



Western Michigan University
ScholarWorks at WMU

School of Music Faculty Recitals

Music

11-14-2016

Carl Ratner, Baritone & Lori Sims, Piano, 11/14

College of Fine Arts

Follow this and additional works at: <https://scholarworks.wmich.edu/music-faculty-recitals>



Part of the Music Performance Commons

WMU ScholarWorks Citation

College of Fine Arts, "Carl Ratner, Baritone & Lori Sims, Piano, 11/14" (2016). *School of Music Faculty Recitals*. 1.

<https://scholarworks.wmich.edu/music-faculty-recitals/1>

This Program is brought to you for free and open access by the Music at ScholarWorks at WMU. It has been accepted for inclusion in School of Music Faculty Recitals by an authorized administrator of ScholarWorks at WMU. For more information, please contact wmu-scholarworks@wmich.edu.





WESTERN MICHIGAN UNIVERSITY
School of Music

Faculty Recital

2016–17 Season

173rd Concert

Monday 14 November 2016

Dalton Center Recital Hall

7:30 p.m.

Robert Schumann
1810–1856
text: Heinrich Heine

CARL RATNER, Baritone
LORI SIMS, Piano

“Dreams and Memories”

Dichterliebe (“The Poet’s Love”) Opus 48

- I. Im wunderschönen Monat Mai
In the beautiful month of May, when the buds appeared, love arose in my heart: in the beautiful month of May, when the birds all sang, I told her of my desire and longing.
- II. Aus Meinded Tänen sprießen
From my tears grow many flowers, and my sighs become a choir of nightingales: If you love me, I’ll pick them all for you, and at your window will sound the Nightingale song.
- III. Die Rose, die Lilie, die Taube, die Sonne
The rose, the lily, the dove and the sun, I loved them all joyfully. Now I love only the little one, the fine one, the pure one, the One. She herself, the bliss of love, is all of them.
- IV. Wenn ich in deine Augen seh
When I look in your eyes all my pain and woe fades. When I kiss your mouth I become whole. When I recline on your breast I am filled with heavenly joy. But when you say, ‘I love you’, I weep bitterly.
- V. Ich will meine Seele tauchen
I want to plunge my soul in the chalice of the lily, and the lily, resounding, will breathe a song of my beloved. The song will tremble and quiver, like the kiss of her mouth, which in a wondrous moment she gave me.
- VI. Im Rhein, im heiligen Strome
In the Rhine, in the holy river, is reflected in the waves with its great Cathedral the mighty city of Koln. In the Cathedral stands a portrait painted on golden leather, which has shone into the confusion of my life. Flowers and cherubs float about Our Lady: the eyes, lips and cheeks are just like those of my beloved.
- VII. Ich grolle nicht
I bear no grudge, even though my heart breaks. Love ever lost to me, I bear no grudge! Though you shine in a field of diamonds, no ray falls into your heart’s night. I have long known it: I saw the night in your heart, I saw the serpent that devours it, I saw, my love, how empty you are.

VIII. Und wüßten's die Blumen, die kleinen

If the little flowers only knew how deeply my heart is wounded, they would weep with me to heal my pain, and the nightingales would sing to cheer me, and even the stars would drop from the sky to console me. But they can't know, for only one woman knows, and it is she that has torn my heart apart.

IX. Das ist ein Flöten und Geigen

There is a blaring of flutes and violins and trumpets, for they are dancing the wedding dance of my heart's beloved. There is a thunder and booming of kettle-drums and shawms. In between, the little angels sob and moan.

X. Hör' ich das Liedchen klingen

When I hear that song which my love once sang, my breast bursts with wild pain. Dark longing drives me up to the wooded heights, where my too great woe pours out in tears.

XI. Ein Jüngling liebt ein Mädchen

A youth loved a maiden who chose another man; this second fellow loved another girl, and married her. The maiden married, from spite, the first decent man who crossed her path; the youth was devastated. It's the old story, and yet it's always new; and for the one who experiences it, it breaks his heart in two.

XII. Am leuchtenden Sommermorgen

On a sunny summer morning I went out into the garden; the flowers were talking and whispering, but I was silent. They looked at me with pity, and said, 'Don't be angry at our sister, you sad, pale man.'

XIII. Ich hab' im Traum geweinet

I wept in my dream. I dreamt you were in your grave. I woke, and tears ran down my cheeks. I wept in my dream, thinking you had abandoned me. I woke, and cried long and bitterly. I wept in my dream, dreaming you were still good to me. I woke, and more than ever my tears poured forth.

