Schubertiade 2019

Schubert’s Last Year - 1828

Morphy & Mills Halls
University of Wisconsin-Madison
Mead Witter School of Music

With pianists Martha Fischer and Bill Lutes
and special guest
Susan Youens
Emeritus Professor of Musicology
University of Notre Dame

Sunday, January 27, 2019
SCHUBERTIADE 2019 – Schubert’s Last Year - 1828
Lieder, Chamber Music and Piano Duets by Franz Schubert (1797-1828)

With Pianists Martha Fischer (MF) and Bill Lutes (BL); Cheryl Bensman-Rowe (CBR); Sarah Brailey (SB); Wesley Dunnagan (WD); Mimmi Fulmer (MFulmer); Benjamin Hopkins (BH), Julia Rottmayer (JR), Paul Rowe (PR), The Perlman Trio (PT) Mercedes Cullen, violin; Micah Cheng, cello; Kangwoo Jin, piano; Joanna Schultz, horn (JS).

Pre-Concert Lecture by Dr. Susan Youens (2:00 PM, Morphy Hall)
Concert: 3:00 PM, Mills Hall
Reception: 5:30 PM, University Club, 803 State Street (Library Mall)

Program

Die Taubenpost from *Schwanengesang*, D. 957, No. 14 (MF, BL)
Johann Gabriel Seidl

Der Winterabend, D. 938 (WD, MF)
Karl Gottfried von Leitner

from *Vier Refrain-Lieder*, D. 866, 1-3, texts by Seidl
Die Unterscheidung (JR, BL)
Bei dir allein! (BH, MF)
Die Männer sind mechant! (CBR, BL)

Piano Trio No. 2 in E-flat major, D 929 (PT)
II. Andante con moto

From *Schwanengesang*, D. 957, Part I – Seven Lieder to texts by Ludwig Rellstab
Liebesbotschaft (SB, BL)
Kriegers Ahnung (PR, BL)
Frühlingssehnsucht (JR, MF)
Ständchen (SB, BL)
Aufenthalt (PR, MF)
In der Ferne (JR, BL)
Abschied (WD, MF)
Intermission

Herbst, D. 945 (MFulmer, BL)
Rellstab

Rondo in A Major, D. 951 (MF, BL)

From Schwanengesang, D. 957, Part II – Six Lieder to texts by Heinrich Heine
   Der Atlas (PR, MF)
   Ihr Bild (WD, BL)
   Das Fischermädchen (BH, MF)
   Die Stadt (SB, BL)
   Am Meer (WD, MF)
   Der Doppelgänger (PR, BL)

Auf dem Strom, D. 943 (JR, JS, MF)

An die Musik (1817), D. 547
   Franz von Schober

Everyone is invited to sing along.

An die Musik (Franz von Schober)  To Music

Du holde Kunst, in wieviel grauen Stunden,
Beloved art, in how many a dreary hour,
Wo mich des Lebens wilder Kreis umstrickt,
When life in all its dreaded toils surrounds me,
Hast du mein Herz zu warmer Lieb entzunden,
Have you kindled my heart to a warmer love,
Hast mich in eine bessre Welt entrückt.
And set me forth into a better world!
Oft hat ein Seufzer, deiner Harf entflossen,
Often a sigh, escaping from your harp,
Ein süsser, heiliger Akkord von dir
A sweet, sacred chord
Den Himmel bessrer Zeiten mir erschlossen,
Has revealed to me a heaven of better times.
Du holde Kunst, ich danke dir dafür.
Beloved art, for this I thank you!

