

A portrait of Tara Erraught, a young woman with long, wavy brown hair, smiling and resting her chin on her hand. She is wearing a light-colored, possibly white, top. The background is a blurred outdoor setting with greenery and a building.

UMS PRESENTS

# TARA ERRAUGHT

Dearbhla Collins, *Piano*

Thursday Evening, March 20, 2014 at 7:30  
Hill Auditorium • Ann Arbor

**61st Performance of the 135th Annual Season  
135th Annual Choral Union Series**

Photo: Tara Erraught.

## PROGRAM

## I

*Franz Joseph Haydn*  
**Scena di Berenice**

## II

*Ottorino Respighi*  
**O falce di luna**  
**Nebbie**  
**Notte**

## III

*Johannes Brahms*  
**Zigeunerlieder, Op. 103 (excerpts)**

1. He, Zigeuner, greife in die Saiten ein!
2. Hochgetürmte Rimaflut
3. Wißt ihr, wann mein Kindchen am allerschönsten ist?
4. Lieber Gott, du weißt, wie oft bereut ich hab
5. Brauner Bursche führt zum Tanze
6. Röslein dreie in der Reihe blühn so rot
7. Kommt dir manchmal in den Sinn, mein süßes Lieb
11. Rote Abendwolken ziehn am Firmament

## INTERMISSION

## IV

*Hugo Wolf*  
**Mörke-Lieder (excerpts)**

6. Er ist's!
7. Das verlassene Mägdlein
8. Begegnung
43. Lied eines Verliebten
12. Verborgeneheit
45. Nixe Binsefuß

## V

*Christoph Gluck***Orfeo ed Euridice (excerpt)**

Addio, o miei sospiri

*Amilcare Ponchielli***La Gioconda (excerpt)**

Voce di donna

*Michael William Balfe***Falstaff (excerpt)**

Non v'è donna più felice

*Please withhold applause until the end of each set of songs throughout this evening's program.*

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This evening's recital is hosted by Joel Howell and Linda Samuelson.

Media partnership provided by WGTE 91.3 FM.

The Steinway piano used in this evening's recital is made possible by William and Mary Palmer.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for this evening's recital.

Special thanks to Kipp Cortez for coordinating the pre-concert music on the Charles Baird Carillon.

Ms. Erraught appears by arrangement with IMG Artists, New York, NY.

## I Scena di Berenice (1795)

Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Austria

Died May 31, 1809 in Vienna

*UMS premiere: Soprano Nancy Argenta, March 1993 in Hill Auditorium*

Austrian composer Franz Joseph Haydn made two visits to London (1791–92, 1794–95). Haydn had long been revered in England, and the London public seized the opportunity to lavish its adulation upon the composer. Haydn acknowledged that the journeys to England provided him with the happiest years of his life. They were certainly years of tremendous productivity, as Haydn composed numerous works for performance by the superb London musicians at his disposal.

Two of those compositions received their premieres at a May 4, 1795 gala concert, held in the King's Theater in the Haymarket. In addition to the world premiere of Haydn's final "London" *Symphony No. 104 in D Major*, the London audience enjoyed the first performance of Haydn's dramatic *Scena di Berenice*, for soprano and orchestra. Haydn composed the *Scena* for the Italian diva Brigida Giorgi Banti. The text is taken from libretto for the opera *Antigono* that the Italian poet Pietro Metastasio originally wrote for German composer Johann Adolph Hasse.

*Antigono* depicts the story of the love affair between Berenice, Princess of Egypt, and Demetrio, Prince of Macedonia. In Haydn's *Scena*, Berenice believes that Demetrio will be put to death, and she will be forced to marry Demetrio's father, Antigono, King of Macedonia. Berenice expresses her despair in a four-part *Scena*, comprising a recitative, slow-tempo aria, a second recitative, and a bravura, quick-tempo final aria.

