



*8980: Book of
Travelers*
Gabriel Kahane

Schubert's
Winterreise
Ian Bostridge and
Julius Drake

February 2–4, 2018
Lydia Mendelssohn Theatre
Ann Arbor

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8980: Book of Travelers

Composed and Performed by
Gabriel Kahane

Friday Evening, February 2, 2018 at 8:00
Lydia Mendelssohn Theatre
Ann Arbor

54th Performance of the 139th Annual Season
Song Remix: A Biennial Songfest

This evening's performance is supported by Joel Howell and Linda Samuelson.

Special thanks to Stanford Olsen, Scott Piper, Matthew Thompson, and the entire U-M Vocal Performance Department; and Matt Albert, Joel Howell, Jonathan Kuuskoski, Morgan Lamonica, Caitlin Taylor, and the Medical Arts Program for their participation in events surrounding this evening's performance.

8980: Book of Travelers appears by arrangement with First Chair Promotions.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

CREATIVE TEAM

Composer and Performer / Gabriel Kahane

Director / Daniel Fish

Set & Video Design / Jim Findlay

Lighting Design / Mark Barton

Videography / Tamara Ober, Jim Findlay, Daniel Fish, Julia Frey

Sound Engineer / Dave Sinko

Producer / Nunally Kersh

Stage Manager / Mary-Susan Gregson

Associate Director / Jordan Fein

Lighting Supervisor & Production Manager / Robert Henderson

Assistant Video Designer / Julia Frey

8980: Book of Travelers is approximately 65 minutes in duration and is performed without intermission.

HOW THE AMTRAK DINING CAR COULD HEAL THE NATION

by Gabriel Kahane

On November 9, 2016, I boarded the Lake Shore Limited, Amtrak's overnight service from New York to Chicago. I had with me a small suitcase stuffed with a week's worth of clothes, half a dozen books, a bright blue Casio wristwatch, and a cheap digital camera I'd picked up at Best Buy on my way to Penn Station. My phone remained at home. Over the next 13 days, I would log 8,980 miles aboard six trains, traversing 31 states, subsisting mainly on Three Cheese Tortellini with Creamy Pesto Sauce and Vegetable Medley. During this time, I had conversations with upward of 80 strangers, almost all of whom I met over meals in the dining car. Aside from what I was told by other passengers, I consumed no news in any form during my trip.

In the months leading up to the presidential election, I'd been working on a passel of new songs for a run of shows at the Brooklyn Academy of Music, and, on the heels of years spent zigzagging the country in a tour bus, I was thinking about travel, and the varied impulses that have given rise to travel throughout history, as an organizing principle. But I wanted to write something that was at the very least framed by a personal journey, if not entirely personal in its content.

At the same time, I was also keenly aware — who wasn't? — of the rupture in our body politic, and decided that I might kill two birds with one stone by taking a trip that would wrest me out of my New York City bubble while offering the narrative frame I was seeking. So in early

October, I bought a series of train tickets and decided that regardless of the outcome, I would set off the morning after the election.

Meals in the dining car work like so: If you're in a sleeper car, an attendant walks through midmorning and takes reservations; you're handed a slip of paper with the time and number of people in your party. At the appointed hour, an announcement is made inviting those holding reservations to appear at the threshold of the dining car. If you're in a party smaller than four, you'll be placed at the next open table, leading to stochastic seating arrangements that create unexpected social and cultural adjacencies.

In the course of my travels, I chatted with postmasters, real estate agents, nuclear engineers, schoolteachers, farm equipment saleswomen, nurses, long haul truck drivers, retirees headed to the Grand Canyon, retirees headed back from the Grand Canyon, a sea-steading software engineer, a prominent TV personality, a cowboy, a national park trail crew leader, an aspiring music publicist, a public utility employee focused on solar energy who nevertheless professed to be a climate change skeptic, a flight attendant, an actuary, an air conditioner salesman, two ultra-marathoners, and two train enthusiasts who met on an online forum and now maintain a food blog documenting everything that they eat during their trips. The list goes on.

Where much of the digital world finds us sorting ourselves neatly into cultural and ideological silos, the

train, in my experience, does precisely the opposite. It also acts, by some numinous, unseen force, as a kind of industrial-strength social lubricant. To be sure, I encountered people whose politics I found abhorrent, dangerous, and destructive, but in just about every instance, there was something about the person's relationship to family, and loyalty to family, that I found deeply moving. That ability to connect across an ideological divide seemed predicated on the fact that we were quite literally breaking bread together. Perhaps it also had something to do with the pace at which we traveled.