We offer our deepest thanks to Ann Boyer for her generous support of our annual Schubertiade.
Biographies

Susan Youens, who received her Ph.D. from Harvard University in 1976, has just retired as the J. W. Van Gorkom Professor of Music at the University of Notre Dame, where she taught since 1984. She is the author of eight books on German song: Retracing a Winter’s Journey: Schubert’s Winterreise (Cornell UP, 1991); Schubert’s poets and the making of lieder (Cambridge UP, 1996); Franz Schubert: Die schöne Müllerin (Cambridge UP, 1992), Hugo Wolf: The Vocal Music (Princeton UP, 1992), Hugo Wolf and his Mörike Songs (Cambridge UP, 2001), Heinrich Heine and the Lied (Cambridge UP, 2007), and Schubert, Müller, and Die schöne Müllerin (Cambridge UP, 1997), as well as over sixty scholarly articles and chapters in books. She is a recipient of fellowships from the Humboldt Foundation, the National Endowment for the Humanities, the Institute for Advanced Study at Princeton, the Guggenheim Foundation, and the National Humanities Center, and has taught at the Steans Institute for Young Artists/Ravinia Festival, Aldeburgh Festival, Oxford Lieder Festival, Bard Festival, and more. She has delivered lectures in Canada, Belgium, France, Germany, Austria, Spain, England, and Ireland; has won Ireland’s Harrison Medal and honorary membership in the American Musicological Society; and regularly writes program notes for song recitals at Carnegie Hall, Berlin’s Pierre Boulez Saal, and opera productions at the Metropolitan Opera. She is currently working on A Social History of the Lied, Schumann in the World, and studies of Fanny Hensel and Clara Schumann.

Martha Fischer is professor of piano and collaborative piano at the University of Wisconsin-Madison. She has recorded extensively as a collaborative pianist on the Naxos and Summit labels to critical acclaim. A singer as well as pianist, Fischer has performed unique recitals of art song in which she accompanies herself. With her husband, Bill Lutes, she founded Schubert ensembles in Boston and Washington, D.C. Their interpretation of Schubert’s “Fantasie in F minor” was described by the Washington Post as “an energetic performance bursting with heartfelt intensity.” A dedicated teacher, Ms. Fischer has presented papers and served on national panels devoted to the pedagogy of collaborative piano. She also served as Artistic and Music Director of Opera for the Young and on the faculty of the Interlochen Arts Camp. A native of Plymouth, Michigan, Fischer holds degrees in piano from Oberlin College and the New England Conservatory of Music.

Bill Lutes is an independent piano teacher. From 2000 to 2011 he was Artist-in-Residence at the UW/Madison School of Music where he served as vocal coach for the University Opera. As pianist he has performed nationally as soloist and collaborative musician. Mr. Lutes received degrees in piano performance from the Universities of Kentucky and Wisconsin-Madison, and the Artist’s Diploma from the New England Conservatory of Music. He frequently collaborates with his pianist/singer wife, Martha Fischer, in concerts of the piano duet and two-piano
literature. They are completing their recording all of the works for two pianists by Robert Schumann. For 12 years, Mr. Lutes also served as classical music host and producer for Wisconsin Public Radio. He is a popular lecturer on music, and has presented music appreciation courses for the Smithsonian Institution’s Resident Associates Program and has been heard on the airwaves as a panelist on the Metropolitan Opera Quiz.

Hailed by The New York Times for her “radiant, liquid tone,” and “exquisitely phrased” singing and by Opera UK for “a sound of remarkable purity,” soprano Sarah Brailey enjoys a career that resists specialization. Recent projects include Handel’s Messiah with The Saint Paul Chamber Orchestra, performing with Kanye West and Roomful of Teeth at the Hollywood Bowl, and recording cello and vocal soundscapes for the 2018 Fog x FLO public art installation in Boston’s Emerald Necklace. Co-founder of Just Bach, a new monthly concert series in Madison, Wisconsin, Sarah is also the Artistic Director of the Handel Aria Competition.