## II O falce di luna (1909) Nebbie (1906) Notte (1912)

Ottorino Respighi

Born July 9, 1879 in Bologna, Italy

Died April 18, 1936 in Rome

*UMS premieres: "O falce di luna" has never been performed on a UMS recital. "Nebbie" was first performed by tenor Giovanni Martinelli in January 1930 in Hill Auditorium. "Notte" was first performed by soprano Renata Tebaldi in February 1959 in Hill Auditorium.*

Italian composer Ottorino Respighi is best known for his orchestral works, particularly the "Roman Trilogy." The three orchestral tone poems – *Fountains of Rome* (1916), *Pines of Rome* (1924), and *Roman Festivals* (1928) – all boast huge symphonic forces, masterfully employed to depict the history and sights of the historic Italian city. But Respighi was an accomplished composer in a wide variety of genres. In addition to his orchestral works, Respighi's compositions span numerous instrumental and vocal genres, including songs.

This concert features three songs by Respighi, all originally composed for mezzo-soprano and piano. The first, "O falce di luna" (Owaning crescent moon) is a setting of a poem by Gabriele D'Annunzio, published in 1909 as the first of Respighi's *Sei Liriche* (Six Lyric Poems). The second song, "Nebbie" (Mists), was the product of an unusual creative process. One morning, in the throes of depression, Respighi composed a short piano work. Later that day, one of Respighi's friends gave him a book of poems by Ada Negri. Respighi immediately realized that his piano work was (without changing a single note) a perfect musical setting of Negri's "Mists." The final song, "Notte" (Night), also to a poem by Negri, was published in 1912, part of the second series of *Sei Liriche*.

### III Zigeunerlieder, Op. 103 (1887)

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna, Austria

*UMS premiere: Ernestine Schumann-Heink, October 1906 in University Hall*

Throughout his life, Brahms maintained a strong affection for Hungarian Gypsy melodies. Brahms's most famous incorporation of such music into his concert works are the two sets of *Hungarian Dances* (1869, 1880). Brahms originally composed these works for piano duet, but they are far better known in their orchestral settings, arranged by Brahms and other composers as well.

Even before the great success of the first set of Hungarian dances, Brahms included a wild *Rondo alla Zingarese* (*Rondo in the Gypsy Style*) as the finale to his *Piano Quartet No. 1 in g minor, Op. 25* (1861). Brahms's dear friend, the Austro-Hungarian violinist Joseph Joachim, also featured Gypsy music in his compositions. But when Joachim saw the score of the g-minor Piano Quartet, he exclaimed to Brahms: "You have defeated me on my own territory!"

Brahms composed his 11 *Zigeunerlieder* (Gypsy Songs), *Op. 103*, in 1887. The texts are translations by Brahms's friend, Hugo Conrat, of Hungarian songs. Brahms scored the songs for vocal quartet and pianos (the same performing forces as his popular *Liebeslieder Waltzes*). Later, Brahms created an arrangement of eight of the *Gypsy Songs* for solo voice and piano.

### IV Mörrike-Lieder (1889)

Hugo Wolf

Born March 13, 1860 in Windischgrätz (now Slovenj Gradec), Slovenia

Died February 22, 1903 in Vienna, Austria

*UMS premieres: No. 6: Johanna Gadske, November 1907 in University Hall; No. 7: Karin Branzell, October 1947 in Hill Auditorium; No. 8: Risé Stevens, October 1957 in Hill Auditorium; No. 43: never performed on a UMS recital; No. 12: Johanna Gadske, November 1907 in University Hall; No. 45: Barbara Hendricks, January 2000 in Lydia Mendelssohn Theatre*

In 1878, Austrian composer Hugo Wolf became acquainted with poems by the German Romantic Eduard Mörike (1804–1875). Between February and November of 1888, Wolf set 53 of Mörike's poems for voice and piano. In a letter to his friend, Edmund Lang, Wolf described the extraordinary rush of creativity he experienced during this period:

I will soon come to my end, the way my brilliance increases from day to day. Where will it all lead to? It horrifies me to think about it...my cheeks glow with excitement like molten steel, and this condition of inspiration seems to me an enchanting martyrdom, not pure happiness.

In another letter to Lang, Wolf wrote of his *Mörrike Songs*, "there is unanimity among music experts that there has been nothing like them since (Franz) Schubert and (Robert) Schumann." Like the great art songs of Schubert and Schumann, Wolf's *Mörrike-Lieder* are inspired musical settings of poetry, with writing for both the voice and piano constantly at the service of the text.

