

THE COLORADO COLLEGE MUSIC DEPARTMENT

presents

A Faculty Recital

Daniel Fosha, *tenor*
Jennifer DeDominici, *mezzo-soprano*
Susan Grace, *piano*

May 12, 2013

3:00 PM

Packard Hall

Dichterliebe, Op. 48

Robert Schumann
(1810-1856)

1. Im wunderschönen Monat Mai
2. Aus meinen Tränen sprießen
3. Die Rose, die Lilie
4. Wenn ich deine Augen seh'
5. Dein Angesicht
6. Lehn' deine Wang'
7. Ich will meine Seele tauchen
8. Im Rhein, im heiligen Strome
9. Ich grolle nicht
10. Und wüßten's die Blumen, die kleinen
11. Das ist ein Flöten und Geigen
12. Hör' ich das Liedchen klingen
13. Ein Jüngling liebt ein Mädchen
14. Am leuchtenden Sommermorgen
15. Es leuchtet meine Liebe
16. Mein Wagen rollet langsam
17. Ich hab' im Traum geweinet
18. Allnächtlich im Traume
19. Aus alten Märchen winkt es
20. Die alten, bösen Lieder

Frauenliebe und Leben, Op. 42

1. Seit ich ihn gesehen
2. Er, der Herrlichste von allen
3. Ich kann's nicht fassen, nicht glauben
4. Du Ring an meinem Finger
5. Helft mir, ihr Schwestern
6. Süßer Freund, du blickest mich verwundert an
7. An meinem Herzen, an meiner Brust
8. Nun hast du mir den ersten Schmerz getan

Vier Duette, Op. 34

1. Liebesgarten
2. Liebhabers Ständchen
3. Unter'm Fenster
4. Familien-Gemälde

Please turn off all electronic devices during the concert

PROGRAM NOTES

Robert Schumann is one of the most important composers of the Romantic era. Born in Zwickau, Saxony (an independent kingdom that would later become part of Germany), he studied piano at an early age, encouraged by his father, and demonstrated a precocious talent for composition and performance. After the death of his father in 1826, he studied law in Leipzig and Heidelberg, apparently to meet the terms of his inheritance, yet was drawn back to his studies of piano and composition. He abandoned hopes of being a concert pianist when he injured his right hand, perhaps in a misguided mechanical attempt to bolster his playing skills. He then devoted himself to composition and music criticism, championing the works of Mozart, Beethoven, Chopin, and Mendelssohn while criticizing the ideas and works of Liszt and Wagner.

Schumann composed almost exclusively for the piano until 1840, at which he unleashed his compositional energy in “the year of the song,” which resulted in the song cycles *Dichterliebe* (Op. 48), and *Frauenliebe-und-leben* (Op. 42), which were among 168 songs composed that year in total. The year 1840 also saw the conclusion of a drawn out legal battle Schumann waged against his future father-in-law, which ended when Clara Wieck, Schumann’s love interest, reached legal age, and her father could no longer forbid their marriage. Music historians generally believe that both song cycles were inspired by the relationship between Robert and Clara.

Schumann submitted the *Dichterliebe* to three publishers before C.F. Peters in Leipzig agreed to publish it. He entitled the work “Twenty Lyrics and Songs from the *Lyric Intermezzo* in the *Book of Songs*” and dedicated it to Felix Mendelssohn. The published edition featured 16 songs and is the version commonly performed today. Schumann’s letters continued to refer to the work as having twenty songs even after the Peters publication. It was the work of Thomas Hampson, an American baritone, who brought the twenty song work to renewed public attention in 2007, and offered a corrected version with fewer high notes and less ornamentation. (For this performance, I have opted to restore the omitted songs back to Schumann’s first submitted order, but have kept the standard melodic versions of the pieces, which follows the 2011 Bärenreiter edition.) Interestingly, the four ‘missing’ songs were much later published as separate works, and indeed fooled many scholars into thinking that Schumann was either recycling musical ideas from earlier in his career to complete them, or that many of the songs in the *Dichterliebe* demonstrate advanced compositional skills.