Cheryl Bensman-Rowe, mezzo-soprano, has performed in North and South America, Europe and Japan, received a Grammy for Music for 18 Musicians by Steve Reich (Nonesuch). A former member of The Waverly Consort, and Western Wind Vocal Ensemble, she has performed with the New York Philharmonic, Chicago Symphony, Israel Philharmonic, at Lincoln Center, Carnegie Hall, Ravinia, Wiener Festwochen, Madison Opera, Madison Bach Musicians, Token Creek, and Present Music. She has recorded for Nonesuch, ECM, and CBS Masterworks. She is the former Artistic Director of the Handel Aria Competition and currently maintains a private voice studio in Madison. Ms. Bensman-Rowe and her husband, Paul Rowe, are Co-Artistic Directors and founders of the Madison Early Music Festival, which takes place this July, celebrating 20 seasons at the UW-Madison Arts Institute and Mead Witter School of Music.

A native of Wabash, Indiana, tenor Wesley Dunnagan has been praised for his “unfailing eloquence” as the Evangelist in Bach’s St. Matthew Passion. Recently, he has appeared as a soloist with Just Bach, the Wisconsin Chamber Choir, Madison Bach Musicians, South Bend Lyric Opera, South Bend Symphony, and Kettle Moraine Symphony. Highlights include Bach’s Passions and Christmas Oratorio, Hansel and Gretel (Witch), Lucia di Lammermoor (Arturo), Falstaff (Dr. Caius), Così fan tutte (Ferrando), Gianni Schicchi (Rinuccio), Mendelssohn’s Elijah with Nathan Gunn in the title role, Handel’s Messiah, La resurrezione, and Ode for St. Cecilia’s Day. A current doctoral student at UW-Madison, he holds degrees from Stanford and the University of Notre Dame.

Mimmi Fulmer performs repertoire ranging from early music to premieres of works written for her. She has appeared as soloist at the Aspen Music Festival, the Kennedy Center, CAMI Hall, the Meadowlark Festival, and the Walker Art Center. The granddaughter of immigrants from Finland and Sweden, she has presented
programs of Nordic repertoire throughout the US, and is the editor of “Midnight Sun”, a three-volume anthology of songs from Finland, Sweden, Norway and Denmark, including phonetics, translations, and text recordings (Subito Music). Her book about “Vision and Prayer” by Milton Babbitt was published in 2016, also by Subito Music. She has recorded with the Centaur, Albany, Innova, and CRI labels. Her solo CD, “About Time” was called “a gratifying testimony to composers in America” (Opera News online), and her CD of works with flute, “American Vistas”, was described as “superb” (American Record Guide). Ms. Fulmer is Professor of Voice and Opera at the University of Wisconsin-Madison.

Benjamin Hopkins, a first-year doctoral candidate at UW-Madison, is a tenor from Bartlesville, Oklahoma. He received his Master’s of Music in Opera Performance from the Bass School of Music at Oklahoma City University in 2017. He earned his Bachelor’s of Music in Vocal Performance from Oklahoma Baptist University in 2015. In 2016 he won 2nd place at the Texoma NATS Singer of the Year competition. His most recent performances include Nerone in Monteverdi’s L’incoronazione di Poppea, Ruggerro in Puccini’s La Rondine, Tamino in Mozart’s Die Zauberflöte, and Sam in Carlisle Floyd’s Susanna.

Julia Rottmayer, soprano, is active in the stage, concert, and teaching arenas. Having toured nationally, Dr. Rottmayer enjoys singing art song recitals and chamber music with repertoire ranging from Bach to Berg. Recent favorite stage and concert performances include Brahms’ Requiem, Mozart’s Grand Mass in C, Tippett’s A Child of Our Time, Pamina in Mozart’s Die Zauberflöte, and the title role in Poulenc’s Les Mamelles de Tirésias. Dr. Rottmayer maintains a private voice studio and is a member of the voice faculty at the University of Wisconsin-Madison. Past appointments include President of Central Florida NATS and Assistant Professor of Voice at Rollins College.