## V

**Orfeo ed Euridice (1762)**

Christoph Gluck

Born July 2, 1714 in Berching, Germany

Died November 15, 1787 in Vienna, Austria

*UMS premiere: Louise Homer, May 1902 in University Hall at the Ninth Annual May Festival with the Boston Festival Orchestra*

Christoph Willibald Gluck's path-breaking opera *Orpheus and Euridice* was the result of the composer's meeting with the Italian writer Raniero de Calzabigi. Both were troubled by what they perceived to be the excesses of 18th-century Italian opera. Gluck and Calzabigi believed that the opera of their time emphasized vocal display at the expense of the drama. Gluck and Calzabigi vowed to attempt a reform of opera, and to create a type of lyric theater that would give full value to both the musical and dramatic elements.

The original 1762 version of Gluck's *Orfeo* was performed in Italian, with the title role sung by a male alto. In 1774, Gluck created a revised version, in French, for a tenor Orpheus. The French version premiered at the Paris Opéra on August 2, 1774.

Orpheus mourns the death of his beloved wife, Euridice. Cupid, the god of love, appears and tells Orpheus that the gods have taken pity upon his grief. Orpheus may descend into Hades and attempt to convince the demons to return Euridice to him. However, if Orpheus either looks at or speaks to his wife while leading her from the underworld, he will lose Euridice forever. Aware of the great challenges ahead, Orpheus agrees. In the thrilling aria, "Addio, o miei sospiri" ("Farewell, oh my sighs"), Orpheus prepares to descend into Hades.

**La Gioconda (1876)**

Amilcare Ponchielli

Born August 31, 1834 in Paderno Fasolaro, Italy

Died January 16, 1886 in Milan

*UMS premiere: Mezzo-soprano Agnes B. Huntington, May 1884 in University Hall*

Despite its horribly convoluted and improbable story line, Amilcare Ponchielli's *La Gioconda* has maintained an important place in the lyric theater. Ponchielli's score, containing some of the most inspired and thrilling writing in Italian opera, more than compensates for any plot deficiencies. *La Gioconda* remains one of the grandest of grand operas.

*La Gioconda* is set in Venice during the 17th century. Gioconda's blind mother, La Cieca, has been wrongfully accused of casting evil spells. The Venetian people are about to drag La Cieca to the stake. The riot is interrupted by the arrival of Alvisé Badoero, a member of the Inquisition's Council of Ten, who is accompanied by his wife, Laura. Laura notices that La Cieca is carrying a rosary and convinces Alvisé that the woman cannot be a witch. Alvisé orders her release.

In the aria "Voce di donna" ("The voice of a woman, or an angel"), La Cieca presents her rosary to Laura. The gorgeous melody La Cieca sings when she gives Laura the rosary ("A te questo rosario") plays a crucial role throughout the drama.

## Falstaff (1838)

Michael William Balfe

Born May 15, 1808 in Dublin, Ireland

Died October 20, 1870 in Hertfordshire, England

*UMS premiere: "Non v'è donna più felice" has never been performed on a UMS recital.*

The son of a Dublin dancing-master, Michael William Balfe studied violin, voice, and composition. Balfe's travels took him to the major cities of France, Italy, and England. Balfe was a prolific composer, with numerous operas, songs, and other miscellaneous works to his credit. By far, Balfe's most famous composition is his opera *The Bohemian Girl* (1843).

A fine baritone, Balfe sang at many of Europe's most prominent opera houses. Thanks in part to the efforts of his mentor, Gioachino Rossini, Balfe made his Paris debut at the Théâtre des Italiens in the title role of *The Barber of Seville*. In 1838, Balfe sang the role of Papageno in the first English performance of Mozart's *The Magic Flute*.

That same year, Balfe composed an Italian opera based upon William Shakespeare's *The Merry Wives of Windsor* (also the inspiration for Giuseppe Verdi's final masterpiece, the 1893 opera, *Falstaff*). The premiere of Balfe's *Falstaff*, which took place in London on July 19, 1838, featured a legendary quartet of singers – soprano Giulia Grisi, tenor Giovanni Battista Rubini, baritone Antonio Tamburini, and bass Luigi Lablache (those same artists appeared in the 1835 premiere of Vincenzo Bellini's *I puritani*).

In the opera's second act, Annetta (Anne Page) admits her love for Master Fenton. In the aria "Non v'è donna più felice" ("No woman on earth is as lucky as I"), Annetta looks forward to their marriage.

