

Sunday, January 13, 2008, 3pm
Hertz Hall

David Daniels, *countertenor* Martin Katz, *piano*

PROGRAM

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|--|---|
| Johannes Brahms (1833–1897) | Auf dem See, Op. 59, No. 2
Ständchen, Op. 106, No. 1
Nicht mehr zu dir zu gehen, Op. 32, No. 2
Mein Mädél hat einen Rosenmund,
WoO. 33, No. 25
Heimweh II, Op. 63, No. 8 |
| Jacopo Peri (1561–1633)
Francesco Durante (1684–1755)
Giulio Caccini (1551–1618)
Girolamo Frescobaldi (1583–1643) | Gioite al canto mio, from <i>Euridice</i>
Danza, danza, fanciulla
Amarilli, mia bella
Così mi disprezzate? (Aria di passacaglia) |
| Reynaldo Hahn (1875–1947) | À Chloris
Quand je fus pris au pavillon
Chanson au bord de la fontaine
Paysage |

INTERMISSION

- | | |
|---|--|
| George Frideric Handel (1685–1759) | Cara sposa, from <i>Rinaldo</i>
Furibondo spira il vento, from <i>Partenope</i> |
| Roger Quilter (1877–1953)
Ralph Vaughan Williams (1872–1958)
Edward Elgar (1857–1934)
Herbert Howells (1892–1983)
Quilter
Gerald Finzi (1901–1956) | Music, When Soft Voices Die
Linden Lea
Where Corals Lie, from <i>Sea Pictures</i> , Op. 37
King David
Drink to Me Only with Thine Eyes, from the
<i>Arnold Book of Old Songs</i>
It Was a Lover and His Lass, from
<i>Let Us Garlands Bring</i> , Op. 18, No. 5 |

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Johannes Brahms (1833–1897) Five Songs

Though Brahms is most widely famed for his instrumental compositions, more than half of his opus numbers are devoted to vocal works—solo songs, song cycles, duets, quartets, cantatas, folksong arrangements, canons, psalms, choral pieces both accompanied and unaccompanied. He was greatly experienced regarding vocal performance, appearing frequently as piano accompanist in song recitals and conducting choruses in Germany and in Vienna with great success, and his texted music is rooted directly in the sound and nature of the human voice. (Choral conducting was the only vocation at which he ever held a regular job.) Brahms's output of original solo songs totaled nearly 200 separate items to texts by some 60 authors; his folksong arrangements add half again that number of pieces to his catalog. These compositions span his career, from the early Op. 6 songs, created when he was only 20, to the final set of folksongs, issued three years before his death. Though these songs cover a wide stylistic and expressive spectrum, they have in common several characteristics: the primacy of the voice and the melodic line, a quality grown from Brahms's lifelong infatuation with the directness and lyricism of folksong; the use of the piano to provide a richly harmonized counterpoint to the melody; clarity of form; integration of voice and accompaniment; and a generally conservative idiom. As may be surmised from this stylistic litany, Brahms's chief concern in his songs was musical and expressive, not poetic or philosophical. He held that the more perfect the poem, the less chance there was for music to enhance it. The literary quality of the verses that he chose was therefore less important to him than their ability to inspire music, and the names of Goethe, Eichendorff, Rückert and Mörike fare poorly numerically against those of Geibel, Daumer, Hebbel and Flemming among his works. Still, Brahms was among the most highly regarded practitioners of the 19th-century *Lied*, equaled in this genre only by Schubert, Schumann and Wolf. "While Brahms does not contribute markedly to intensifying the ideals of musico-poetic relationships in the Romantic era," summarized Donald

Ivey in his survey of the art song, "he most assuredly does make a significant contribution to the repertory of song."

Jacopo Peri (1561–1633) "Gioite al canto mio" from *Euridice*

One of the great revolutions in music history occurred during the closing decades of the 16th century when a group of Florentine noblemen who called themselves the *Camerata* ("Comrades") set out to revive Greek drama—"opera," they called it. They believed that music played an integral part in the ancient performances, perhaps was even heard continuously throughout, and enlisted some of Italy's most talented musicians to develop this classically inspired style in which vocal soloists, representing the story's characters, were accompanied by instruments in songs or airs ("arias") for moments of emotional reflection and quasi-recited passages ("recitatives") to advance the action. For subject matter, they turned to the traditional Greek myths, and in 1598, the poet Ottavio Rinuccini (1562–1621) collaborated with the composer and singer Jacopo Peri on a musical version of *Dafne*, about the nymph of antiquity who was pursued by Apollo, the god of music and poetry, and escaped his embrace when she was turned into a laurel tree by the river god Peneus in answer to her prayer to be spared his embrace. Only fragments of that opera survive. For the magnificent wedding festivities of Maria de' Medici and Henri IV of France in Florence in October 1600, Peri and Rinuccini next collaborated on *Euridice*, based on the myth of Orpheus, who embodies the power of music to conquer even death itself. The score was printed early the next year; *Euridice* is the oldest surviving complete opera. In the story, Orpheus's lover, Euridice, is fatally bitten by a serpent and taken into the underworld of the afterlife. Orpheus, overwhelmed with grief, descends to the gates of hell and sufficiently softens the heart of Pluto with his song that Euridice is returned to life. Orpheus sings of his renewed joy in the aria *Gioite al canto mio, selve frondose!* ("Rejoice at my song, leafy woods!").

Francesco Durante (1684–1755) *Danza, danza, fanciulla*

Francesco Durante, said by the Swiss philosopher and composer Jean-Jacques Rousseau to be “the greatest master of harmony of Italy, that is to say, of the whole world,” was born in 1684 in a village north of Naples and trained in the musical arts by his uncle, the director of the Conservatorio di S. Onofrio in Naples. Little is known of Durante’s early adulthood besides his short stints teaching at S. Onofrio in 1710 and directing the music at the Accademia di Santa Cecilia in Rome in 1718 (with perhaps travels in Germany or further studies in Rome), but he had gathered sufficient experience and acclaim by 1728 to be appointed *primo maestro* of Naples’ Conservatorio dei Poveri di Gesù Cristo. In 1742, he became director of the Conservatorio di S. Maria di Loreto, the oldest and largest of the city’s four music schools, and two years later he was named *maestro* of S. Onofrio. His students included such musical luminaries as Pergolesi, Paisiello, Anfossi and Traetta, who spoke of their teacher with enthusiasm and admiration. Durante died in Naples in 1755.

