



presents

FRANZ SCHUBERT'S

Wilhelm Müller, Poet

WINTERREISE, Op. 89 (D911)

Lucinda Sloan, mezzo-soprano
John Wustman, piano

Sunday, January 25, 2009

3:00 p.m.

Gute Nacht (Good Night)
Die Wetterfahne (The Weather Vane)
Gefrorene Tränen (Frozen Tears)
Erstarrung (Numbness)
Der Lindenbaum (The Linden Tree)
Wasserflut (Flood)
Auf dem Flusse (By the River)
Rückblick (Looking Back)
Irrlicht (Will-o'-the-wisp)
Rast (Rest)
Frühlingstraum (Dream of Spring)
Einsamkeit (Loneliness)
Die Post (The Post)
Der greise Kopf (The Grey Head)
Die Krähe (The Crow)
Letzte Hoffnung (Last Hope)
Im dorf (In the Village)
Der stürmische Morgen (The Stormy Morning)
Täuschung (Illusion)
Der Wegweiser (The Signpost)
Das Wirtshaus (The Inn)
Mut! (Courage!)
Die Nebensonnen (The Mock Suns)
Der Leiermann (The Hurdy-Gurdy Man)

Wilhelm Müller, Poet

Please withhold applause until the end of the cycle.

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LUCINDA SLOAN, mezzo soprano, 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 as soloist with the Omaha Symphony, the Lincoln Symphony, and Opera/Omaha and 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 *Morike 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." Dr. Sloan is also active in the fields of the humanities and religion having served on the National Board of the Lilly Fellows Program in the Humanities and Arts. She has presented papers at numerous conferences on Schubert, Beethoven, Richard Strauss and James Macmillan. Upcoming performances include the alto solos in Haydn's *Missa in Tempore Belli* and the mezzo solos in Handel's *Solomon* under the direction of Dr. Greg Zielke on the Organ Vesper Series in May.

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 *Il 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 Tchaikovsky 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 recordings 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. Mr. Wustman was also awarded the "World of Song Award" in 2007 by the Lotte Lehmann Foundation, an honor which he shares with such luminaries as Janet Baker, Ned Rorem and Dietrich Fischer-Dieskau. Truly, John Wustman is a musician's musician, a singer's friend: a man for all musical seasons.

Schubert's *Winterreise* has been called the greatest song cycle ever written. Scholars and performers of this cycle enter into its depths knowing they will never understand it completely. Dietrich Fischer-Dieskau calls the songs "stations of passion" and Susan Youens in her masterful study of the work refers to the cycle as a "via dolorosa".

Schubert first performed the cycle himself for a group of friends on March 24, 1826. He is reported to have said "Come to Schober's today and I will sing you a cycle of horrifying songs. I am anxious to know what you will say about them. They have cost me more effort than any other songs". His friends were stunned and moved by their sustained pessimism and darkness. His reply to them was "I like these songs more than all the rest, and you will come to like them as well". Audiences today are often stunned by their despair yet somehow we are ennobled and lifted by having gone through the experience of hearing these songs and often claim that the work provides a transcendent moment. The work certainly delivers no happy ending and suggests that there is no benevolent force who watches over us and will make things right.

However, the story is a human one. We experience a unique, although devastated, interior life. The songs look deeply and truthfully into suffering, alienation and rejection. We encounter a wanderer on a journey that begins and ends in sorrow. He desires death but is denied death. He walks through frozen landscapes seeing himself and his condition mirrored in these frozen scenes. He wanders between beautiful memories and dreams of love; the harsh realities of dogs that bark at him, a crow that faithfully travels with him, warm houses that will not let him in, ice and snow, and a cemetery that refuses him. As the cycle progresses it becomes less and less about love rejected and more about a soul combating the injustices of the world. The fact that Schubert was facing his own eminent death brought on by syphilis cannot but provoke us to see and hear the wanderer as Schubert himself. However, what makes the cycle true in the large sense of the word is not that it is autobiographical but because it is about self. He becomes in the words of John Wustman, "our friend".

-Notes by Lucinda Sloan

Please take a moment to read the poems through before hearing the cycle.

Mason and Hamelin piano

Maintained by Lee Santo, Registered Piano Technician