The poems are drawn from a larger work of sixty-six poems by **Heinrich Heine** (1797-1856), who was about ten years senior to Schumann. Heine studied law at Göttingen, Bonn and Berlin and ducked a career as a bureaucrat, dedicating himself to poetry. Heine’s sarcasm and irony combined with his admiration for Napoleon earned him a welcome exile to Paris in 1831, encouraged by German censors, where he lived until his death in 1856. His poetry is sometimes bitter and cynical, and there is debate among scholars whether Schumann picked up on this tone, or was completely sincere in his settings of the poetry.

Notable elements of the *Dichterliebe* are the pianistic nature of the pieces whereby the piano is often more important than the singer, even more so in the extended preludes and postludes where the piano offer musical commentary on the poetry. In Schumann's musical criticism, he often cites a duality between a melancholic dreamer (Eusebius) and a passionate, brash, character (Florestan), whose attitudes alternately appear throughout the song cycle.

"*Frauenliebe und -leben* takes as its subject the earnest devotion of a wife and mother," which seems apt for this Mother's Day recital. "Schumann arranged the songs to represent something of a story, covering different stages of a woman's life. *Seit ich ihn gesehen* (Since I First Saw Him) introduces us to the focal point of the song cycle -- the man whom the protagonist desires. Without having him, everything around her seems drab and lifeless, and she does not want to mingle even with her sisters. Schumann would later quote the final three measures of the song in the slow movement of his Symphony No. 1."

"In *Er, der Herrlichste von allen* we learn that the subject of her affections is kind and good, and that the woman feels unworthy of him. Constant eighth note chords, played at a lively tempo, seem to adopt the excited character of a breathless heartbeat. Beginning without introduction, *Ich kann's nicht fassen, nicht glauben* reveals that the man has chosen her; Staccato chords punctuate her excitement as the key moves from C minor to C major. By the time the woman sings the next song, *Du Ring an meinem Finger*, she has become more confident and certain of her place in the world. She presses the engagement ring to her lips and, as Schumann directs that the tempo increase, says that she will 'serve, him, live for him, belong to him completely.'"

"*Helft mir, ihr Schwestern*, depicts wedding-day preparations; after her sisters dress her, a wedding march accompanies the woman as she bids them farewell. In "*Süsser Freund*", the woman tries to tell her new husband that she is expecting his child. As the piano conveys her excitement, she finally tells him that one day, his image will look up at her; in *An meinem Herzen, an meiner Brust*, the new mother rocks her baby to Schumann's rolling accompaniment."

"The overwhelmingly positive and hopeful atmosphere of the cycle changes drastically in *Nun has du mir den ersten Schmerz getan*. The D major of the previous song gives way to a somber D minor as the woman looks upon her now-dead husband, the vocal line becoming increasingly lower. The song closes with a solo piano quotation of the first song, *Seit ich ihn gesehen*; however, the return is fittingly incomplete. The abrupt tragedy of this last song leaves the cycle somewhat poetically unbalanced, but this is clearly part of Schumann's conception. The death of her husband is sudden, unforeseen, and without cause; the end of the cycle is equally unprepared."

Between the *Dichterliebe* and the *Frauenliebe-und-Leben*, the *Frauenliebe* shows the most musical coherence in terms of key relationships between adjacent songs, whereas the *Dichterliebe* is somewhat more ambiguous. Both however, are clear song-cycles in that they demonstrate recurrent motivic melodic gestures, a poetic relationship between songs. Postludes are a common feature in both cycles, but the piano is somewhat more preeminent in the *Dichterliebe*.

Adalbert von Chamisso (1781-1838) was a German poet and botanist, whose poetry for the *Frauenliebe* (1830) was popular for composers at the time. Born in Champagne, France, his family fled the French Revolution for Berlin. After a stint in the German army, he struggled to find employment, and dabbled in salon culture and writing, and then was hired as a botanist by a Russian Count, where on naval explorations he documented the natural history of western North America and the Pacific.