Unlike most of his Neapolitan contemporaries, Durante shunned composing for the opera house in favor of writing church music, spiritual cantatas, sacred musical dramas, a few keyboard and instrumental pieces, and etudes for his students. Durante’s music for *Danza, danza, fanciulla* was originally just a *solfeggio*, a vocal exercise sung to the “di-re-mi” syllables of the musical scale. The anonymous text first appeared with the melody in a collection of *Échos d’Italie* published in Paris in 1874; the verses may have been by the anthology’s editor, the Spanish tenor Lorenzo Pagans.

Giulio Caccini (1551–1618) *Amarilli, mia bella*

The composer and virtuoso singer Giulio Caccini, born and trained in Rome, was an indispensable figure in the development of opera and early 17th-century vocal music who helped devise a new manner of solo singing supported by a simple chordal accompaniment (“monody”) that he tried out

in operas based on the legends of Orpheus and Cephalus, and perfected in a collection of vocal pieces titled *Le Nuove Musiche* (“*The New Music*”), published in Florence in 1602. The poignant song *Amarilli mia bella* (“Amarilli, my beautiful one! Do you not believe, oh, my heart’s sweet desire, that you are my love?”) from *Le Nuove Musiche* was among the most popular compositions of its day.

Girolamo Frescobaldi (1583–1643) *Così mi disprezzate?*

Girolamo Frescobaldi was, with Jan Pieterszoon Sweelinck in Amsterdam, the most celebrated and influential organist and keyboard composer of the early 17th century. Frescobaldi was born in September 1583 in the musically rich city of Ferrara, where he studied with court music director Luzzasco Luzzaschi, and he won the job of organist at S. Maria in Trastevere in Rome before he was 20. In Rome, he came under the patronage of Guido Bentivoglio, the Papal Nuncio to Flanders, and traveled with him to Brussels in 1607. Frescobaldi returned to Rome the following year to become organist at St. Peter’s. Except for a period as court organist at Florence from 1628 to 1634, he retained the prestigious post as organist to the Popes until his death in Rome 35 years later. Though Frescobaldi’s reputation was founded on his many brilliant and daring works for organ, he also composed sacred music, madrigals and two volumes of arias to Italian texts. The arias, published in 1630, were written for the delectation of the court during his tenure at Florence. *Così mi disprezzate* uses as its formal foundation the “passacaglia,” a repeated bass phrase draped with changing melodies.

Reynaldo Hahn (1875–1947) *Four Songs*

Reynaldo Hahn was perfectly suited to his Parisian environment—charming, sensitive, witty, gay (in both senses), slightly exotic, he occupied a significant place as composer, conductor, critic and administrator in the world’s most vibrant city of

music, art and high culture during the early 20th century. Hahn’s birth, on August 9, 1875, seemed to foretell a life of unusual interest—he was the last of 12 children born to a German-Jewish merchant father and a Basque-Roman Catholic mother then living in Caracas, Venezuela. The family resettled in Paris when Reynaldo was three, and he soon displayed a remarkable precocity for music, accompanying his own singing at the piano by the age of six, when he appeared in a salon given by the Princess Mathilde, cousin of the late Emperor Napoleon III. By 10, Hahn had been admitted to the Paris Conservatoire to study with Massenet, and three years later he made a setting of Victor Hugo’s *Si mes vers avaient des ailes* (“If my poems had wings”), which has remained among his most popular songs. When Hahn was 15, Alphonse Daudet, the author of *L’Arlésienne* (“The Woman from Arles”), commissioned him to write incidental music for his play *L’Obstacle*. In 1892, Hahn issued a collection of songs on Verlaine’s *Chansons grises* (“Gray Songs,” with which the poet himself offered assistance), and six years later he premiered his first opera, *L’Île du rêve* (“The Dream Isle”), at the Opéra-Comique; a half-dozen other stage works followed during the next 14 years. Hahn also ingratiated himself during those *belle époque* years with the Parisian art and society communities by singing to his own accompaniment at some of the city’s most fashionable *soirées*. (He made numerous recordings in this manner.)

In 1894, Hahn met the 22-year-old Marcel Proust, and they were lovers for the next two years and close friends for the rest of their lives; two characters in Proust’s early unfinished novel *Jean Santeuil* were based on elements of Hahn’s personality. Hahn additionally counted among his friends Sarah Bernhardt, about whom he published a memoir in 1930. He was also a noted music critic, for the *Journal* and *Le Figaro*, and a conductor of sufficient eminence that Lilli Lehmann invited him to lead *Don Giovanni* at the 1906 Salzburg Festival, which she revived that year to observe the 150th anniversary of Mozart’s birth. Hahn became a French citizen in 1912, and fought at the front in World War I, winning both the *Légion d’honneur* and the *Croix de guerre*. After the war, he returned to the theater, composing more

than a dozen ballets, operas, operettas and musical comedies over the next three decades (including one based on Shakespeare’s *The Merchant of Venice* and another on the life and music of his beloved Mozart), and conducting at the Cannes Casino. Despite his Catholicism, Hahn was in considerable danger during World War II because of his father’s Judaism, and he found refuge in the south of France. Back in Paris after the war, he resumed his career and was elected to the Académie des Beaux-Arts and named director of the Paris Opéra. He died on January 28, 1947, after little more than a year at the Opéra. Hahn’s elegant Neo-Classical idiom—in addition to his many stage works, he also wrote a symphonic poem, concertos for violin and violin, a large cantata on the subject of Prometheus, songs, piano compositions and several chamber pieces—is characterized by wit, objectivity, clarity, melodiousness and a frequent obeisance to the styles and textures of older music. “At all costs, music must avoid heaviness and boredom,” he said. “The Muses do not wear glasses.”

À Chloris is an effective counterfeit of a Handel aria built above a walking bass line. *Quand je fus pris au pavillon* evokes the amorous, refined, chivalrous world of the 15th-century nobleman and poet Charles, duc d’Orleans. The soulful *Chanson au bord de la fontaine* was composed in 1911 as part of the incidental music for *Méduse*, based on the Greek tragedy by Maurice Magre (1877–1941), the French author of dramas, historical novels, poems and theatrical lyrics. *Paysage* is a sweetly languid setting from 1890 of a verse by André Theuriot (1833–1907), the French poet and novelist known for his unaffected evocations of provincial and rustic life.