XIV. Allnächtlich im Traume

I see you every night in dreams, and see you greet me warmly, and crying out loudly I throw myself at your sweet feet. You look at me sorrowfully and shake your fair head; from your eyes trickle the pearly tears. You say a gentle word to me and give me a sprig of cypress. I awake, and there is no sprig, and the word I have forgotten.

XV. Aus alten Märchen winkt es

The old fairy tales tell of a magic land where flowers shine in the golden evening light, where trees speak and sing like a choir. Oh, could I only go there, and free my heart, and let go of all pain, and be blessed! Ah! I often see that land of joys in dreams; then comes the morning sun, and it vanishes like smoke.

XVI. Die alten, bösen Lieder

The old, wicked songs, and the angry, bitter dreams, let us now bury them; bring a large coffin! In it I shall put very much, though I won't yet say what. The coffin must be bigger than the great vat at Heidelberg. And bring a bier of stout, thick planks, they must be longer than the Bridge at Mainz. And bring me twelve giants, who must be mightier than the Saint Christopher in the Köln Cathedral. They must carry the coffin and throw it in the sea, because a coffin that large needs a large grave to put it in. Do you know why the coffin must be so big and heavy? I will also put my love and my pain into it.

intermission

Maurice Ravel
1875–1937
text: Paul Morand

Don Quichotte à Dulcinée ("Don Quixote to Dulcinea")

I. Chanson Romanesque ("Romanesque Song")

If you would tell me that the earth offends you by turning so much, I would send Sancho Panza and you would see it fixed and silent. If you would tell me that that you are bored because the sky is too filled with stars, in one stroke I would mow them down. But if you say that my blood is more my own than yours, my Lady, I would be mortified by your accusation and die blessing you.

II. Chanson épique ("Epic Song")

Good Saint Michael, who makes it possible for me to see my Lady and to defend her, come down with Saint George from the altar of the Madonna of the blue mantle. With a ray of light from heaven, bless my sword, and its equal in purity, in piety, and in chastity: my Lady. Oh great St. George and St. Michael, the angel that guards my vigil, my sweet Lady so similar to you, Madonna of the blue mantle. Amen!

III. Chanson à boire ("Drinking Song")

Fie on the bastard-illustrious lady-who in order to defeat me in your eyes claims that love and old wine put my heart and soul in mourning. I drink to Joy! Joy is the only goal I seek when I drink. Fie on the jealous suitor-dark mistress-who groans and weeps and swears oaths to remain forever the pail lover who dilutes his intoxication with water. I drink to Joy!

brief pause

William Bolcom
b. 1938
text: various poets

Old Addresses

- I. Lady Death (A.D. Winans)
- II. The Next Table (C.P. Cavafy, trans. Rae Dalven)
- III. Histrion (Ezra Pound)
- IV. Ballad of the Lanlord (Langston Hughes)
- V. The Embrace (Mark Doty)
- VI. Africa (Arnold Weinstein adapted from George Jackson)
- VII. To My Old Addresses (Kenneth Koch)

Building emergencies will be indicated by flashing lights and spoken announcement within the seating area. If the notification is for fire, please exit the building immediately. The tornado safe area in Dalton Center is along the lockers in the brick hallway to your left as you exit to the lobby behind you. In any emergency, walk—do not run—to the nearest exit. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is forbidden without prior consent from the School of Music. Thank you for your cooperation.

PROGRAM NOTES

Robert Schumann's *Dichterliebe* was written in 1840, the year that the composer finally married his beloved Clara Wieck. This year is known as Schumann's *Liederjahr* ("Year of Song") in which he composed over 130 songs, including all five of his most popular cycles. The 16 poems about unrequited love that Schumann ultimately selected from Heinrich Heine's larger work *Lyrisches Intermezzo*, were not yet 20 years old. Heine's later poems used the conventions of Romanticism to achieve a satirical effect. These earlier poems certainly have their share of irony, but also innocent simplicity, affection, wistfulness, and ultimately disillusionment, all of which are aptly reflected in Schumann's music. While, unlike Beethoven's groundbreaking cycle *An die ferne Geliebte*, the songs of *Dichterliebe* are separate and discrete, they are so intimately connected that they must be performed with only very brief pauses separating them. Schumann gives careful attention to the key relationships between the songs. Each transition seems to make a point about the relationships between the emotions of the surrounding poems.

Don Quichotte à Dulcinée was **Marice Ravel's** last work, and was intended for a movie version of Don Quixote starring Russian bass Fyodor Chaliapin. Unfortunately, due to his increasing illness, Ravel was unable to complete the project in time, and a version by Jacques Ibert was used. However with the help of his friends and associates, he was ultimately able to produce this short cycle, in both piano and orchestrated versions. All three poems reveal aspects of Don Quixote's character and his courtly love of his imagined Dulcinea; the first is a tribute, the second a prayer, and the third a drinking song.

