

SPACIOUS VISION Song Project

2013 New Year's Concert

January 4, 7:30 p.m.

**Bowdoin College Chapel
Brunswick, Maine**

Barbara Kilduff, soprano ✦ Gerald Seminatore, tenor 🎵

Brian Moll, piano

PART ONE

Chorales from the *Schmelli Gesangbuch*

Johann Sebastian Bach

Ermuntre dich, du schwacher Geist ✦ 🎵

(Germany 1685-1750)

O Jesulein süß ✦

Ich steh' an deiner Krippe hier 🎵

Ich freue mich in dir ✦

Ihr Gestirn, ihr hohen Lüfte 🎵

Die Könige 🎵

Peter Cornelius

(Germany 1824-74)

Mariä Wiegenlied ✦

Max Reger

(Germany 1873-1916)

Schlafendes Jesuskind 🎵

Hugo Wolf

(Austria 1860-1903)

Nun wandre, Maria ✦

Hugo Wolf

Frohe Hirten (*Christmas Oratorio*) 🎵

Johann Sebastian Bach

He Shall Feed His Flock (*Messiah*) ✦ 🎵

George Frideric Handel

(Germany / England 1685-1759)

Rejoice greatly (*Messiah*) ✦

(10 minute pause)

PART TWO

What Songs Were Sung 

John Jacob Niles

(USA 1892-1980)

Balulalow 

Peter Warlock

(England 1894-1930)

The First Mercy 

Peter Warlock

Lullay thou little tiny child 

Donald G. Hope

(England ?)

The Oxen  *(Hodie)*

Ralph V. Williams

(England 1872-1958)

The Birds 

Benjamin Britten

(England 1913-76)

New Year Carol  

Benjamin Britten

I wonder as I wander 

John Jacob Niles


She Tells Her Love 

Lee Hoiby

(USA 1926-2011)

Winter Song 

Lee Hoiby

Laudate Domimun  *(Vespers)*

W.A. Mozart

(Austria 1756-91)

Ave Maria 

Charles Gounod

(France 1818-93)

Gesù Bambino  

Pietro Yon

(Italy / USA 1886-1943)

The Holly and the Ivy  

Benjamin Britten

*Please hold any applause you may wish to offer until the end
of each group of songs. Thank you!*

ABOUT THE SONGS

(Alphabetically ordered by composer)

The music of **Johann Sebastian Bach** (1685-1750) is revered for its intellectual depth, technical command, and artistic beauty. Many of Bach's works such as the *Brandenburg Concertos* and the *Mass in B minor* remain popular today. As he was the head of music and of the choir schools at the churches of Saint Thomas and Saint Nicholas in Leipzig, much of Bach's music was intended for practical use in both teaching and religious education. For Georg Christian Schmelli's "Musical Songbook" of 1736, Bach worked with chorale melodies from a range of Lutheran sources to create more than 60 devotional songs in the *basso continuo* style. In marked contrast to the simplicity of these chorales, the virtuoso aria "Frohe Hirten" from the *Christmas Oratorio* is a typical example of the technical skill needed to execute the composer's most ambitious writing for the voice.

Edward Benjamin Britten, Baron Britten (1913-76) was one of the central figures of 20th century British classical music. He wrote seven operas and works in a variety of other genres: orchestral, choral, chamber and instrumental, and many songs and extended solo vocal works. He also wrote music for children and amateur performers, and was an outstanding pianist and conductor.

Composed in 1929 to a poem of Hillaire Belloc, "The Birds" was a gift by the then sixteen-year old composer to his mother. Britten's musical setting of the traditional carol "The Holly and the Ivy" was originally an arrangement for chorus, but also published in a solo version. The Welsh folk song "Levy-Dew" provides the tune and words of Britten's "New Year Carol," and is associated with a New Year's Day custom of sprinkling people with water newly drawn from a well.