George Frideric Handel (1685–1759) *Cara Sposa, from Rinaldo, and Furibondo spira il vento, from Partenope*

Rinaldo, premiered at the Queen’s Theatre on February 24, 1711, was the first Italian opera composed specifically for London and Handel’s first big hit in England. Its story, brought to the stage with spectacular effects, a first-rate cast and a sumptuous score, was based on *Gerusalemme liberata*,

Torquato Tasso's epic tale of the First Crusade (1096–1099). In the opera, Goffredo, captain of the Christian armies, has promised his daughter, Almirena, in marriage to the hero Rinaldo if they are successful in capturing Jerusalem from the Saracens. To thwart the Christians, Armida, Queen of Damascus and a sorceress, abducts Almirena. Rinaldo follows. When Rinaldo encounters Armida in her realm, she immediately falls in love with him and changes her form into the exact image of Almirena to seduce him. Rinaldo is not deceived, however, and sings the lament *Cara sposa* in his longing for Almirena.

In this scene from *Partenope*, Partenope, founding queen of ancient Naples, is being courted by Arsace, Prince of Corinth. Arsace has abandoned Rosmira, Princess of Cyprus, to carry his suit to Partenope, but come to regret his action. Rosmira, though still in love with Arsace, refuses to take him back until he has again proven his fidelity to her, and he sings of his despair in the agitated aria that closes Act II, *Furibondo spira il vento*.

Roger Quilter (1877–1953) Music, When Soft Voices Die

Roger Quilter was a minor but endearing figure in the English musical renaissance of the early 20th century. He was born into a prominent family in Brighton in 1877, and educated at Eton before undertaking five years of professional music studies with Iwan Knorr at the Hoch Conservatory in Frankfurt, where he was a fellow student of Percy Grainger, Cyril Scott, Balfour Gardiner and Norman O'Neill. Quilter was back in London for the start of the new century, and he soon began establishing a reputation as a song composer with his tasteful settings of verses by several of the best English poets. In addition to the hundred or so songs upon which his reputation principally rests, Quilter composed some partsongs for chorus, a few pieces for piano, several works for chamber ensembles, a *Serenade* and *Children's Overture* (based on nursery tunes) for orchestra, two ballets (*The Rake* and *Titania*), incidental music to Shakespeare's *As You Like It* and, most ambitiously, the operas *Julia* and, for children, *Where the Rainbow Ends*.

In addition to his original compositions, Quilter was also of important service to British music as a founder-member of the Musicians' Benevolent Fund, on whose board he served until his death. Quilter's health was never robust, and encroaching senility during his later years made composition difficult for him; he died in London in 1953. Quilter's music is marked by delicacy of expression and sensitivity to the text, a style that the musicologist and conductor Denis Stevens said represented "a peak in the English tradition of decorous romanticism."

Music, When Soft Voices Die is Quilter's sensitive setting of the well-known poem from 1821 by Percy Bysshe Shelley (1792–1822), which his second wife, Mary Wollstonecraft Shelley, edited for publication in *Posthumous Poems* in 1824, six years after she had published her *Frankenstein*.

Ralph Vaughan Williams (1872–1958) Linden Lea

"The human voice," Ralph Vaughan Williams asserted in his 1934 treatise on *National Music*, "is the oldest musical instrument and through the ages it remains what it was, unchanged: the most primitive and at the same time the most modern, because it is the most intimate form of human expression." Though Vaughan Williams is best known for his nine symphonies, the *Tallis Fantasia*, the *Folk Song Suite* and other instrumental works, the bulk of his catalog is occupied by compositions for voice. His earliest piece to reach publication is a song from 1901 to words by Robert Louis Stevenson, *Whither Must I Wander?*, which he included in his 1904 cycle *Songs of Travel*. He went on to compose some 100 songs to poems by Shakespeare, Chaucer, Whitman, Bunyan, Blake, Housman and other fine writers, and arranged a like number of folk songs and carols for solo voice.

William Barnes (1801–1886) was an English writer, minister and philologist who studied and recorded the dialects of Dorset and incorporated them into a large number of poems, including *Linden Lea*, around which Vaughan Williams, recently graduated from Cambridge with a degree in music, wove a lyrical and bucolic song in 1901.

Edward Elgar (1857–1934) Where Corals Lie from Sea Pictures

It was the lightning success of the *Enigma Variations* following its premiere under the direction of Hans Richter in London on June 19, 1899 that propelled Edward Elgar to international notoriety. Cambridge University made him a doctor *honoris causa* in 1900; Oxford did so five years later. With his choral ode for the coronation of Edward VII in 1901 and the appearance of the first two *Pomp and Circumstance Marches* in 1902, Elgar became England's unofficial music laureate; he was knighted in 1904. Alberto Randegger, director of the Norwich Festival, sought to capitalize on the composer's burgeoning fame by commissioning from him a large vocal work to be premiered at the Festival in October 1899, Elgar's first major project after *Enigma*. Elgar first mooted a piece for chorus, but finally settled on a cycle of songs when he learned that the splendid contralto Clara Butt, then just beginning her career, would be performing at the Festival. Elgar began the composition by reworking a setting he had made in 1897 of a poem by his wife, Alice, which he published in that year as *Lute Song*. Alice's images of the sea suggested to him a cycle of verses by different poets on that subject, rather in the manner of Berlioz's *Les Nuits d'été* ("Summer Nights"). *Sea Pictures* was duly composed in July 1899 at Birchwood Lodge, a secluded cottage near Worcester to which Elgar retreated during those years when he needed to work in solitude.

Herbert Howells (1892–1983) King David

Herbert Howells was among the leading exponents of English musical traditionalism in the generation following Vaughan Williams. Howells, born in Lydney, Gloucestershire in 1892, trained with Stanford and Wood at the Royal College of Music in London. He was appointed sub-organist at Salisbury Cathedral following his graduation, but ill health forced his quick retirement from that post. He had recovered sufficiently by 1920 to join the faculty of the RCM, where he taught for the

next 40 years. From 1936 to 1962, he also taught at St. Paul's Girls' School in London, succeeding Gustav Holst in that position, and from 1950 to 1964, at the University of London. He was made a Commander of the British Empire in 1953 and a Companion of Honour in 1962. Though Howells composed works for orchestra (notably two piano concertos) and chamber ensembles, he is most highly regarded for his many hymns, songs, and sacred and secular choral works.

King David is Howell's thoughtful 1919 setting of a verse from the 1913 collection *Peacock Pie* by the English writer Walter de la Mare (1873–1956), who was as well known for his short stories, novels and books for children as for his poems.

