

The Tuesday Noon Series is made possible in part by a generous gift from Dianne W. Henderson.

Voice Studies at the University of Toronto presents:

Gesundheit und Wohlbefinden

Featuring singers from the Fourth-Year Lieder class led by Dr. Kathryn Tremills

Sabina Rzazade, piano

Minira Najafzade, piano

Tuesday, December 5th, 2023, at 12:10 pm | Walter Hall, 80 Queen's Park

Although the performances will move continuously and seamlessly, we welcome applause as you feel moved to do so.

PROGRAM

Erinnerung (*Op. 4, No. 8*)

Christian Reinhold (1813-1856)
Gustav Jenner (1865-1920)

Dasha Tereshchenko, soprano

Frühlingsblick (*Op. 5, No. 3*)

Nikolaus Lenau (1802-1850)
Othmar Schoeck (1886-1957)

Alina Tigelman, soprano

Liebesbotschaft (*D957, No. 1*)

Ludwig Rellstab (1799-1860)
Franz Schubert (1797-1828)

Gabriel Klassen, baritone

Der stürmische Morgen (*Winterreise, D911 No. 18*)

Wilhelm Müller (1794-1827)
Franz Schubert

Frank (Enquan) Yu, tenor

Vater Unser

Biblical
Arvo Pärt (b.1935)

Ivan Vutev, countertenor

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

As part of the Faculty's commitment to improving Indigenous inclusion, we call upon all members of our community to start/continue their personal journeys towards understanding and acknowledging Indigenous peoples' histories, truths and cultures. Visit indigenous.utoronto.ca to learn more.

Was weinst du, Blümlein (*Op. 23, No. 1*)
Hermann Rollett (1819-1904)
Clara Schumann (1819-1896)
Rhianna McDonald, soprano

Stiller fliedertrunkner Sommerabend (*Op. 28*)
Oskar Ludwig Brandt (1889-1943)
Luise Greger (1862-1944)
Tarquin Wongkee, mezzo-soprano

Heiliges Leid (*Op. 95*)
Friedrich Länger
Luise Greger (1862-1944)
Taline Yeremian, mezzo-soprano

Meine Rose (*Op. 90, No. 2*)
Nikolaus Lenau
Robert Schumann (1810-1856)
William Salinas-Crosby, tenor

Über allen Gipfeln
J.W. von Goethe (1749-1832)
Mary Howe (1882-1964)
Jamie Bateman, soprano

Die Einsame (*Op. 9 No. 2*)
Joseph von Eichendorff (1788-1857)
Hans Pfitzner (1869-1949)
Rayleigh Becker, tenor

Ich atmet' einen Linden duft (*Op. 44, No. 1*)
Friedrich Rückert (1788-1866)
Gustav Mahler (1860-1911)
Janelle Yausif, soprano

Wer rief dich denn? (*No. 6*)
Italian Anon, translation by Paul Heyse (1830-1914)
Hugo Wolf (1860-1903)
Maren Richardson, soprano

Nachruf
Karl Stieler (1842-1885)
Clara Faißt (1872-1948)
Sarah Luedke, mezzo-soprano

Allerseelen (*Op. 10, No. 8*)
Hermann von Gilm (1812-1864)
Richard Strauss (1864-1949)
Jaidyn McFadden, soprano

Erhebung (*Op. 2, No.3*)

Richard Dehmel (1863-1920)
Arnold Schoenberg (1874-1951)

Nikan Ingabire Kanate, soprano

UPCOMING EVENTS:

U of T Where You Are: Songs of the Season: A University of Toronto Alumni Event; Singers from the Faculty of Music's Voice Studies Programs share their traditions with University of Toronto Alumni with a program of solos, duets and carols.

Dec. 5, 7:30 pm | Lyric Theatre, Meridian Arts Centre

Tuesday Noon Series: Master Class with mezzo-soprano Marion Newman

Jan. 9, 12:10 pm | Walter Hall

Tuesday Noon Series: In Conversation: Rebecca Townsend

Jan. 16, 12:10 pm | Walter Hall

PROGRAM NOTES

It is no coincidence that elements of nature are found frequently in German Romantic poetry. We see ourselves reflected in water, earth, air, all vegetation and creatures, and find companionship, understanding, freedom, rest and healing in them. The students have been working on their own word-for-word translations which you will hear delivered by them today. The following program notes were also written by the singers, having been directed to communicate how their song fits into the theme.

Gustav Jenner's *Erinnerung* describes a bright spring that encourages dreaming about what is to come. Situated near the end of the cycle, this song portrays a season that marks change, new beginnings, and rebirth.