Peter Cornelius (1824-74) was a German composer, critic, and poet. His *Weihnachtslieder* (Christmas Songs) are his best-known works and performed every year throughout German-speaking countries. "Die Könige" ("The Kings") employs the chorale melody "Wie schön leuchtet der Morgenstern" ("How beautiful shines the morning star") in the accompaniment.

French composer **Charles Gounod** (1818-93) wrote many works, including the opera *Faust*, which is rivaled in popularity only by Bizet's *Carmen* in the thousands of performances it has received. His famous "Ave Maria" ("Hail, Mary") is an homage to J.S. Bach, in that Gounod uses the music of the first piece from Bach's *Well-Tempered Clavier* as the keyboard accompaniment for an original melody. The text is in Latin, and the song is a classic work of Catholic musical tradition.

George Frideric Handel (1685-1759) was a German-born composer who made his career in Britain. He was the most productive and famous composer of his time, and included sacred oratorios, Italian operas, concertos, and instrumental music. Written for benefit concerts for the Dublin Foundling Hospital, the biblical oratorio *Messiah* is arguably the most popular and recognized choral work in Western music. "He shall feed his flock" (Isaiah 40:11), "Come unto him" (Matthew 11:28), and "Rejoice greatly" (Zechariah 9:9,10 / Matthew 21:5) all appear in Part One, the "Christmas" section.

Lee Henry Hoiby (1926-2011) was an American composer and pianist. Known as a composer of opera and songs, his style is lyrical and accessible, and Hoiby's songs have been championed by (among others) the soprano Leontyne Price. "She tells her love" is by Robert Graves (1895-1985), while "Winter Song" is by Wilfred Owen (1893-1918).

Donald Geoffrey Hope's "Lullay, thou little tiny child" appears in the collection "Heritage of 20th Century British Song," but there is no other information we have found about him or his other songs. The origin of the traditional "Coventry Carol" can be traced back to religious mystery plays performed in Coventry, England, sometime around 1570-80. The carol relates the story of the Slaughter of the Innocents by King Herod's soldiers. (Matthew 2:13-23)

Wolfgang Amadeus Mozart (1756-91) is perhaps the most well-known of all "classical" composers, and the creator of such masterworks as the choral *Requiem*, the modern piano concerto, and operas such as *The Marriage of Figaro*. "Laudate Dominum" ("Praise the Lord") is a radiant aria in Latin from his sacred choral work *Solemn Vespers of the Confessor*.

John Jacob Niles (1892-1980) was an American composer, singer, and collector of traditional ballads. He was an important influence on the American folk music revival of the 1950s and 1960s, and singer such as Joan Baez and Burl Ives recorded several of his songs. "I Wonder As I Wander" is a concert setting of a traditional Appalachian folk song, while "What Songs Were Sung" is an original composition.

German organist and composer **Max Reger** (1873-1916) produced an enormous body of music, much of it in abstract forms. Reger based "Mariä Wiegenlied" ("Mary's Lullaby") on the traditional tune of "Josef lieber, Josef mein," ("My dear Joseph"), a song often sung by the character of Mary in mystery plays of the 16th century.

Ralph Vaughn Williams (1872-1958) composed symphonies, chamber music, operas, sacred vocal works, songs, and even film music. His Christmas cantata *Hodie* ("This Day") is a sumptuous work for soloists, chorus, and orchestra, and is based on poems by George Herbert, John Milton, and others. "The Oxen" is a poem of Thomas Hardy.

Peter Warlock was the pseudonym of **Philip Arnold Heseltine** (1894-1930), an Anglo-Welsh composer and music critic. His surviving body of work includes about 150 songs, as well as choral pieces and a few purely instrumental works. The text of "Balulalow" is that of the traditional Scottish lullaby (also set in Benjamin Britten's *Ceremony of Carols*). The poem "The First Mercy" is by Bruce Blunt (1899-1957).

Austrian composer **Hugo Wolf** (1860-1903) is particularly noted for his art songs, or *Lieder*, of which he composed hundreds. "Nun wandre, Maria" ("Ride onward, Mary") and "Schlafendes Jesuskind" ("Sleeping Child Jesus") demonstrate the harmonic daring, expressive intensity and poetic sensitivity which were hallmarks of Wolf's musical style.

