish to remain overly pious without a sweet bliss of your own,
or do you want me to come to you?

To remain without a sweet bliss of my own -

I don't want such a bitter penance.

So come, dark-eyed boy, come when the stars greet you.

2. Am Gesteine rauscht die Flut

The stream dashes against the stones, violently propelled:

anyone who doesn't learn to sigh at that will learn it when they fall in love.

3. O die Frauen

Oh, women, women, how they distill rapture!

I'd have become a monk long ago except for women!

4. Wie des Abends schöne Röte

Like the beautiful red glow of evening I, a poor lass,
would like to shine, to please one lad, one lad, to radiate bliss unendingly.

5. Die grüne Hopfenranke

The green hopvine, it trails along the ground.

The young, pretty girl, how sad are her thoughts!

Listen, green vine! Why don't you raise yourself skyward?

Listen, pretty girl! Why is your heart so heavy?

How can the vine raise itself when no prop lends it strength?

How can the girl be happy when the boy she loves best is far away?

6. Ein kleiner, hübscher Vogel

A little pretty bird took flight to the garden, where there was fruit in plenty.

If I were a pretty little bird, I wouldn't hesitate,

I'd do the same thing he did.

Treacherous birdlime-smear'd twigs were lying in
ambush there; the poor bird could no longer get away.

If I were a pretty little bird, I would have hesitated,

I wouldn't do what he did.

The bird fell into a beautiful girl's hand;

there the lucky fellow had nothing to complain of.

If I were a pretty little bird, I wouldn't hesitate,

I would do just what he did.

7. Wohl schön bewandt war es

Previously my life was a quite pleasant one, and so was my love;
through a wall, yes, through ten walls my sweetheart's eyes recognized me;
but now, alas, no matter how close I stand to the eyes of that cold boy,
neither his eyes nor his heart will take notice.

8. Wenn so lind dein Auge mir

When your eyes look at me so mildly and so lovingly,
every last shadow that had darkened my life vanishes.

The beautiful flame of this love, don't let it go out in sparks!

No one else will ever love you as faithfully as I do.

9. Am Donaustrande

On the banks of the Danube there stands a house,
a pink-complexioned girl looks out from it.

The girl is well protected, ten iron bolts are placed before the door.
Ten iron bolts are just a joke; I'll snap them as if they were only made of glass.

10. O, wie sanft die Quelle

Oh, how gently the stream winds its way through the meadow!

Oh, how beautiful it is when a lover finds his way to his beloved!

11. Nein, es ist nicht auszukommen

No, there's just no dealing with people;

they manage to put such an evil interpretation on everything.

If I'm jolly, they say I harbor wayward lusts;

if I'm calm, the story is I'm out of my mind with love.

12. Schlosser auf, und mache Schlösser

Locksmith, come, and make locks, locks without number!

For I want to lock up all the spiteful mouths.

13. Vögelein durchrauscht die Luft

The little bird flutters through the air, it looks for a branch;
and my heart desires a heart on which it can rest blissfully.

14. Sieh', wie ist die Welle klar

See how clear the waters are when the moon shines down!

You who are my love, love me in return!

15. Nachtigall, sie singt so schön

The nightingale sings so beautifully when the stars twinkle.

Love me, my beloved sweetheart, kiss me in the dark!

16. Ein dunkeler Schacht ist Liebe

Love is a dark shaft, a highly dangerous well;
and I, poor fool, fell in.

I can't hear or see, I can only think about my bliss,

I can only moan in my sorrow.

17. Nicht wandle, mein Licht

Light of my life, don't walk out there in the meadows!

Your tender feet would get too wet, too soaked.

The paths there are all flooded, and so are the trails,
because my eyes wept so copiously there.

18. Es bebet das Gesträuche

The bushes are quivering;
a little bird brushed them as it flew by.

In the same way my soul trembles,
overcome by love, pleasure and pain,
whenever it thinks of you.

-Translations-Neue Liebeslieder, op. 65-

1. Verzicht, o Herz, auf Rettung

Despair of rescue, O heart, Abandon yourself in the sea of love!

For a thousand boats float Shattered near this shore!

2. Finstere Schatten der Nacht

Dark shadows of the night, treacherous wave and current!
Who, resting safely on dry land, can understand your plight?

Only he may, who ventures upon the stormy
Expanse of the tossing sea, miles distant from the shore.

3. An jeder Hand die Finger

On each hand my fingers were bedecked with rings,
Bestowed on me by my brother out of his love.
And one after the other, I gave them to that handsome but unworthy boy.

4. Ihr schwarzen Augen

You have only to wink your dark eye, and palaces fall and cities crumble.
How can my heart withstand such an assault, in its house of cards?