In *Old Addresses*, **William Bolcom** sets a bewildering array of poets spanning over 100 years. The poetry veers from the Langston Hughes's folksy but biting dialect work "Ballad of the Landlord," to Ezra Pound's rarified "Histrion," (the Greek word for actor) which employs a number of intentionally archaic word choices such as "eke" for "also." Each of the songs of the cycle reflects some journey, whether of the soul, the mind, or the body, or whether of place or time. Bolcom sets each of them perfectly on its own terms, but the cycle is unified by the composer's eclectic style, though in this case he employs a completely different palette from his Cabaret songs.

CARL RATNER serves as a professor of voice and opera for the School of Music at Western Michigan University. He was awarded a 2010–11 Fulbright grant to perform in recital, give lectures and master classes, direct an American chamber opera and research Russian art song at the St. Petersburg Conservatory in the Russian Federation. In 2011 he toured the eastern United States with a recital of songs by Russian and Russian-American composers, beginning with a performance at the Russian Cultural Center in Washington, D.C. He also collaborated with the Bach Ensemble of Naples Florida for performances of *Messiah* as well as a mixed program of sacred music that was toured to Germany and the Czech Republic.

His operatic engagements have included the leading baritone roles of Mozart's *The Magic Flute*, Verdi's *Falstaff*, Puccini's *Gianni Schicchi*, *Madama Butterfly*, and *Turandot*, as well as Robert Ward's Pulitzer Prize winning operatic version of *The Crucible*. He has performed in concert and recital in 10 states and five European countries and has sung in 14 languages.

Ratner's career also includes more than two decades of experience as an opera director. He learned his craft assisting directors at major opera houses including Covent Garden (London), the Metropolitan Opera, Munich Opera, San Francisco Opera, Lyric Opera of Chicago, Santa Fe Opera and the Spoleto Festival in Italy, where he worked with eminent composer Gian Carlo Menotti. From 1994 to 1999 served as artistic director of Chicago Opera Theater, Chicago's second largest opera company, and previously held the same position with Chamber Opera Chicago from 1984 to 1993. He has staged professional productions throughout the United States.

He received his Bachelor of Music degree in music history from the Oberlin Conservatory. He earned a Master of Arts in vocal pedagogy at Northeastern Illinois University and his Doctor of Music degree in vocal performance from Northwestern University.

Internationally known pianist **LORI SIMS** received the Gold Medal at the 1998 Gina Bachauer International Piano Competition, where she also won the prize for the best performance of a work by Brahms. Sims' other awards include first prize co-winner of the 1994 Felix Bartholdy-Mendelssohn Competition in Berlin, Germany, winner of the 1993 American Pianists' Association Competition with outstanding distinction from the jury, and the silver medal winner in the 1987 Kosciuszko Foundation Chopin Competition.

She has performed throughout North America, Europe, and China including engagements with the NordDeutscheRadio Orchester in Hannover, the Israel Philharmonic, the Indianapolis Symphony, the Utah Symphony, the Spokane Chamber Orchestra, the Denver Chamber Orchestra, the Memphis Symphony Chamber Orchestra, the Rockford Symphony and the Kalamazoo Symphony. Her 2000 Alice Tully Hall recital debut in New York received critical acclaim from Bernard Holland in the New York Times. She has made seven appearances at the prestigious Gilmore International Keyboard Festival, where she has been featured as solo-recitalist, masterclass artist, and chamber artist.

Sims has recorded a Schumann CD with 'cellist Natalia Khoma, and three Sonatas of William Bolcom with violinist Renata Artman Knific. Other recordings include Bach's complete *Goldberg Variations* and works by Beethoven, Chopin, and Schumann, as well as an album of pieces by important American composers.

Sims has been at Western Michigan University since 1997. In 2003, she was named the John T. Bernhard Professor of Music at Western Michigan University, one of thirteen named chairs at the University. As an artist-teacher, she has appeared at the Eastern Music Festival, at the Internationale Konzertarbeitswochen, at WMU's SEMINAR for high school students and at Bayview Music Festival. She received her Bachelor's Degree from the Peabody Conservatory as a student of Leon Fleisher, her Master's Degree from the Yale School of Music as a student of Daniel Pollack and Claude Frank, and a "Solistendiplom," or artist diploma, from the Hochschule für Musik und Theater in Hannover, Germany, as a student of Arie Vardi.