Pietro Yon (1886-1943) was an Italian-born organist and composer who served for a time as an organist at the Vatican before coming to the United States in 1907. He became a citizen in 1921 and served for many years as the organist at St. Patrick's Cathedral in New York City. He is remembered today primarily for "Gesù Bambino" ("Baby Jesus Boy") which has become a standard for the Christmas season.

Chorales from the Schmelli Musical Songbook (German)

Take courage, my weak spirit

And endure great desire
Joyfully to embrace
A little child who is called Father!
This is the night in which he came
And took on human form
So that he might take the world
Faithfully as his bride.

Let praise and thanks, Lord Jesus,
Be sung to you by me
Because you have become my brother
And have overcome the world;
Help me to value your goodness
Always in this time of grace
And so that I may hereafter in heaven
Praise you for eternity.

O Jesu sweet, o Jesu mild!

You have fulfilled your Father's will,
And have come down out of heaven
To take up the form of us poor men.

O Jesu sweet, o Jesu mild!
With joy you have filled the world.
You come down to us on earth,
And console us in our suffering.

I stand here at your cradle,

O little Jesu, my life.
I bring and offer you
What you yourself have given me.
Take it, it is my spirit and mind,
Heart, soul, and courage, take it all,
And may it be pleasing to you.

I lay in the black night of death,
But you became my sun.
The sun that brought to me
Light, life, joy and gladness.
O sun, that cherished light that
Awakened my faith,
How beautiful are your rays!

I rejoice in you

And bid you welcome,
My dearest little Jesus;
You have resolved
To be my little brother.
Ah! what a sweet sound!
How friendly he looks,
The great son of God!

Come then, I want
To cling to you, o Jesus,
Even if the world at once
Were to split in a thousand pieces.
O Jesus, for you, only for you,
For you alone may I live,
In you, alone in you,
My Jesus, may I sleep

You stars, you winds of heaven

And the illuminated firmament,
Deep abysses and dark ravines
That are broken by the echoes,
Rejoice gladly, let your singing
Penetrate the heavens.

You are welcome, Ruler of the earth,
Welcome, dear little Jesus.
We wish to become masters, but you
Introduce yourself as a small child.
You leave your high throne,
And want to live here among us!

PETER CORNELIUS

"Die Könige" ("The Kings") (German)
Christmas Songs, op. 56, no. 8

Three kings are travelling from the Orient;
A star leads them to the Jordan river.
In Judea the three explore and inquire
Where the newborn King might be?
They want to make offerings to him
Frankincense, myrrh, and gold.

The star shines brightly,
And the kings enter the stable
They gaze upon the baby with wonder,
And kneel in prayer before him,
Offering frankincense, myrrh, and gold.

HUGO WOLF

From the Spanish Songbook

"Ride onward, Mary" (German)

Saint Joseph says:

Ride onward, Mary, ride onward,
Keep on, the roosters are crowing,
We're close to the town.

Ride onward, beloved,
We'll soon arrive at Bethlehem's gates.
There you may sleep safe and warm.

See how you falter, so weak and tired!
Nor can I ease your pain, dearest Mary.
But take heart, for shelter awaits us now.

The roosters are crowing,
and we're nearing the town.
This donkey I'd give if it were done!

O child of humanity!
Keep in step with the kings,
And travel with them!
The star of love and mercy
Illuminates your destination.

So seek the Lord, and
If you have no frankincense, myrrh,
And gold to offer,
Offer your heart to the holy Child!

HUGO WOLF

From the Mörike Songs

"Sleeping Jesus Child" (German)

*A meditation upon a painting of
the Nativity*

Son of the Virgin,
Child of Heaven,
Lying on the floor
Asleep on the wood of suffering
That the pious painter has placed -
A meaningful allusion -
Under your light dreams;

You flower, even still in the bud,
Waiting to reveal the glory of
God the Father!

