

Organ Vesper Series

Presents

SCHUBERTIAD II Music of Franz Schubert (1797-1828)

Thomas Kluge, viola
Anne Nagosky, violin
William Ritchie, double bass
Tracy Hanson Sands, cello
William Shomos, baritone
Amy Sims, violin
Lucinda Sloan, mezzo-soprano
John Wustman, piano

Tuesday, January 16, 2007

7:00 p.m.

-Program-

Settings of Poems by Goethe

(Hold your applause until the conclusion of "Ganymed")

An Schwager Kronos

Gretchen am Spinnrade (aus *Faust*)

Erlkönig

Nur wer die Sehnsucht kennt (aus *Wilhelm Meister*)

Heiß' mich nicht reden (aus *Wilhelm Meister*)

So laßt mich scheinen (aus *Wilhelm Meister*)

Geheimes

Die Liebe

Rastlose Liebe

Ganymed

-Intermission-

String Quintet in C major ("The Great"),

D. 956 (op. post. 163)

Allegro ma non troppo

Adagio

Scherzo. Presto—Trio. Andante Sostenuto

Alegretto

www.organvesper.com

-The Artists-

THOMAS KLUGE is the principal violist of the Omaha Symphony, an active chamber music player, recitalist and soloist. Prior to moving to Omaha, Mr. Kluge was a freelance musician in New York City. He performed with the New York Philharmonic, orchestras in Connecticut, and a number of chamber orchestras. Mr. Kluge was educated in New York City at the Manhattan School of Music, where his teacher was New York Philharmonic principal violist Leonard Davis.

Before earning his Master of Music degree in viola performance at MSM, Mr. Kluge studied in Stuttgart, Germany with Hermann Voss of the Melos Quartet and in Bern, Switzerland, where he earned a diploma in violin pedagogy and viola performance and pedagogy from the Bern Conservatory of Music and Theater. His violin/viola teacher in Bern was Prof. Max Rostal, who for decades was one of Europe's most prominent concert violinists and teachers. Mr. Kluge is the Artistic Director of the Omaha Chamber Music Society.

ANNE NAGOSKY is a full-time violinist with the Omaha Symphony Orchestra. She also enjoys teaching younger students and has a large private studio. Before coming to Omaha, she performed for two years in the Pioneer String Quartet, based in Des Moines, Iowa, and served as Principal Second Violin of the Des Moines Symphony. Nagosky received a Bachelor of Arts degree, summa cum laude, in music and psychology from Washington University and a Master of Music degree in violin performance from Northwestern University School of Music, where she was a recipient of the Northwestern University/Chicago Symphony Orchestra String Fellowship.

WILLIAM RITCHIE, Assistant Principal Bass of the Omaha Symphony since 1983, began his professional career as the orchestra director for the St. Joseph Public Schools in his hometown of St. Joseph, Michigan, where he was also the first conductor of the Lake Michigan Youth Orchestra. He has been a member of the Florida Orchestra (Tampa Bay), Grand Rapids Symphony, and has performed with the Kansas City Symphony. Bill regularly performs with the Detroit Symphony at Orchestra Hall in Detroit and on tour: two to Europe in 1998 and 2001, and one of Michigan in 2003. During the summers, Bill performs with the Grand Teton Music Festival in Jackson Hole, WY.

TRACY HANSON SANDS cellist, has been a soloist, chamber player and orchestra member in the Lincoln and Omaha area since 1979. Tracy received her Bachelor of Music in cello performance at Northwestern University where she studied with Dudley Powers. Mrs. Sands received her Masters in Music at the University of Nebraska. She is the assistant principal for Lincoln's Symphony Orchestra, cellist for the Summit String Quartet, Third Chair Chamber Players, The Bachman Trio, and String Professor at Doane College. As a chamber player she has performed at Rocky Ridge Music Center's Summer in the Mountains Concert Series, The Joslyn Chamber Music Concert Series, and Lincoln Friends of Chamber Music Benefit Concert. Mrs. Sands performances also include concerts to dedicate St. Benedictine Monastery, and a concert at the 7th Street Loft. Her performances with Third Chair Chamber Players spans 10 years of programs from chamber music classics to the avant-garde including premier performances.

WILLIAM SHOMOS, baritone, is Director of Opera and Associate Professor of Voice at the University of Nebraska-Lincoln. There he has staged a wide variety of productions ranging from traditional fair (The Marriage of Figaro, Hansel and Gretel) to world premieres (O Pioneers!, The Divine Madness).

His staging of Tyler White's O Pioneers! received regional and national acclaim and was aired on Nebraska Educational Television (NETV). In 1999 UNL's production of Cos fan tutte, under his direction won first place in the National Opera Association's Opera Production Competition. Mr. Shomos has made frequent guest directing appearances throughout the midwest including several seasons with the Dorian Opera Theatre and the Muddy River Opera Company. As a singer, he has performed numerous leading baritone roles including Marcello in La Boheme, Captain Corcoran in H.M.S. Pinafore, and the title role in Sweeney Todd.

Omaha Symphony Concertmaster **AMY SIMS** is a native of Los Angeles, and earned her bachelor's and master's degrees from the University of Southern California as a student of Eudice Shapiro. Before coming to Omaha, Ms. Sims served six years as Principal second violinist for the Pacific Symphony Orchestra, while freelancing throughout Southern California, including playing in studio orchestras for movie sound tracks and television commercials. She was also a member of Southwest Chamber Music, a chamber ensemble based in Pasadena whose primary cause is to commission and perform contemporary works. Through her various professional affiliations, Ms. Sims has mentored extensively to young music students in public schools and continues to teach privately. During the 2000-2001 season, she served as acting concertmaster for the Omaha Symphony.

