



Presents

A WORLD PREMIER EVENT!

Sunday, September 9, 2007

3:00 pm

Jennifer Palmer Boesing, mezzo soprano
Hal France, conductor
Chamber Ensemble

-Program-

APPALACHIAN SPRING

Aaron Copland

Chamber Version of 1972, Boosey & Hawkes

-Intermission-

WACHSENDEN RINGEN

A cycle of ten poems of Rainer Maria Rilke for mezzo-soprano
and chamber ensemble

by

PAUL BOESING

Ein grosser Gesang (A great Song)

Traurigkeiten (Sorrows)

Vorgefühl (Presentiment)

Der Nachbar (The Neighbor)

Ich bin auf der Welt zu allein (I am too alone in the world)

Und das Lied bleibt schön (And the Song goes on, beautiful)

Dunkelheit (Darkness)

Herbst (Autumn)

Du siehest, ich will viel (You see, I want a lot)

Immer wieder (Again, again)

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Wachsenden Ringen (Widening Circles) began as one song, set in English, as a gift for my daughter, Jennifer. Several friends and colleagues urged me to create a full cycle and to set the poems in the original German, a language which contains very unique sounds and rhythms.

The word for both song and poem in German is *gesang*. I hope that hearing each poem in English before it is sung in German will not only free the listener from the page, but will also greatly enhance the immediate understanding of each poem. For this reason I will be reading the translations of Joanna Macy and Robert Bly, which have long inspired me.

William H. Gass in "Reading Rilke" says: "Dozens of translators have blunted their skills against his obdurate, complex, and compacted poems, poems displaying an orator's theatrical power, while remaining as suited to a chamber and its music as a harpsichord made of plucked tough sounds, yet as rapid and light and fragile as fountain water."

The ten poems in this cycle portray a kind of spiritual journey – Rilke's lifelong quest through his poetry was to illuminate the mysterious power of death within life. The depth of his probing into pain and sorrow and the joy of truly observing all the "things" of the world (he often uses the word "dinge") reveals a body of poetry that is beautifully unique in its search for God and meaning.

(Paul Boesing)

Rainer Maria Rilke was born in Prague in 1875 the son of a conventional army-officer father and a religious-fanatical mother, who first sent him, most unsuitably, to military school. After that, largely autodidact, he studied philosophy, history, literature, art, in Prague, Munich, Berlin. From his earliest years he wrote verse. Much of his early work he declined to include in his collected works. He married Clara Westhoff in 1901, lived in Worpswede till the birth of their only child, Ruth, moving to Paris in 1902, to work with Rodin, to write his monograph on him. Rilke traveled extensively and wrote thousands of letters, many only recently translated. After the outbreak of World War I he lived mostly in Munich and in 1919 went to Switzerland. Here, in the small stone tower of Muzot, he achieved in 1922 the DUINO ELEGIES and the SONNETS TO ORPHEUS. He died at Valmont on December 29, 1926 and is buried beside the little church of Raron overlooking the Rhone Valley.

Appalachian Spring is a ballet score by Aaron Copland that premiered in October 1944, and achieved widespread popularity as an orchestral suite. The ballet, scored for a thirteen-member chamber orchestra, was created at the request of choreographer and dancer Martha Graham and commissioned by Elizabeth Sprague Coolidge. While writing the work over the course of a year, Copland wrote that it was somewhat foolish to do as the ballet and its corresponding scores were historically short-lived. Copland was awarded the 1945 Pulitzer Prize for Music for the ballet.

In 1945, Copland rearranged the ballet work as an orchestral suite, preserving most of the music. The ballet and orchestral work were well received. The latter was credited as more important in popularizing the composer. In 1972, Boosey & Hawkes published a version of the suite fusing the structure of the orchestral suite with the scoring of the original ballet: double string quartet, bass, flute, clarinet, bassoon, and piano. All three versions continue to be performed in full.

Paul Boesing, during a span of fifty years in the theater, has done nearly everything. He was in New York City in the early sixties and was a member of Joe Chaikin's Open Theater Workshop. He moved to Minneapolis in 1965 to join the Firehouse Theater, where he was a leading member of the ensemble. In 1968, he was an original member of Peter Brook's International Workshop in Paris and London. In Mpls. he met his former wife, Martha, and they created many song and music-dramas together. Paul's acting career has taken him to many regional theater centers, including St. Paul, St. Louis, Milwaukee and Madison. Some of his favorite roles are James Tyrone in LONG DAY'S JOURNEY INTO NIGHT, Frank Hardy in FAITH HEALER, and George in WHO'S AFRAID OF VIRGINIA WOOLF. As a singing/actor he played many leading roles in the oldest and largest dinner theatre in the country at Chanhassen, MN. Paul has appeared in several seasons of The Nebraska Shakespeare Festival, playing Polonius in HAMLET, among other roles. Next Summer he will play King Lear.