5. Wahre, wahre deinen Sohn

Guard and protect your son, neighbor, from suffering,
When I go enchanting him with my dark eyes.

6. Rosen steckt mir an die Mutter

My mother gave me roses, since I am so melancholy.
She is right: the rose fades just as I do, pining away.

7. Vom Gebirge Well' auf Well'

From mountains come wave upon wave of drenching downpour,
And I would as readily have given you a hundred thousand kisses.

8. Weiche Gräser im Revier

Soft grasses in this spot, lovely, quiet little place!
Oh how peacefully one rests here, alone with a sweetheart.

9. Nagen am Herzen fühl ich

I feel a poison gnawing at my heart.

Can a maiden live an entire, joyless life without giving in to her tender instincts?

10. Ich kose süß mit der und der

I sweetly caress one girl and another but become quiet and disconsolate,
For always, always my thought turn to you, oh Nonna!

11. Alles, alles in den Wind

All is lost to the wind, what you say to me, you flatterer!
Your efforts are altogether in vain, you hypocrite!
Pray, set your trap for another victim!
Because you are a wanton thief, and you make love to them all.

12. Schwarzer Wald

Dark woods, your shadows are so dismal!
Poor heart, your sorrows are so oppressive!

All that matters is right in front of me.

Sweet union is forever impossible.

13. Nein, geliebter, setze dich

No, love, don't sit so near me!

Do not stare so ardently at my face!

However much your heart may burn, control your impulses,
So that the world will not know how in love we are.

14. Flammenauge, dunkles Haar

Burning eyes, jet-black hair, delightful and audacious boy,
Because of you my poor heart is wrenched with sorrow!

Can ice come from the sun's fire, or the day change itself into night?

Can the passionate man's breast breathe without love's desire?

Is the field so full of light that the flower is left in the dark?

Is the world so full of joy that the heart is left in pain?

15. Nun, ihr Musen, genug!

Enough, now, oh Muses! You strive in vain to show
How misery and joy mingle in the loving breast.
You cannot heal the wounds that Cupid has inflicted.
But solace comes solely from you, you blessings.



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MUSIC FOR VIOLIN AND ORGAN

February 26, 2006, 3:00 p.m.

Leonora-Marya Anop, violin

Karel Paukert, organ

Music by Vivaldi-Bach, Bach, Liszt, Rheinberger, Janacek, and

Mozart

As well as

Music from Prague: Music that Mozart would have known while in Prague

OMAHA CHAMBER MUSIC SOCIETY

Sunday, March 5, 3:00 pm.

String Quintets of Mozart

Dan Fletcher, Frank Seligman, violins

Thomas Kluge, Clark Potter, violas

Paul Ledwon, cello

The Organ Vesper Series, Inc. is a 501(c)3 publicly-supported corporation. Its mission is to provide chamber music of the highest caliber to the Omaha community performed by area musicians as well as those of national reputation. The generous administrative support of the Presbyterian Church of the Cross allows **100%** of your contributions to go to artist support. Your donations are tax deductible. Your employer may match your donation.

-Acknowledgements-

Pianos maintained by Lee Santo, Piano Technician who donates his services to the series.

Mailing for many OVS concerts are prepared by the Job Readiness Crew of **The Friendship Program, Inc.**, a community based rehabilitation program designed to enhance daily living and social skills. For more information, call 393-6911.

Mason & Hamlin piano, 2002

-Notes-

Brahms's waltzes celebrate a predominantly Schubertian heritage. Indeed the *Liebeslieder Walzer*, Op 52, and *Neue Liebeslieder Walzer*, Op. 65, for piano duet and vocal quartet—plays an integral role in a kind of "Schubert project" that occupied the composer during his first decade in Vienna. Brahms edited a number of Schubert's unpublished compositions at this time, including, among other works, one book of 12 *Ländler* in 1864 (D. 790) and a second of 20 *Ländler* in May 1869 (D. 366 and 814). To each he quickly responded with a cycle of his own making—the Op. 39 Waltzes in January 1865 and the Op. 52 *Liebeslieder* (marked, tellingly, "Im Ländler-Tempo") in August 1869. Two years later Brahms considered editing a third group of Schubert dances. Although this project came to nothing, the composer's imagination was once more sparked, and by 1874, the *Neue Liebeslieder*—some of which date back to the time of Op. 52—had been completed.

For all their Schubertian background, however, the two sets of vocal waltzes reflect a more contemporary source of influence as well. From time to time Brahms drew inspiration from the Waltz King himself, Johann Strauss Jr. Thus, "Am Donaustrande, da steht ein Haus," Op. 52, No. 9, seems indebted to the beloved "Blue Danube" Waltz, not only for its essential imagery, but perhaps for certain musical details as well.