*Program notes by Ken Meltzer, courtesy of the Savannah Music Festival.*



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## ARTISTS

Few emerging artists have captured the attention of the international opera public as the Irish-born mezzo-soprano **TARA ERRAUGHT**. A member of the Bayerische Staatsoper, she won widespread acclaim in February 2011, first in the title role of a new production of Ravel's *L'Enfant et les Sortilèges* and, in the same month, jumping in for an ailing colleague on five days' notice to perform Romeo in a new production of Bellini's *I Capuleti e i Montecchi*. The latter catapulted Ms. Erraught to world-wide acclaim.

Ms. Erraught's 2013-14 season includes a world premiere, three role debuts, and a second US recital tour, amongst other engagements. Upcoming appearances during the second half of the season include her role debut as Sesto in Mozart's *La Clemenza di Tito*, followed by a reprisal of her acclaimed role as Angelina in Rossini's *La Cenerentola*, both with the Bayerische Staatsoper in Munich. She makes a four-city recital tour in the US including Los Angeles' The Broad Stage, Ann Arbor's UMS, Clayton State University's Recital Series, and the Savannah Music Festival. Ms. Erraught makes her UK recital debut at London's Wigmore Hall in April, followed by her role debut as Octavian in *Der Rosenkavalier* at Glyndebourne. Fall 2013 performances included creating the role of Kitty in the world premiere of Iain Bell's *A Harlot's Progress* at Theater an der Wien to acclaim. She also reprised her role as Hänsel in Humperdinck's *Hänsel und Gretel* with Bayerische Staatsoper. Future performances include Ms. Erraught's debut at the BBC Proms, her debut with the Philharmonia Orchestra, and her stage debut at the Washington National Opera.

In 2013, Ms. Erraught was honored by the Bavarian government, which bestowed upon her the prestigious *Pro meritis scientiae et litterarum*, in recognition for outstanding contribution to the arts. She is only the fifth musician, and the youngest recipient, to receive this honor since the annual award's inception in 2000.

A native of Dundalk, Ireland, Ms. Erraught graduated from the Royal Irish Academy of Music in Dublin and has been a member of the opera studio at the Bayerische Staatsoper in Munich since 2008. Ms. Erraught continues her studies in Dublin with acclaimed Royal Opera soprano Veronica Dunne, who has been the guiding force in her musical career. In Munich, where she makes her home, she has the privilege to work with famed German mezzo-soprano Brigitta Fassbaender on her current repertoire.

**DEARBHLA COLLINS** is one of Ireland's finest musicians. The prizewinning pianist is a regular chamber music partner to many internationally renowned artists as well as Ireland's leading instrumentalists and singers. She is regularly partnered by her pianist brother, Finghin Collins, in concerts of the repertoire for piano duet and concertos for two pianos.

Ms. Collins was the moving force behind the 2003 Dublin Hugo Wolf Festival, when under her artistic direction the complete songs of the Austrian composer were performed for the first time in Ireland. Vocal coach at the Royal Irish Academy of Music, Dublin, Ms. Collins is also the artistic administrator of the prestigious Veronica Dunne International Singing Competition. She has given regular master classes to



singers and pianists at the Conservatory of Music in Wuhan in central China as well as in Shanghai and Beijing.

Ms. Collins has collaborated with singers including sopranos Sarah-Jane Brandon, Pumeza Matshikiza, and Judith Mok; mezzo-sopranos Ann Murray and Tara Erraught; tenors Mark Padmore and Robin Tritschler; and baritone Detlef Roth. These performances include recitals throughout Ireland, in Germany, Tunisia, Paris, and the Wigmore Hall, London.

Ms. Collins is a member of the board of the National Concert Hall, Dublin, having previously served two terms as a Director of Culture Ireland. Future engagements include master classes and concerts in the south of France in summer 2014 and concerts as part of the Dublin Song Series in autumn 2014.

*UMS welcomes Tara Erraught and Dearbhla Collins as they make their UMS debuts this evening.*



## LOVE TO SING?

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The UMS Choral Union will hold auditions for new members in August and September 2014 for the 2014–15 season. For more information or to schedule an audition, please contact Kathy Operhall at [kio@umich.edu](mailto:kio@umich.edu) or 734.763.8997, or visit [www.ums.org/about/choralunion](http://www.ums.org/about/choralunion).