Quilter Drink to Me Only with Thine Eyes, from the Arnold Book of Old Songs

Early in 1942, during the most dire time of World War II for Britain, Quilter's beloved nephew Arnold Vivian, a member of the Grenadier Guards and an avid singer of his uncle's songs, was posted to the Middle East. Arnold wrote to his uncle that he could not find any good companions among the other soldiers, and that he hated the "friction and constant bloodiness" of the conflict. Quilter began making sensitive settings of traditional songs from England, Ireland, Scotland and France that he hoped to post to his nephew to relieve his unhappiness, but Arnold was captured the following year in Tunisia. He managed to escape during his transport to Germany in 1944, but he was never heard from again. Quilter added five of his folksong settings from the early 1920s (*Barbara Allen*, *Drink to Me Only with Thine Eyes*, *The Jolly Miller*, *Over the Mountains* and *Three Poor Mariners*) to the 11 that he made during the war, and published the set as a memorial to his nephew that he titled the *Arnold Book of Old Songs*.

The sweet melody of *Drink to Me Only with Thine Eyes* can be traced to about 1780, when it first appeared in print anonymously affixed to a poem titled *To Celia* that the playwright and poet Ben Jonson (1572–1637) had published in 1616, which in turn is an English paraphrase of a love

verse attributed to the second-century Greek writer Lucius Flavius Philostratus.

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Gerald Finzi (1901–1956)
It Was a Lover and His Lass, from
Let Us Garlands Bring

One of the finest exponents of English song, Gerald Finzi, son of a London shipbroker, was educated privately and studied music first with Ernest Farrar and later Edward Bairstow and R. O. Morris. In 1925, he became acquainted with a circle of young musicians which included Arthur Bliss and Edmund Rubbra, in the process meeting Holst and Vaughan Williams, and avidly attending concerts, exhibitions and the theatre.

In 1933, Finzi married the artist Joyce Black, and in 1937 the couple retired to a 16-acre parcel in the Hampshire hills and built a house designed for work. Living frugally, there he composed and assembled an impressive library and an orchard of rare apple trees. His first published songs on texts of Thomas Hardy attracted quiet admiration.

In his songs, Finzi unerringly located the living center of his vocal texts, fusing vital declamation with a lyrical impulse in supple, poised lines. He was little concerned with word-painting, and his songs are virtually syllabic (in contrast with Britten's and Tippett's). Few of his songs are plainly strophic; many are cast in an *arioso* style which can be colloquial or intense. Some, apparently improvisational, reveal a firm underlying structure.

Finzi's sense of tonality and form was idiosyncratic. The accompaniments, not obviously

pianistic, work excellently with the voice; often they are formed from the kind of close imitative texture much used in his shorter orchestral pieces. Melodically and harmonically, Finzi owed something to Elgar and Vaughan Williams; as well as occasional flashes of Bliss and Walton, Finzi's love and knowledge of Robert Parry can be discerned. To none of these composers was he in debt for the finesse of his response to the English language and imagery, or for his vision of a world unsullied by sophistication or nostalgia.

In 1951, Finzi learned that he was suffering from Hodgkin's Disease, and had at most 10 years to live. He kept the knowledge within his family and, between treatments, continued to work. During the 1956 Gloucester Festival, he took Vaughan Williams up to nearby Chosen Hill church, where as a young man he had heard the New Year rung in. The sexton's children had chick-enpox, which Finzi caught; weakened by his disease, he suffered brain inflammation and died. In 1965, his library of music from about 1740 to 1780, considered the finest of its period assembled privately in England, went to St. Andrews University, Fife. His library of English literature, his sustenance and inspiration, is today housed in the Finzi Book Room at Reading University Library. The Finzi Trust, formed in 1969, promotes recordings, concerts, festivals and publications of the music of Finzi and other English composers.

It Was a Lover and His Lass (1940) is the fifth and final part of the song-cycle *Let Us Garlands Bring* (1929–1942), which sets texts of Shakespeare, in this instance the song from Act V, Scene 3, of *As You Like It*.

Adapted from The New Grove

Johannes Brahms
Five Songs

1. Auf dem See
Text by Karl Joseph Simrock (1802–1876)

Blauer Himmel, blaue Wogen,
 Rebenhügel um den See,
 Drüber blauer Berge Bogen
 Schimmernd weiß im reinen Schnee.

Wie der Kahn uns hebt und wieget,
 Leichter Nebel steigt und fällt,
 Süßer Himmelsfriede lieget
 Über der beglänzten Welt.

Stürmend Herz, tu auf die Augen,
 Sieh umher und werde mild:
 Glück und Friede magst du saugen
 Aus des Doppelhimmels Bild.

Spiegelnd sieh die Flut erwidern
 Turm und Hügel, Busch und Stadt,
 Also spiegle du in Liedern,
 Was die Erde Schönstes hat.

2. Ständchen
Text by Franz Theodor Kugler (1808–1858)

Der Mond steht über dem Berge,
 So recht für verliebte Leut;
 Im Garten rieselt ein Brunnen,
 Sonst Stille weit und breit.

Neben der Mauer im Schatten,
 Da stehn der Studenten drei,
 Mit Flöt und Geig und Zither,
 Und singen und spielen dabei.

Die Klänge schleichen der Schönsten
 Sacht in den Traum hinein,
 Sie schaut den blonden Geliebten
 Und lispelt: "Vergiß nicht mein!"

3. Nicht mehr zu dir zu gehen
Text by Georg Friedrich Daumer (1800–1875)

Nicht mehr zu dir zu gehen
 Beschloß ich und beschwor ich,
 Und gehe jeden Abend,
 Denn jede Kraft und jeden Halt verlor ich.

2. At the Lake
Translation by Emily Ezust

Blue sky, blue waves;
 Hills of vines around the lake;
 Over there, the blue mountain's arches
 Shimmer white in the pure snow.

As the boat lifts and rocks us,
 A light mist rises and falls;
 The sweet peace of Heaven lies
 Over the radiant world.

Stormy heart, open your eyes,
 Look around and become mild:
 Draw happiness and peace
 From the doubled image of Heaven.

Look how the reflecting water answers
 Every tower and hill, bush and town;
 Thus you reflect in song,
 That which the earth holds most beautiful.

2. Serenade

The moon is over the mountain,
 so right for people in love;
 in the garden purls a fountain;
 otherwise—silence far and wide.

By the wall, in shadow,
 there three students stand,
 with flute and fiddle and zither,
 and sing and play.