Although Brahms conceived of the *Liebeslieder* as pieces of genuine *Hausmusik*—he described them as such when sending the manuscript of the first book to his publisher Simrock in the summer of 1869—he nevertheless teased the latter with the possibility of adapting some of the numbers for "small choir and orchestra" and so (in the manner of Strauss) making some "pretty concert numbers." It was not until January 1870, however, owing to friendly pressure from Ernst Rudorff of the Berlin Hochschule, that Brahms actually set about orchestrating some of the pieces, joining eight dances from Op. 52 with a ninth that would later appear in Op. 65. Rudorff performed the suite with great success in Berlin on March 19, 1870, employing a quartet of solo singers (as Brahms had now requested) rather than a small choir (as the composer had originally conceived). Reporting to Brahms on this triumph, Rudorff encouraged his friend to take up his pen once more and to publish the entire Op. 52 cycle in a purely orchestral dress. For his part, Brahms not only had no inclination to do so, but after trying out the suite himself in Budapest with both soloists and choir, lost interest in the orchestral version altogether, which remained unpublished until 1938.

In view of the large number of dances contained within the original Op. 52 set, it is not surprising that Brahms struggled over matters of order and arrangement. Surviving manuscripts and other documents show that in some cases the question of the sequence of the eighteen dances and even their keys remained unsettled until it was time to go to press, and that at once time or another Brahms considered releasing the collections in either two or three separate books before finally settling on an undivided plan. Still, most adjoining dances are in closely related keys, and some waltzes share significant harmonic and motivic material. Brahms's arrangements thus yield continuity between adjacent dances, coherence within larger units, and closure for each complete cycle.

The texts of the *Liebeslieder* are East European folk poems in translations by Georg Friedrich Daumer. As we might expect, Brahms's settings are hardly the "trifles" described by their self-effacing composer in a note to Simrock. True, the first piece ("Rede, Mädchen") begins simply, with "oom-pah-pah" vamping. But the music rapidly becomes more sophisticated, as Brahms eschews literal repetition—a hallmark of popular Music—in favor of continual variation. Most striking, perhaps, is the return of the original tune in free inversion twice later in the piece, with corresponding changes in the counterpoint of the accompaniment. The first waltz thus contains within itself a striking contrast between popular and art music, and throughout the rest of the work these opposing forces are played out with a sure hand.

The *Liebeslieder Walzer*, in short, are quintessential Brahms. Though their

charm may derive in part from the contrast in which they stand to his work as a whole, their eternal freshness stems from technique refined in larger forms. As Ernest Newman, the British critic and Wagner biographer put it, "had Brahms never been stretched to the tension of such works as the C-minor Symphony and the Requiem, he could never have relaxed to the charm of the waltzes." This image tells a familiar story—of an uncompromising composer who brought the highest artistic sensibilities to every expression of his muse.

-The Artists-

Timothy Bergan, baritone, has performed extensively throughout the Eastern and Midwestern United States. He has some 20 operatic roles to his credit, including Bob in Menotti's *Old Maid and the Thief*, Dandini in Rossini's *Cenerentola*, and most recently, Melchior in the Organ Vesper Series' 2000 production of Menotti's *Amahl and the Night Visitors*. He appeared regularly with the Cleveland Opera and the Minnesota Opera. Mr. Bergan held the position of baritone soloist for ten years at the First Baptist Church of Greater Cleveland, and has appeared as soloist with many churches and musical organizations, among them the Gregorian Singers of Minneapolis, and the Robert Page Singers and the Cleveland Orchestra. He is Director of International Credit with ConAgra, relocating to Omaha from Minneapolis with his wife. Since his arrival, he has become quite active in the musical community, appearing with Opera Omaha and as soloist with the Omaha Symphonic Chorus, and with the Omaha Symphony Chamber Players.

Stacie Haneline Hatfield holds degrees in Piano Performance from the Manhattan School of Music and Converse College. While in New York, she served as studio accompanist for numerous vocal pedagogues, including Mignon Dunn, Marlena Malas, Cynthia Hoffman, Ellen Faull, Robert White, and Theodore Uppman, as well as playing master classes for Nico Castel. She was also an accompanist for the Brooklyn Academy of Music, Columbia and Barnard Universities, Manhattan and Mannes Schools of Music. Stacie has been an accompanist for the Hawaii Opera, Hawaii Vocal Arts, Symphony Chorus and University. While living in Australia, Stacie worked under the Director of the Sydney Opera House as a repetiteur. She was awarded the Yamaha Young Artist Award.