O, who could see,
Behind this brow,
And these dark lashes,
What softly-changing pictures
Are being painted!

J.S. Bach *Christmas Oratorio* (German)

Evangelist:

Und das habt zum Zeichen:
Ihr werdet finden das Kind in Windeln
gewickelt und in einer Krippe liegen.

And this shall be a sign: you will find
the child wrapped in swaddling
clothes and lying in a manger.

Aria:

Frohe Hirten, eilt, ach eilet,
Eh ihr euch zu lang verweilet,
Eilt, das holde Kind zu sehn!

Joyful shepherds, hurry, ah hurry,
in case you linger too long,
Hurry to see the lovely child!

Geht, die Freude heißt zu schön,
Sucht die Anmut zu gewinnen,
Geht und labet Herz und Sinnen!

Go, the joy is too beautiful,
Seek to gain that loveliness,
Go and refresh your heart and mind!

W.A. Mozart *Solemn Vespers* (Latin)

Laudate Dominum omnes gentes
Omnes populi laudate eum
Quoniam confirmata est super nos
Misericordia ejus et veritas
Domini manet in aeternum.

Praise the Lord, all nations, all
people, praise him, for his mercy over
us is sure, and the truth of the Lord
lasts forever.

Gloria Patri et Filio et Spiritui Sancto
Sicut erat in principio et nunc et semper
Et in saecula saeculorum. Amen.

Glory to the Father, Son and Holy
Spirit, as it was in the beginning, is
now will be for ages to come. Amen.

Balulalow (Medieval, trad. Scottish)

O my dear hert, young Jesu sweet,
Prepare thy creddil in my spreit.
And I sall rock thee in my hert,
And ne-ver mair from thee depert.

O my dear heart, young sweet Jesus,
Prepare thy cradle in my spirit.
And I shall rock you in my heart,
And nevermore from you depart.

But I sall praise thee evermore,
With sangis sweet unto thy glor.
The knees of my hert sall I bow,
And sing that richt Balulalow.

But I shall praise you evermore,
With sweet songs to your glory.
The knees of my heart shall I bend,
And sing a righteous lullaby to you.

ABOUT THE ARTISTS

BARBARA KILDUFF, soprano

Coloratura soprano Barbara Kilduff has enjoyed a sparkling career in opera, oratorio and song recital on both sides of the Atlantic. She was a national winner of the Metropolitan Opera Council auditions, and went on to win first prize in the Munich International Competition and the Silver Medal in the Tchaikovsky Competition in Moscow.

Barbara debuted with the Bavarian, Vienna and Hamburg State Operas as Zerbinetta in *Ariadne auf Naxos*, a role she repeated in Basel, Vancouver, Athens and Cologne. Zerbinetta was also her role in her Metropolitan Opera debut conducted by James Levine. In the same season she appeared as Adele in *Die Fledermaus*, and returned the following season as Cleopatra in *Julius Caesar* under Trevor Pinnock, and as Blondchen in *Die Entführung aus dem Serail* under James Levine, a role she would repeat in Zurich and at La Scala. She appeared to great acclaim in the role of Sophie in *Der Rosenkavalier* at the Bavarian State Opera, and repeated this role in New York, San Diego and in Vienna, where she also appeared as the Queen of the Night in *Die Zauberflöte*.

Other highlights of Barbara's career include the Nightingale and Fire in *L'Enfant et les Sortilèges* with the Amsterdam Radio Orchestra under Charles Dutoit, *Carmina Burana* with the Saint Louis Symphony under Leonard Slatkin, and appearances with the New York Philharmonic under Sir Colin Davis, the National Symphony of Spain under Rafael Frühbeck de Burgos, and the Orquesta Sinfonica de Bilbao under Juanjo Mena. Her recordings include Isotta in *Die Schweigsame Frau* with the Bavarian Radio Orchestra, Madame Herz in *Der Schauspieldirektor* with the Bavarian Radio Orchestra, and Papagena in the Metropolitan Opera's *The Magic Flute*.