The music steals softly into
 the loveliest lady's dreams;
 at her blond lover she gazes,
 and whispers, "Remember me!"

3. To Visit You No Longer
Translation by Emily Ezust

To visit you no longer
 Did I resolve and swear.
 Yet I go to you each evening,
 For all strength and resolve have I lost.

Ich möchte nicht mehr leben,
Möcht' augenblicks verderben,
Und möchte doch auch leben
Für dich, mit dir, und nimmer, nimmer sterben.

Ach, rede, sprich ein Wort nur,
Ein einziges, ein klares;
Gib Leben oder Tod mir,
Nur dein Gefühl enthülle mir, dein wahres!

4. Mein Mädél hat einen Rosenmund

Folksong

Mein Mädél hat einen Rosenmund,
Und wer ihn küßt, der wird gesund;
O du! o du! o du!
O du schwarzbraunes Mägdlein,
Du la la la la!
Du läßt mir keine Ruh!

Dein Augen sind wie die Nacht so schwarz,
Wenn nur zwei Sternlein funkeln drin;
O du! o du! o du!
O du schwarzbraunes Mägdlein,
Du la la la la!
Du läßt mir keine Ruh!

Du Mädél bist wie der Himmel gut,
Wenn er über uns blau sich wölben tut;
O du! o du! o du!
O du schwarzbraunes Mägdlein,
Du la la la la!
Du läßt mir keine Ruh!

5. Heimweh II

Text by Klaus Groth (1819–1899)

O wüßt ich doch den Weg zurück,
Den lieben Weg zum Kinderland!
O warum sucht' ich nach dem Glück
Und ließ der Mutter Hand?

O wie mich sehnet auszuruhn,
Von keinem Streben aufgeweckt,
Die müden Augen zuzutun,
Von Liebe sanft bedeckt!

Und nichts zu forschen, nichts zu spähn,
Und nur zu träumen leicht und lind;
Der Zeiten Wandel nicht zu sehn,
Zum zweiten Mal ein Kind!

I long to live no longer,
I long to perish instantly
And yet I also long to live
For you, with you, and never, never die.

Ah, speak, say only one word,
A single word, a clear one;
Give me life or death,
Only reveal your feelings to me—your true feelings!

4. My Lassie's Mouth Is Like a Rosebud

My lassie's mouth is like a rosebud
and he who kisses it will thrive on it.
Oh you, oh you, oh you!
Oh you my dark brown lassie
You la la la la, you la la lala!
I can't stop thinking about you.

Your eyes are as black as the night,
with two stars sparkling in them.
Oh you, oh you, oh you!
Oh you my dark brown lassie
You la la la la, you la la la la!
I can't stop thinking about you.

My lass you are as pure as heaven
arching blue above us.
Oh you, oh you, oh you!
Oh you my dark brown lassie
You la la la la, you la la la la!
I can't stop thinking about you.

5. Homesickness II

Oh, if I only knew the road back,
The dear road to childhood's land!
Oh, why did I search for happiness
And leave my mother's hand?

Oh, how I long to be at rest,
Not to be awakened by anything,
To shut my weary eyes,
With love gently surrounding!

And nothing to search for, nothing to beware of,
Only dreams, sweet and mild;
Not to notice the changes of time,
To be once more a child!

O zeig mir doch den Weg zurück,
Den lieben Weg zum Kinderland!
Vergebens such ich nach dem Glück,
Ringsum is öder Strand!

Jacopo Peri Gioite al canto mio

Text by Ottavio Rinuccini (1562–1621)

Gioite al canto mio, selve frondose!
Gioite amati colli e d'ogni intorno
Ecco rimbombi dalle valli ascose.
Risorto é il mio bel sol, di raggi adorno
E coi begli occhi onde fa scorno a Delo
Raddoppia foco all'alme e luce al giorno
E fa servi d'Amor la terra e il cielo.

Francesco Durante Danza, danza, fanciulla gentile

Text by Anonymous

Danza, danza, fanciulla,
al mio cantar;
danza, danza fanciulla gentile,
al mio cantar.
Gira leggera, sottile al suono,
al suono dell'onde del mar.
Senti il vago rumore
dell'aura scherzosa
che parla al core
con languido suon,
e che invita a danzar
senza posa, senza posa,
che invita a danzar.
Danza, danza, fanciulla gentile,
al mio cantar.

Giulio Caccini Amarilli, mia bella

Text by Anonymous

Amarilli, mia bella,
Non credi, o del mio cor dolce desio,
D'esser tu l'amor mio?
Credilo pur: e se timor t'assale,
Dubitar non ti vale.
Aprimi il petto e vedrai scritto in core:

Amarilli, Amarilli, Amarailli
è il mio amore.

Oh, do show me the road back,
The dear road to childhood's land!
In vain I search for happiness,
Around me naught but deserted beach and sand!

Rejoice at My Song

Rejoice at my song, leafy woods
Rejoice, beloved hills, and from all around
Rebound echo, from the hidden valleys.
My beautiful sun adorned with rays has come back,
And with her beautiful eyes which shame Delos,
She redoubles the fire in souls and the light in day,
And makes Heaven and Earth the servants of love.

Dance, Dance gentle young girl

Translation by Loretta Casalaina

Dance, dance, young girl
to my song;
Dance, dance, gentle young girl
to my song;
Twirl lightly and softly to the sound,
to the sound of the waves of the sea.
Hear the vague rustle
of the playful breeze
that speaks to the heart
with its languid sound,
and invites you to dance
without stopping, without stopping
that invites you to dance.
Dance, dance, gentle young girl
to my song.

Amaryllis, My Lovely One

Translation by Katherine McGuire

Amaryllis, my lovely one,
do you not believe, o my heart's sweet desire,
That you are my love?
Believe it thus: and if fear assails you,
Doubt not its truth.
Open my breast and see written on my heart:

Amaryllis, Amaryllis, Amaryllis,
Is my beloved.

Girolamo Frescobaldi

Così mi disprezzate?

Text by Anonymous

Così mi disprezzate,
Così voi mi burlate?
Tempo verrà, ch'amore
Farà di vostro core
Quel che fate del mio;
Non più parole, addio.

Datemi pur martiri,
Burlate i miei sospiri,
Negatemi mercede,
Oltraggiate mia fede,
Ch'in vol vedrete poi
Quel che mi fate voi.

Beltà sempre non regna,
E s'ella pur v'insegna
A dispregiar mia fé,
Credete pur a me,
Che s'oggi m'ancidete,
Doman vi pentirete.