As a recital accompanist, Stacie has been heard on numerous National Public Radio broadcasts with singers and instrumentalists throughout the United States and Australia. She is a founding member of the International Flavors Chamber Music Series in Canberra, Australia. Stacie is currently on the accompanist staff of Opera Omaha and is a substitute pianist for the Omaha Symphony. She accompanies musicians throughout the Omaha area.

Paul Koenig has been a tenor soloist with many musical organizations in the Sioux City, Iowa and Omaha, NE area. Paul taught instrumental music in the South Sioux City, NE schools for 17 years before moving to Omaha in 1996. He was a regular soloist with the Sioux City Municipal Band along with soloing with several area college choirs and the Sioux City Symphony. Paul was a chorus member in the 1978 Saratogo Springs, New York summer music festival, singing with the Philadelphia Orchestra under the direction of Eugene Ormandy and Robert Shaw. He was also a member of the 1984 Classical Music Seminar in Eisanstadt, Austria under the direction of Don V. Moses. Since moving to Omaha Paul has sung in several Opera/Omaha productions, most recently singing the role of the Emperor in Turandot. He also has sung with Soli Deo Gloria Cantorum, directed by Almeda Berkey. Paul has taught elementary strings for the Omaha Public Schools and is currently the Minister of Music at Dundee Presbyterian Church, recently conducting "Gloria" (Rutter) and "Requiem" (Faure). He also has been a voice instructor at Augustana College, Sioux Falls, SD and both Creighton and Grace Universities in Omaha. Paul lives in the Dundee area with his wife Janet, a teacher in the Papillion/LaVista schools and daughters Aimee and Erika, both Central High School students.

Lucinda Sloan, mezzo soprano, is Professor of Music at Midland Lutheran College. She holds degrees in music performance from the Radford University and the University of Illinois where she was a student of the world-renowned

coach/accompanist John Wustman with whom she often performs in lieder recitals. She has performed with the Omaha Symphony, the Lincoln Symphony, and Opera/Omaha and as soloist with many regional choral organizations. Her credits include the mezzo soprano roles in Beethoven's Ninth Symphony and *Mass in C Major*, Verdi's *Requiem*, Mendelssohn's *Elijah*, and Mozart's *Requiem* and *Great Mass in C*. Dr. Sloan is also an active recitalist. Dr. Sloan has presented recitals for the state and regional National Association of Teachers of Singing conferences. In September 1999 she performed as series of recitals of Hugo Wolf's *Mörrike Lieder* with conductor/pianist Lionel Friend of London, England. The Omaha World Herald declared the performances to be "a towering accomplishment that will stand as one of the region's musical high points of the year and even the decade." She also performed Schubert's *Winterreise* with Mr. Friend at Midland and the Joslyn Art Museum's Bagel and Bach series. This summer, Dr. Sloan will deliver an invited paper, "Hofmannsthal's & Strauss's *Elektra*: Revenge, Violence, and the Disintegration of the Personality" (co-authored by Carl Greiner, M. D., Professor of Psychiatry, Vice Chairman for Patient Safety, Chief of the Medical Staff, UNMC) at the Oxford Roundtable of Oxford University in England.

Kristi Treu has a BA in piano and voice from Jamestown College, Jamestown, ND, and an MA in vocal performance and choral conducting from George Mason University, Fairfax, VA. She has sung professionally at various venues throughout the country, including the German Embassy in Washington, D.C., the Georgetown Chorale and Symphony, and the Alexandria Chorale and Symphony. In the past, Kristi has taught voice at George Mason University as well private students, and has conducted church choirs of all ages.

Kristi is accompanying her husband to Omaha on his latest Air Force assignment at Offutt Air Force Base. They and their three children live in Papillion.

Cindy Warming is the accompanist for the Vocal Music program at Westside High School in Omaha. Cindy graduated from the University of Kentucky with a Bachelor of Music Education—Vocal/Piano Emphasis and has taught preschool, elementary, and junior high vocal music in Georgia, North Carolina, Missouri and Nebraska. She was also the accompanist for the Fine Arts Department at the University of North Carolina at Charlotte and worked with the Omaha Symphony in the Operations Department. She has accompanied various high school choirs, Nebraska Choral Arts Society, Opera Omaha Educational Ensemble, Presbyterian Church of the Cross choirs, and a number of high school, community and professional theatre productions.

Mozart Resources

The British Library
<http://www.bl.uk/onlinegallery/ttp/ttpbooks.html>

The Mozart Project
<http://www.mozartproject.org/>

Mozart:A Life by Maynard Solomon
(Harper Perennial)