Frühlingsblick (Spring Song), vividly depicts the transformative effect of spring on nature, emphasizing the profound connection between the rebirth of the external world and its impact on the inner self. It beautifully illustrates the rejuvenating power of nature's glories, showing how the renewal and blossoming observed in the natural world can deeply resonate within us, uplifting our spirits and contributing positively to our mental and emotional states.

Liebesbotschaft features a lover who is excited to come across a brook and by the opportunity it brings. The poet asks the brook to bring a refreshing flood to his lover's flowers, and to comfort her when she turns sad. This poem reminds us to take comfort in nature, and to find patience and trust in its natural process.

Der stürmische Morgen: The agony, despair, and anger that brew within our hearts are perceived and reflected by nature through our perception, for we are one with the storms and flames both within ourselves and within nature.

Vater Unser is imbued with Arvo Pärt's deep connection to his faith, something many people turn to in order to feel whole. This piece explores the most well known text of Christianity, words that have touched countless lives with the resolute affirmation of God's presence in the world.

A story between a passer-by interacting with the nature around and not everything is as it seems, *Was weinst du, Blümlein* displays the dichotomy between the negative assumptions of man and the positive reply of Mother Nature.

Stiller fliedertrunkner Sommerabend, or "Quiet Lilac-drunk Summer Evening," by Luise Greger is a short piece in which a person overflowing with longing is soothed by the softness of the air at night. As they spend time with themselves in nature, they allow their feelings to be felt, and then let them go.

Through a light-hearted story, Bachlund's *Fink und Frosch* reveals a valuable lesson about wellness; In order to take care of ourselves, we must first learn to accept and nurture our own authentic qualities and talents.

Heiliges Leid by Luise Greger explains the bad and good in life, the unfairness and hate in the world, and also the understanding and peacefulness. What goes on in someone's life and what they experience can shed light on what is really important to them.

Meine Rose expresses the wholehearted commitment to healing an ailing loved one, "the rose of my joy" as the poet describes. It reminds us to enjoy what precious moments remain with our loved ones, and the comfort of knowing we provided support and consolation to them in their time of need.

Über allen Gipfeln composed by American Mary Howe depicts the serenity of the mountain tops and the silence of the forest. The text, by Goethe, was inscribed into the wall of a wooden gamekeepers

lodge at the top of Kickelhahn mountain. According to a set of letters, he had spent the night in this lodge. As many are familiar with, the desire to escape into isolation and experience the serenity of nature is an often shared sentiment – the healing one experiences from becoming one with the earth can act as a balm on even the deepest of spiritual wounds.

Poem written by Jamie Bateman in process of learning and understanding Goethe's poem:

In the Mountains

On mountain tops high; a soft summers night,
How peace seems in reach, yet still out of sight.
The dew like a tear, it rolls off of the leaves,
Right onto my cheek, and this I believe.

For believe it I must, that peace lives in me,
Like nectar on lilacs, or songs by the sea.
The birds now are silent, they wait ever still.
They know that I'll struggle in silence until...

I melt under treetops, alone in the grove,
Above all my problems, enveloped by cloves.
And If I pretend; my eyes closing and then,
I'm granted my rest; my last breath an amen.

Die Einsame (The Lonely) by J. F. von Eichendorff (1788-1857) talks about the dream of lying in a forest at night and being comforted by the calming nature. The "Sternenmantel" (blanket of stars) provides warmth and healing, as if being gently held by a lover. Leaving the troubles of life behind, the speaker finds peace in this idyllic place, and even chooses not to sleep, for the feeling is simply too beautiful.

Ich atmet' einen Linden Duft (I breathe a linden blossom scent) captures the essence of nature's soothing and calming effects through the scent of linden blossoms, evoking a sense of tranquility and connection to the natural world with a positive impact on our mental and emotional states.

Hugo Wolf's song **Wer rief dich denn?** explores the concepts of self-expression, unveiling the conflict of love and personal freedom through musical and dynamic contrasts. It contains the turmoil, anger, and frustration one can go through in a relationship; it expresses the importance of setting boundaries and communication.

Nachruf illustrates nature's ability to evoke reflection upon our misfortunes, and instead find acceptance and peace within a situation.

Being about the loss of a loved one, **Allerseelen** not only displays grief but takes into account all of the facets that come with that loss, including rituals and ceremonies. To bring us comfort through these periods, we rely on traditions such as All Soul's Day to give us an opportunity to be closest to those we love and heal through celebrating their memory.

Schoenberg's **Erhebung** is an exaltation of love; with it in our hearts the world is ours and the possibilities are endless, no matter in what form.