Non nega già, ch'in voi
Amor ha i pregi suoi,
Ma so, ch'il tempo cassa
Beltà, che fugge e passa.
Se non volete amare,
Io non voglio penare.

Il vostro biondo crine,
Le guance purpurine
Veloci più che Maggio
Tosto saran passaggio.
Prezzategli pur voi,
Ch'io riderò ben poi.

Reynaldo Hahn

Four Songs

1. À Chloris

Text by Théophile de Viau (1590–1626)

S'il est vrai, Chloris, que tu m'aimes,
Mais j'entends, que tu m'aimes bien,
Je ne crois point que les rois mêmes
Aient un bonheur pareil au mien.
Que la mort serait importune
De venir changer ma fortune
A la félicité des cieux!

Do You Scorn Me Like This?

Do you scorn me like this,
do you make fun of me like this?
The time will come when love
will do to your heart
what you are doing to mine;
no more words, farewell.

Go on then, give me torments,
make fun of my sighs,
deny me mercy,
insult my constancy,
and then all at once you'll see
what you are doing to me.

Beauty will not hold sway for ever,
and if it nonetheless teaches you
to disdain my devotion,
then, believe you me,
though you're killing me today,
tomorrow you'll be sorry.

Now I don't deny that in you
love has its merits,
but I know that time will destroy
beauty, which is fleeting and fades.
If you don't want to love,
I don't want to suffer.

Your blonde tresses,
your rosy cheeks
swifter than May
will soon be gone;
so you'd better treasure them now,
as I'll have a good laugh then.

2. To Chloris

If it be true, Chloris, that thou lovest me,
And I understand that thou dost love me well,
I do not believe that even kings
Could know such happiness as mine.
How unwelcome death would be,
If it came to exchange my fortune
With the joy of heaven!

Tout ce qu'on dit de l'ambrosie
Ne touche point ma fantaisie
Au prix des grâces de tes yeux.

2. Quand je fus pris au pavillon

Text by Charles d'Orléans (1394–1465)

Quand je fus pris au pavillon
De ma dame très gente et belle,
Je me brûlai à la chandelle
Ainsi que fait le papillon.

Le rougis comme vermillon,
À la clarté d'use étincelle,
Quand je fus pris au pavillon
De ma dame très gente et belle.

Si j'eusse été émerillon
Ou que j'eusse eu aussi bonne aile,
Je me fusse gardé de celle
Qui me bailla de l'aiguillon
Quand je fus pris au pavillon.

3. Chanson au bord de la fontaine

Text by Maurice Magre (1877–1941)

O blanches colombes du soir,
Quand je viendrai m'asseoir sur la pierre de la
fontaine,
A l'heure où tout est noir,
Je vous dirai ma grande peine et mon espoir.

O blanches colombes du soir,
Envoyez alors votre reine sur le lavoir;
Je lui dirai pourquoi je traîne ce désespoir;
Je lui dirai ma grande peine et mon espoir.

4. Paysage

Text by André Theuriot (1833–1907)

A deux pas de la mer qu'on entend bourdonner
Je sais un coin perdu de la terre bretonne
Où j'aurais tant aimé, pendant les jours d'automne,
Chère, à vous emmener!

Des chênes faisant cercle autour d'une fontaine,
Quelques hêtres épars, un vieux moulin désert,
Une source dont l'eau claire a le reflet vert
De vos yeux de sirène,

All that they say of ambrosia
Does not fire my imagination
Like the favor of thine eyes.

2. When I Was Lured to Her Love Nest

When I was lured to her love nest
By my lady so gentle and fair,
I was singed by a burning heat,
A butterfly caught in a flame.

I glowed a fiery, crimson red
At the gleam of a single spark,
When I was lured to her love nest
By my lady so gentle and fair.

If I had only been a falcon
Or had the wings to fly away
I'd have saved myself from her,
Who enticed me with her charms,
When I was lured to her love nest.

3. Song on the Edge of the Fountain

O pale evening doves,
When I come to sit on the stone of the fountain,

At the hour when all is dark,
I will tell you of my great sorrow and my hope.

O pale evening doves,
Send your queen to the basin;
I will tell her why I am oppressed with desperation.
I will tell her of my great sorrow and my hope.

4. A Landscape

Close by the booming sea,
In Brittany I know a sequestered spot
Where in autumn I would so have wished,
My love, to go with you!

Oaks encircling a fountain,
Scattered beech, an old abandoned mill,
A well whose clear waters reflected
The green of your Siren's eyes.

La mésange, au matin, sous la feuille jaunie,
Viendrait chanter pour nous
Et la mer, nuit et jour,
Viendrait accompagner nos caresses d'amour
De sa basse infinie!

George Frideric Handel

Cara sposa, amante cara *Text by Giacomo Rossi*

Cara sposa, amante cara,
Dove sei?
Deh! Ritorna a' pianti miei!

Del vostro Erebo sull'ara,
Colla face dello sdegno
Io vi sfido, o spirti rei!

Furibondo spira il vento *Text by Silvio Stampiglia*

Furibondo spira il vento
E sconvolge il cielo e 'l suol.

Tal adesso l'alma io sento
Agitata dal mio duol.

Roger Quilter **Music, When Soft Voices Die**

Text by Percy Bysshe Shelley (1792–1822)

Music, when soft voices die,
Vibrates in the memory—
Odours, when sweet violets sicken,
Live within the sense they quicken.

Rose leaves, when the rose is dead,
Are heaped for the beloved's bed;
And so thy thoughts, when thou art gone,
Love itself shall slumber on.

Ralph Vaughan Williams (1872–1958) **Linden Lea**

Text by William Barnes (1801–1886)

Within the woodlands, flow'ry gladed,
By the oak trees' mossy moot,
The shining grass blades, timber-shaded,
Now do quiver underfoot;

The bluetit, each morning, among yellowed leaves
Would come to sing for us.
And the sea, night and day,
Accompany our loving caresses
With its boundless bass!

My Dear Betrothed

My dear betrothed, my dear love,
where are you?
Come back at my tears!

Evil spirits, I defy you
with the fire of my wrath
on your infernal altar.

As the Wind Whistles Furiously

As the wind whistles furiously
And convulses heaven and earth.

So I now feel my soul
Churned up by my sorrow.

And birds do whistle overhead,
And water's bubbling in its bed;
And there, for me, the apple tree
Do lean down low in Linden Lea.