Baritone Paul Rowe has maintained a wide-ranging career performing with many leading American musical organizations including the Boston Symphony, St. Louis Symphony, American Ballet Theater, the Madison Symphony, Musica Sacra and the Smithsonian Chamber Players. A former member of the Waverly Consort and the New York Vocal Ensemble, he has also appeared with the Ensemble for Early Music, King’s Noyse, Madison Opera, and Present Music of Milwaukee. Recordings include the premiere of Exodus by David Itkin, with William Shatner, narrator, and the Arkansas Symphony, on the Naxos label, and the song cycles Winterreise and Die Schöne Müllerin by Franz Schubert with Martha Fischer, piano. Mr. Rowe is a Professor of Music at the University of Wisconsin-Madison, Mead Witter School of Music. He and his wife, Cheryl Bensman-Rowe, are Co-Artistic Directors and founders of the Madison Early Music Festival.

Joanna Schulz is a dedicated chamber musician. Recently settled in Chicago she plays horn as a member of the Gaudete Brass. Originally from Vancouver Island on
Canada’s beautiful West Coast, Joanna relocated to Madison, Wisconsin in 2015 to become a member of UW-Madison faculty ensemble, the Wingra Wind Quintet. Currently, Joanna is working towards her DMA in horn with Daniel Grabois. She holds both Bachelor and Master’s degrees from the University of British Columbia with Martin Hackleman and Richard Mingus. Through masterclasses and private lessons Joanna is thankful for the teachings of Frøydis Ree Wekre, Gail Williams, David Johnson, Frank Lloyd and Dawn Haylett.

The Perlman Trio

A student ensemble supported by Kato Perlman. We thank her for her support!

Mercedes Cullen is an undergraduate sophomore from Milwaukee, WI, majoring in Violin Performance and pursuing a Criminal Justice Certificate at the University of Wisconsin-Madison, where she holds a four-year, full-tuition music scholarship. She has studied violin since age four and currently studies with Soh-Hyun Altino and chamber music with Parry Karp. Mercedes has played for the masterclasses of Jean-Michel Fonteneau, Frank Almond, and Blaise Magnière. She recently made the semifinals of the 2019 UW-Madison Concerto Competition, and has previously soloed with the Milwaukee Symphony Orchestra, Wisconsin Philharmonic, Wisconsin Chamber Orchestra, and the Festival City Symphony.

Micah Cheng is pursuing a double major in Cello Performance and Material Science & Engineering. He began studying cello at the age of five and currently studies with Uri Vardi. Former teachers include Tanya Remenikova, Mina Fisher, Andrey Tchekmazov, Kirsten Whitson, Janet Grieve, and Susan Bestul. Micah has soloed with the La Crosse Symphony Orchestra as the winner of the 2014 Rising Stars Concerto Competition. Having studied with the Artaria Chamber Music School, his ensembles have received several awards. Micah is currently the cellist of the Perlman Trio, a scholarship piano trio funded through the generosity of Kato Perlman.

Praised for his “refined tone quality with immensely powerful energy” (Chosun Daily), Korean pianist Kangwoo Jin has won prizes in numerous competitions. He also performed in the debut concert at the prestigious Sejong Arts Center. Jin completed his Bachelor of Music degree at Hanyang University in South Korea. He completed two degrees as a scholarship student at Indiana University, where he worked as an associate instructor; subsequently he received a Collins Fellowship for the doctoral program in Piano Performance and Pedagogy at the University of Wisconsin-Madison, working with Christopher Taylor and Jessica Johnson. Jin is currently a faculty member at the Wisconsin Conservatory of Music.
Pianist Christopher Taylor to perform
Liszt, Schubert and Kapustin
February 9, 8:00 PM, Mills Hall

Faculty pianist Christopher Taylor, a 1993 bronze medal winner in the Van Cliburn competition, will perform Franz Liszt’s transcription of Beethoven’s Symphony no. 8 in F Major, op. 93. Also on the program: Six of Nikolai Kapustin’s 24 Preludes and the Fantasy in C Major, D. 760 (“Der Wanderer”) of Franz Schubert.

TICKETS: $17 adults, $7 all age students/children. Free to music majors, faculty and staff. To avoid long lines, we suggest arriving 30 minutes early or buying tickets ahead of time, either in person or online. Buy online: 265-2787.