Schumann also composed the *Vier Duette für Sopran und Tenor* (Op. 34), or Four Duets for Soprano and Tenor, in 1840. They address themes of love, the first about a garden where love blossoms, the second offers a conversation between a young couple where the man pleads to have shelter from a storm, while in the third duet the woman negotiates the terms of entry. In the fourth, a pair of grandparents watches a young couple and reflects upon their own lives. The poetry of the second and third songs is by Robert Burns, that of the first and fourth by the lesser-known Robert Reinick and Anastasius Grün.

Frauenliebe-und-Leben excerpt by John Palmer, as found on <http://www.allmusic.com/composition/frauenliebe-und-leben-song-cycle-for-voice-piano-op-42-mc0002359507>

BIOGRAPHIES OF THE PERFORMERS

Daniel Fosha, tenor, is the principal voice instructor at Colorado College. He is renowned for his versatility in a variety of musical styles, whether performing opera, musical theater or works from the classical repertory. From roles in shows ranging from Marius in *Les Miserables* and George Bailey in *A Wonderful Life* to Puccini's *Madama Butterfly* and Mozart's *Die Zauberflöte*, to the tenor spotlight as the Evangelist in Bach's *St. Matthew Passion* and Beethoven's *9th Symphony*, Daniel brings an elegance and a "crystal clear, honeyed tenor" to music of all sorts. He has entertained audiences nationwide with the Cleveland Pops, National Repertory Orchestra, Opera Theatre St. Louis, Opera Colorado, Central City Opera, Chautauqua Opera, Opera Theatre of the Rockies, the Arvada Center for the Arts, the Aspen Choral Society, the Colorado Symphony, the Boulder Philharmonic, the Santa Fe Symphony, and the Charleston Symphony.

Jennifer DeDominici, mezzo-soprano, has had a professional performing career spanning from opera to musical theater to symphonic metal! Some of her favorite roles have been with Opera Theatre of the Rockies here in Colorado Springs: Rosina in *Il Barbiere di Siviglia*, Carmen in *Carmen*, Hänsel in *Hänsel und Gretel*, Petra in *A Little Night Music*, Mrs. Jones in *Street Scene*, and Angelina in *La Cenerentola*. Some other notable performing experiences: Understudy for Denyce Graves in *Carmen* at Opera Colorado, 3rd Secretary in *Nixon in China* (available on the Naxos label), Dorabella in *Così fan tutte*, Aldonza in *Man of La Mancha*, Signora Fioria in *Do I Hear A Waltz*, and Claudia in *Nine*. Jennifer was a four-time Regional Finalist for the Metropolitan Opera National Council Auditions and a first-place winner of the Denver Lyric Opera Guild Competition. Jennifer currently teaches voice at the Colorado Springs Conservatory. She is excited to announce she will be starring as Maria von Trapp in *The Sound of Music* with Opera Theatre of the Rockies this summer.

Susan Grace has performed solo, chamber recitals and with orchestras in the United States, Europe, the former Soviet Union, India, South Korea, and China. She has also performed at the Aspekte Festival in Salzburg, St. Paul Chamber Orchestra's new-music series Engine 408, Cape Cod Chamber Music Festival, Phillips Collection in Washington, D.C., the Grand Teton Festival, Music at Oxford and the Helmsley Festival in England. Susan is a member of Quattro Mani, a two-piano team that has gained high praise from both critics and audiences here and abroad for their concerts and recordings. The duo's special interest in 20th and 21st century repertoire has led to dedications and collaborations with George Crumb, Joan Tower, Paul Lansky, Poul Ruders, and Frederic Rzewski. Quattro Mani performed in Carnegie Hall in May 2012 with the Alabama Symphony and was called by the New York Times "the impressive duo Quattro Mani." Susan is associate chair, artist-in-residence and lecturer in music at Colorado College.

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