When leaves, that lately were a-springing,
Now do fade within the copse,
And painted birds do hush their singing,
Up upon the timber tops;
And brown-leaved fruits a-turning red,
In cloudless sunshine overhead,
With fruit for me, the apple tree
Do lean down low in Linden Lea.

Let other folk make money faster
In the air of dark-roomed towns;
I don't dread a peevish master,
Though no man may heed my frowns.
I be free to go abroad,
Or take again my homeward road
To where, for me, the apple tree
Do lean down low in Linden Lea.

Edward Elgar **Where Corals Lie**

Text by Richard Garnett (1835–1906)

The deeps have music soft and low
When winds awake the airy spry,
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well,
But far the rapid fancies fly
The rolling worlds of wave and shell,
And all the lands where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go
And see the land where corals lie.

Herbert Howells

King David

Text by Walter de la Mare (1873–1956)

King David was a sorrowful man:
No cause for his sorrow had he;
And he called for the music of a hundred harps,
To ease his melancholy.

They played till they all fell silent:
Played and play sweet did they;
But the sorrow that haunted the heart of King David
They could not charm away.

He rose; and in his garden
Walked by the moon alone,
A nightingale hidden in a cypress tree,
Jargoned on and on.

King David lifted his sad eyes
Into the dark-boughed tree
“Tell me, thou little bird that singest,
Who taught my grief to thee?”

But the bird in no-wise heeded;
And the king in the cool of the moon
Hearkened to the nightingale’s sorrowfulness,
Till all his own was gone.

Quilter

Drink to Me Only with Thine Eyes

Text by Ben Jonson (1572–1637)

Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss within the cup,
And I’ll not ask for wine.
The thirst that from the soul doth rise
Doth ask a drink divine;
But might I of Jove’s nectar sup,
I would not change for thine.

I sent thee late a rosy wreath,
Not so much honouring thee,
As giving it a hope that there
It could not withered be.
But thou thereon didst only breathe
And send’st it back to me:
Since when it grows, and smells, I swear
Not of itself, but thee.

Gerald Finzi

It Was a Lover and His Lass

Text by William Shakespeare (1564–1616)

It was a lover and his lass,
With a hey, and a ho, and a hey nonino
That o’er the green cornfield did pass.
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

And therefore take the present time
With a hey, and a ho, and a hey nonino,
For love is crownéd with the prime
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.



Jillian Edelstein & Virgin Records

David Daniels is known for his superlative artistry, magnetic stage presence and a voice of singular warmth and surpassing beauty which have helped him redefine his voice category for the modern public. The American countertenor has appeared with the world's major opera companies and on its main concert and recital stages. He made history as the first countertenor to give a solo recital in the main auditorium of Carnegie Hall. The *Chicago Tribune* has called Daniels "today's gold standard among countertenors." *Gramophone* magazine recently acknowledged his contribution to recorded excellence as well as his expansion of the repertoire for his voice type by naming him one of the "Top Ten Trailblazers" in classical music today.

In the 2007–2008 season, David Daniels returns to Lyric Opera of Chicago in the title role of *Giulio Cesare* in the acclaimed David McVicar production conducted by Emanuelle Haïm. He sings a new production of Handel's *Tamerlano* at the Bayerische Staatsoper and another new production of this opera in his debut with Washington National Opera, the latter opposite Plácido Domingo. He makes his Santa Fe Opera and role debut in a new production of *Radamisto* with frequent colleagues Harry Bicket and David Alden. He also appears in recital with pianist Martin Katz in Santa Barbara, at Cal Performances, at the University of Richmond, with the Celebrity Series of Boston, at Spivey Hall and at Carnegie Hall's Zankel Hall.

Last season, Mr. Daniels performed *Giulio Cesare* to great acclaim at the Metropolitan Opera

(under Bicket) and at the Glyndebourne Festival (under Haïm). At the Met, he also portrayed Orfeo in a new Mark Morris production of Gluck's *Orfeo ed Euridice* conducted by James Levine. Mr. Daniels returned to the Los Angeles Opera as Ottone in Monteverdi's *L'incoronazione di Poppea* opposite Susan Graham. In concert, he made his debut with the Berlin Philharmonic performing Bach's Mass in B minor, performed solo arias with the St. Louis and Seattle symphonies and toured various European cities with the Le Point du Jour ensemble.

Highlights of recent seasons include David Daniels reprising his portrayal of Bertarido in Handel's *Rodelinda* at San Francisco Opera, which won critical acclaim and thrilled audiences at the Metropolitan Opera; his role debut as Orfeo in the Lyric Opera of Chicago's Robert Carsen production; and his first performances in the title role of Handel's *Orlando* at the Bayerische Staatsoper in Munich. Mr. Daniels also toured Europe with the Basel Chamber Orchestra and mezzo-soprano Magdalena Kožená, and made his Philadelphia Orchestra debut under conductor Bernard Labadie. Also in Europe, Daniels performed works by Bach and Vivaldi with Fabio Biondi, sang Oberon in Britten's *A Midsummer Night's Dream* at Barcelona's Teatre del Liceu (available on DVD) and played Farnace in Mozart's *Mitridate* at the Royal Opera, Covent Garden.

As much at home in recital as on the opera stage, David Daniels has won admiration for his performances of extensive concert and art song repertoire, including song literature of the 19th and 20th centuries not usually associated with his voice type. Following his Carnegie Hall recital debut in 2002, *The New York Times* reported, "There was a sense of occasion in the air, and he didn't disappoint. This was a compelling, even exhilarating recital, covering a wide range of bases in six distinctive sets." Daniels has given recitals at London's Wigmore Hall, New York's Avery Fisher Hall, Alice Tully Hall and Walter Reade Theater at Lincoln Center; at Munich's Prinzregententheater and Vienna's Konzerthaus; in Barcelona's Teatre del Liceu; at the Edinburgh, Tanglewood and Ravinia festivals; as well as in Ann Arbor, Chicago, Lisbon, Toronto, Vancouver and Washington. His

French recital debut was a sold-out performance at the Salle Gaveau in Paris.

Daniels has impressed audiences with his interpretation of an array of Handelian heroes, including *Giulio Cesare*. He has sung Arsace in the comedy *Partenope* at Lyric Opera of Chicago; the title role in *Tamerlano*; Arsamene in *Xerxes*; and two roles at Munich's Bavarian State Opera, where he is a company favorite: David in *Saul* and the title role in *Rinaldo*. Other notable Baroque credits include Nerone in Monteverdi's *L'incoronazione di Poppea* and Orfeo in Gluck's *Orfeo ed Euridice* at Covent Garden. Mr. Daniels has also performed as Oberon in Britten's *Midsummer Night's Dream* at the Metropolitan Opera.