As a composer Paul has written hundreds of songs, and many works for the theater, from musical comedy to opera. He wrote the music for AS YOU LIKE IT, OHELLO and ANTONY AND CLEOPATRA for the Nebraska Shakespeare Festival. For Madison Repertory Theater, he created a score for live glass instruments, performed by world-renowned glass harmonica player, Dennis James. Paul's latest collaboration with Martha is an opera, THE MOTHERS OF LUDLOW, which is yet to be produced. Paul created a song/dance/theater piece for Tom Bogdan (who has sung with Meredith Mon's ensemble) using the poems of W. H. Auden. The premier was presented in New York City in February, 1999.

Mezzo-soprano **Jennifer Palmer Boesing** received a Master of Music degree in the spring of 2002 from San Francisco Conservatory of Music, where she was given the Outstanding Operatic Performance award for her portrayal of Mum in Britten's *Albert Herring*. Roles that she has sung throughout the Bay Area include the Composer in *Ariadne auf Naxos*, Nerone in *L'incoronazione di Poppea*, Antonia's mother in *Tales of Hoffman*, Marcellina in *Le Nozze di Figaro*, both Hansel and the Witch in *Hansel and Gretel*, St. Theresa in Virgil Thompson's *Four Saints in Three Acts*, The Secretary in Menotti's *The Consul*, and Belle in Phillip Glass's *La Belle et la Bete*.

Her concert work has include Galina Ustvolskaya's *Symphony No. 4: The Prayer* with the Berkeley Symphony with Kent Nagano conducting; Mendelssohn's *Elijah* with Oakland East Bay Symphony, and the west coast premier of Joelle Wallach's song cycle, *A Revisitation of Myth* for mezzo, piano and viola, which she performed with the Gold Coast Chamber Players in several concerts throughout the Bay Area; and most recently she sang in the west coast premier of James Adler's *Memento Mori: an Aids Requiem* with the Golden Gate Men's Chorus and Joseph Jennings conducting.

Before coming to a career in music, Ms. Boesing worked as an actor both in her native Minneapolis and in New York City, where she stud-

ied with Sanfor Meisner at the Neighborhood Playhouse School of the the Theatre.

Hal France is the former Artistic Director and Principal Conductor of Opera Omaha and Music Director of the Orlando Philharmonic. He is sought after as a guest conductor for opera and symphony throughout the United States and abroad.

Recent season highlights have included guest engagements with the Portland Opera for *Turandot*, Orlando Opera for *The Magic Flute*, the Utah Opera for *Cold Sassy Tree* and the Central City Opera for *L'Italiana in Algieri*. His relationship with the music of Benjamin Britten continued in recent summers with performances of his *Midsummer Night's Dream* and the first American production of *Gloriana*.

In past seasons, Hal France has guest conducted the Royal Philharmonic, the National Symphony, the New Jersey Symphony, the Richmond Symphony and the Jacksonville Symphony. In 1992, he made his European opera debut with the Royal Opera of Stockholm with a production of *Maria Stuarda*.

Throughout his career, Mr. France has collaborated with many of this country's opera companies. In 1981, he made his professional debut at Washington's Kennedy Center. He served the Houston Grand Opera first as Associate Conductor and later as Resident Conductor over a four-year period. Since 1984, he has conducted performances for the New York City Opera, Seattle Opera, Florida Grand Opera, Opera Theatre of St. Louis, Santa Fe Opera, Glimmerglass Opera, Opera Company of Philadelphia, Lyric Opera of Kansas City, Chautauqua Opera, Minnesota Opera, Cleveland Opera, Opera Carolina, Wolf Trap Opera, Opera Festival of New Jersey, Tulsa Opera and Calgary Opera.

Mr. France has served as Music Director of the Mobile Opera and Lake George Opera Festival and as Music Director of Opera Omaha before assuming the position of Artistic Director. He has served on the music staffs of the Glyndebourne Festival, Aspen Festival and the Netherlands Opera. He has received degrees from Northwestern University and the University of Cincinnati College Conservatory of Music and a fellowship from the Juilliard Opera Center. During recent years he received an honorary doctorate from the University of Nebraska at Omaha and the rank of Admiral in the Nebraska Navy from Governor Mike Johanns.



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Chamber Ensemble

Marcia Kämper, flute

Darci Gamerl, oboe

Susan Hatch Tomkiewicz, English horn

John Klinghammer, clarinet/bass clarinet

Adam Trussell, bassoon Jason DeWater, French horn

Anne Nagosky, violin

Keith Plenert, violin

Christopher Hake, violin

Frank Seligman, violin

Amy Peterson-Stout, viola

Jesse Griggs, viola

Gregory Clinton, cello

Patricia Ritchie, cello

William Ritchie, contrabass

Stacie Haneline, piano

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