As a recitalist Barbara has appeared on many artist series in the United States, where she has also presented master classes at universities and colleges. A native New Yorker, she now resides with her husband and two children in Andover, Massachusetts.

GERALD SEMINATORE, tenor

New England native Gerald Seminatore began his musical career as a professional chorister in Boston's musical scene, where he performed with ensembles including the Handel and Haydn Society under Christopher Hogwood, the Boston Early Music Festival Chorus under Roger Norrington, Emmanuel Music, Boston Baroque, and other groups.

Gerald's American operatic appearances have included roles with the Chautauqua, Dayton, Glimmerglass, Oakland, Santa Fe, and West Bay opera companies. He made his European debut at England's Aldeburgh Fall Festival as Peter Quint in Britten's *Turn of the Screw*, and went on to become a member of the solo ensemble at Germany's Dortmund Opera, where he appeared in some twenty roles in opera and operetta. He was also a regular guest artist at the Frankfurt am Main Opera, Kaiserslautern's Pfalztheater, and the Bremen Opera. Concert and oratorio work has included appearances with many orchestras and choral ensembles in the United States. As a song recitalist, he has appeared in more than fifty recitals in professional and university venues in the United States, England, Germany, and France.

Gerald's performances have been praised in publications such as the London Times, Opera News, and San Francisco Classical Voice, and recognized with awards from the MacAllister Foundation for Opera Singers, the Metropolitan Opera National Council, the Oratorio Society of New York, the American Aldeburgh Foundation, and the National Association of Teachers of Singing.

Gerald earned the Master's and Doctor of Musical Arts degrees at the University of Cincinnati College-Conservatory of Music, and the Bachelor of Arts degree in Philosophy and Politics at Boston University. He is currently a member of the faculty at Pepperdine University in Malibu, California.

BRIAN MOLL, pianist

A sought-after collaborative pianist and coach, Brian Moll maintains an active performance and teaching schedule while serving as Chair of Vocal and Keyboard Studies at the Longy School of Music of Bard College. Brian has given recitals in Germany, Austria, Switzerland, France, Bulgaria, France, and throughout the United States, and has appeared in such prestigious halls as Vienna's Mozartsaal, the Haydnsaal at the Esterhazy Castle in Eisenstadt, Austria, Tokyo's Lilia Hall, and Boston's Jordan Hall.

Brian has also performed as a keyboardist with Boston Baroque, Emmanuel Music, and the Handel & Haydn Society. He has served as Assistant Conductor for productions by the Boston Lyric Opera, Opera North, and Boston Midsummer Opera.

A graduate of Hamilton College, Brian pursued advanced study at the Hochschule für Musik in Vienna, Austria, and at the University of Michigan, where he studied accompanying, chamber music, and opera with Martin Katz. While in Vienna, he earned diplomas with distinction in piano and organ and also taught as a Fulbright teaching assistant.



SPACIOUS VISION Song Project

*A bi-coastal collective
of singers and players
bringing art song
performances to
diverse audiences*

*Celebrating the
Benjamin Britten
Centenary in 2013*

Diana Burbano, actress (Los Angeles)
Pamela Dellal, mezzo-soprano (Boston)
Barbara Kilduff, soprano (Boston)
Brian Moll, pianist (Boston)
Christopher Reed, pianist (Rochester)
John Seesholtz, baritone (Denver)
Gerald Seminatore, tenor, director
(Los Angeles)
And guest singers and instrumentalists

2012-13 Programs

- July 17 Longy School of Music of Bard College, Cambridge, MA
 Songs for the Britten Centenary
- Nov. 30 Bay Shore Community Church, Long Beach, CA
Dec. 1 First Congregational Church, Glendale, CA
 World AIDS Day Concerts
- Jan. 3 Bowdoin College Chapel, Brunswick, ME
 New Year's Concert
- March 22 Long Beach, CA Songs for the Britten Centenary
March 23 Pasadena, CA Songs for the Britten Centenary

Summer 2013 dates and venues are TBA

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