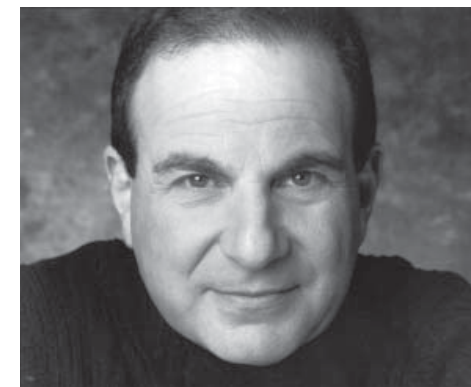
David Daniels is an exclusive Virgin Classics recording artist, with several critically acclaimed and bestselling solo albums to his credit. His latest release is of Pergolesi's *Stabat Mater*, as well as solo works by the composer in a disc with soprano Dorothea Röschmann and conductor Fabio Biondi. Showing his diverse musical personality, his previous release featured Berlioz's song cycle *Les Nuits d'été* and also included songs by Ravel and Fauré.

Past years' releases include *A Quiet Thing* (with guitarist Craig Ogden) and a recording of Handel's *Rinaldo* on the Decca label, in which he sang the title role opposite Cecilia Bartoli and which received a *Gramophone* Editor's Choice Album of the Year award in 2002. His debut disc was *Handel: Opera Arias*, conducted by Sir Roger Norrington, followed by *Sento Amor*, with arias by Mozart, Gluck and Handel, and *Serenade*, a recital of songs by Beethoven, Gounod, Poulenc, Schubert and others with his frequent piano partner, Martin Katz.

Honored by the music world for his unique achievements, David Daniels has been the recipient of two of classical music's most significant awards: *Musical America's* Vocalist of the Year for 1999 and the 1997 Richard Tucker Award.

Daniels was born in Spartanburg, South Carolina, the son of two singing teachers. He began to sing as a boy soprano, moving to tenor as his voice matured, and earned an undergraduate degree from the Cincinnati College-Conservatory of Music. Dissatisfied with his achievements as a tenor, David Daniels made the daring switch to

the countertenor range during graduate studies at the University of Michigan with George Shirley.



"**Martin Katz** must surely be considered the dean of collaborative pianists," said the *Los Angeles Times*, and the magazine *Musical America* created a award just for him: Accompanist of the Year. Opera News said of a recent recording: One cannot speak of him as an accompanist—he meets his partners in the true spirit of collaboration. Among the world's busiest collaborators, he has been in constant demand by the world's most celebrated vocal soloists for more than 35 years. In addition to Mr. Daniels, he has appeared and recorded regularly with Marilyn Horne, Frederica von Stade, Karita Mattila, Jose Carreras, Cecilia Bartoli, Kiri Te Kanawa, Kathleen Battle, Samuel Ramey and Lawrence Brownlee, to name just a few. Season after season, the world's musical capitals figure prominently in his schedule. Throughout his long career he has been fortunate to partner some of the world's most esteemed voices in recitals on five continents.

Mr. Katz is a native of Los Angeles, where he began piano studies at the age of five. He attended the University of Southern California as a scholarship student and studied the specialized field of accompanying with its pioneer teacher, Gwendolyn Koldofsky. While yet a student, he was given the unique opportunity of accompanying the master classes and lessons of such luminaries as Lotte Lehmann, Jascha Heifetz, Pierre Bernac and Gregor Piatigorsky. Following his formal education, he held the position of pianist for the U.S.

About the Artists

Army Chorus in Washington, D.C., for three years, before moving to New York, where his busy international career began in earnest in 1969.

In more recent years, invitations to conduct orchestral evenings have come with increasing frequency. Mr. Katz has partnered several of his soloists on the podium for orchestras of the BBC, Houston, Washington, D.C., Tokyo, New Haven and Miami. His editions of works by Handel and Rossini have been presented by the Metropolitan and Houston Grand operas and the National Arts Centre in Ottawa. He has also conducted several staged productions for the University of Michigan's Opera Theatre, San Francisco's Merola Program and the Music Academy of the West.

Finally, the professional profile of Martin Katz is completed with his commitment to teaching. Since 1984, Ann Arbor, Michigan, has been his home, where he has been happy to chair the School of Music's program in collaborative piano, and play an active part in operatic productions. He has been a pivotal figure in the training of countless young artists, both singers and pianists, who are working all over the world. The University has recognized this important work, making him the first Arthur Schnabel Professor of Music. His teaching outside Michigan includes regular guest appearance at the National Theatre in Tokyo, San Francisco Opera, GuildHall School in London and The Santa Fe Opera, to cite just a few.

Education and Community Programs

Sightlines: David Daniels, countertenor

Friday, January 13, 2008, 2–2:30pm

Hertz Hall

Pre-performance talk by UC Berkeley musicologist Camille C. Peters.

This *Sightlines* event is free to all ticket holders.

Film: *Apparition of the Eternal Church*, a documentary by Paul Festa

Friday, January 25, 2008, 7pm

Wheeler Auditorium

"Listening to music is a religious experience." *Apparition of the Eternal Church* features reactions to the work of composer Olivier Messaien featuring a diverse cast that includes Ron Gallman of the San Francisco Symphony; composers Richard Felciano and Ricky Ian Gordon; actress Marga Gomez; and Daniel Handler, aka "Lemony Snicket," among others. Winner of the 2006 Best North American Independent Feature Film Indianapolis International Film Festival and 2006 Gold Medal for Excellence, Park City Film Music Festival, this film has been called "Mezmerizing" by *New Yorker* music critic Alex Ross and a "genuinely sublime documentary... an orgy of the imagination" by *The Reeler*, New York. The filmmaker and several subjects will hold a discussion with the audience following the screening. Visit <http://www.apparitionfilm.com> for more information on the film. *Free and open to the public.*

Pianist Christopher Taylor at the Mathematical Sciences Research Institute

Saturday, January 26, 2008, 4pm

Simons Auditorium, Chern Hall, 17 Gauss Way (Grizzly Peak Boulevard & Centennial Drive)

Christopher Taylor talks with David Benson, author of *Music: A Mathematical Offering*, and Robert Osserman, Special Projects Director, Mathematical Sciences Research Institute. Visit <http://www.msri.org> for more information and directions. *Free and open to the public.*