LUCINDA SLOAN, mezzo soprano, has taught at UNO, Dana College and Midland Lutheran College. Dr. Sloan 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. 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 will be featured later this season in Brahms' Alto Rhapsody with the Omaha Symphonic Chorus.

JOHN WUSTMAN, who has been called the "dean of American accompanists," studied with John Kollen at the University of Michigan and in New York with Leonard Shure. He became affiliated with Robert Shaw and his long and illustrious career took off like a comet. Not a comet that sputters and dies, but a comet that has continued to lighten the skies from that day to this. Wustman's New York years read like a veritable history of singers and singing. He was pianist for the rehearsals of the American Opera Society's presentation of Bellini's II Pirata that occurred in Carnegie Hall in 1959. No less an artist than Maria Callas was featured in that presentation and Mr. Wustman would later serve as a member of the jury at the Fourth International Tschai-kowsky Competition in Moscow with Mme. Callas. During this time he traveled abroad under the aegis of the Fulbright Commission and also the United States State Department teaching master classes in German Lieder in Uruguay, Peru, and Argentina. He has appeared in the leading concert halls of five continents with some of the greatest singers from the second half of this century: names such as Elisabeth Schwarzkopf, Birgit Nilsson, Régine Crespin, Christa Ludwig, Nicolai Gedda, Carlo Bergonzi, Luciano Pavarotti and a host of others. Certain highlights in an already brilliant career include a series of televised recitals with Mr. Pavarotti, including the first recital from the Metropolitan Opera House in 1978. His recording of Mussorgsky and Rachmaninoff songs with Irina Arkhipova won the Grand Prix du Disque. Other re-

cordings include song recitals with Régine Crespin, Carlo Bergonzi, Brigitte Fassbaender and the Live from Carnegie Hall recital with Luciano Pavarotti. Since 1968, Mr. Wustman has been Professor of Music at the University of Illinois where he founded the vocal coaching and accompanying program in 1973. His presence is keenly felt in his master classes and recitals, often devoted to the works of one composer. On January 31, 1997, Mr. Wustman completed a six-year series of recitals celebrating the 200th anniversary of Franz Schubert's birth. This "labor of love", as Wustman terms it, featured performances of each of the Viennese master's 598 songs. Mr. Wustman is in constant demand as pianist, adjudicator, and teacher, and, since 1985 he has presented a series of classes at Valparaiso University in Valparaiso, Indiana for a two-week study during the summer of vocal repertoire for singers and pianists. His students are engaged as singers, conductors and répétiteurs at the Metropolitan Opera Company, Houston Grand, San Francisco Opera, Chicago Lyric, Munich Staatsoper and La Scala. Since 1999, he has been a member of the "Center for Advanced Study" of the University of Illinois. This is the highest honor and award the University endows. Truly, John Wustman is a musician's musician, a singer's friend: a man for all musical seasons.

-Program Notes-

The *Quintet* in C Major, one the finest masterpieces of chamber music in the literature and certainly the finest work in the genre, was originally written for the unusual combination of two violins, viola and two cellos. (The standard string quintet has two violas and one cello.) For tonight's performance we will hear the quintet in Anthony Scelba's arrangement for string quartet and double bass.

A quintet with two cellos is unusual because it tends to be bottom-heavy. Schubert brilliantly handles this challenge by giving the second cello (here, the double bass) a featured part with much pizzicato playing. The double bass part was forged to be an idiomatic transcription of the original 2nd cello part. While it makes no apologies for being written for the double bass, it always reflects musical and acoustic considerations.

The work is in four movements. The first uses sonata-allegro form, but expands the form to have three, instead of the usual two, main thematic, tonal groups. The 2nd movement is a three-part design. The opening section in E major is otherworldly in its calm and texture. The contrasting middle section is fiery in an unrelated key (f minor). The concluding section is a variation of the opening of the movement. The scherzo is robust; its Trio plays with the idea of key in a very sophisticated way. The fourth movement is dance like with divergent sections having glacier-like harmonic progressions.

The *Quintet* was composed in September of 1828, two months before Schubert's death on November 19.

More than anyone, Schubert teaches us the folly of despair. Always there is ignorance, and everywhere the defilers appear to be winning, but there exists in every soul the possibility of renewal. When you listen to the A major Piano Sonata, or the B-flat Piano Trio, or "Die Schöne Müllerin", or the mighty Quintet in C major, you hear the voice of a man who, knowing all, forgave all. Perhaps that is what Schnabel meant when he called Schubert the composer closest to the Almighty. Schubert, no Christian in any sense that theologians would recognize, was nevertheless Christ-like. His music speaks of pure love, that which moves the moon and stars.



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COMING NEXT

Sunday, February 18, 2007

Margaret Lim, cello & Margaret Fangman, piano

The M & M Duo

Tickets: \$20.00

\$10.00 students and seniors

(See insert for special offers)

Sunday, March 4, 2007 3:00 p.m.

The Omaha Brass Ensemble

Music for Brass Choir and Organ

Dana Sloan, organ

Ken Kielniarz, conductor

Performed in memory of Marilyn Kielniarz

Admission free

Sunday, March 25, 2007 3:00 p.m.

Choral Masterworks of Johannes Brahms

The Omaha Symphonic Chorus

Dr. Gregory Zielke, conductor

Dana Sloan, guest conductor

Lucinda Sloan, mezzo-soprano

Orchestra

Tickets: \$20.00/\$10.00