Limping along obsolescent track at speeds averaging 55 miles per hour, the American train is tremendously inefficient; it takes almost four full days to cross the continental US via rail. But that inefficiency is precisely what made this train trip revelatory. Rail culture, in contrast to the digital, proposes a fundamentally different relationship to time, and to time's modern bedfellow, efficiency.

There are categories of experience and thought threatened by our devotion to efficiency, and in our fast-paced lives, we may be blinded to the loss of those ways of thinking. I mourn the decline of complex truth, the ability to hold two sides of an argument in mind, the desire to understand rather than simply to be right. We have, for the most part, retreated into pure binary thinking.

Our inability to think dialectically, and by extension, empathetically, stems both from our shortened

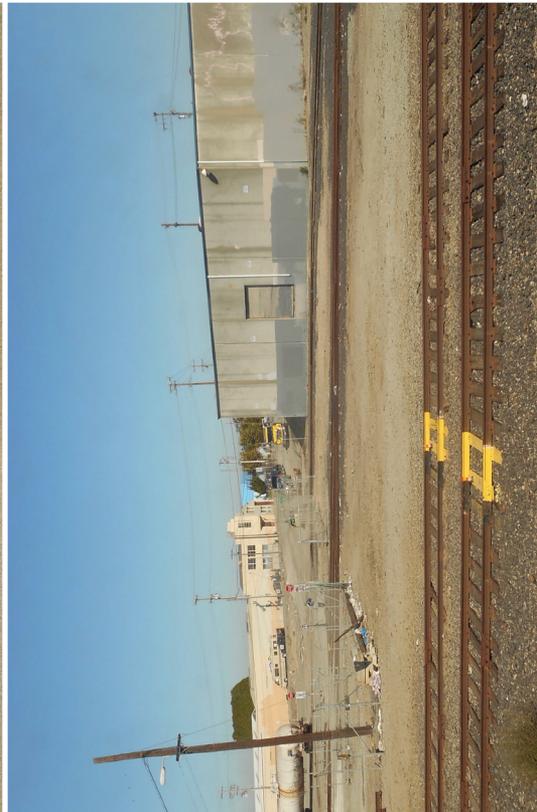
attention spans and the flattening of public discourse, but also from our fear of being shamed — in an ideologically divided society — for acknowledging any iota of truth to the grievance of the other side. After a few days of the dining car routine I began to wonder if the train might be a salve for our national wound, bringing us into intimate conversation with unlikely interlocutors, and allowing us to see each other as human rather than as mere containers for ideology.

On the train, I slowed down. I thought more deeply. I listened better, and longer. We moved at such a languorous pace through what would otherwise have been a blink of a town that I could feel, for just a moment, that this tiny hamlet, with its single pub, gas station, antique shop, and general store, was the center of the universe.

When I returned from my trip a few days before Thanksgiving, I stared at the pile of translucent blue *New York Times* bags that had accrued. Over the last year, in writing songs about my experiences and the people that I met, I've often felt that I ought to read or at least unwrap those newspapers, to understand how that brief period was described by journalists. But for some reason, I couldn't bring myself to do so, for fear that the tenderness and salvation I felt aboard those trains would be lost. I still haven't opened them.

This article was printed in The New York Times on November 28, 2017 and is reprinted with permission.





HITCHHIKER'S GUIDE TO THESE UNITED STATES

by Doyle Armbrust

I find that there are very few romantic notions left these days. That's not to be cynical, it's just that I recently read *The Life-Changing Magic of Tidying Up* by Marie Kondo and it strong-armed me into throwing in the dumpster my large cardboard box of handwritten letters from grade school (up through the advent of the Internet)...and I'm regretting the decision. There is something romantic, though not *romantic*, about the time and effort that was poured into that correspondence that I'll probably never find an adequate way to articulate to my son.

You know what is still quite romantic, though? Train travel. My long-term memory isn't so hot, but I can remember my youth orchestra's train trip from Chicago to New Orleans like it was yesterday. Sheepishly sauntering into the viewing car only to be dumbstruck by the enormity of our country...and probably a backyard tire fire or two. Alexis de Tocqueville's got nothing on that memory.

So, while I was primed to be a fan of Gabriel Kahane's new project, *Book of Travelers* — I think he is one of the keenest American songwriters of our era — it was especially appealing that the piece was framed by the impromptu conversations and dreamy-*cum*-exhausting experience of life on the rails. I'm especially taken with the notion that, after the presidential election, while many of us were venting on social media or hiding underneath a blanket, Gabe was on a mission of empathy. Not the one on which he expected to embark, but one that proved to be life-and-perspective-

altering to such a degree that I'm almost nervous about how he can possibly top this. Not really, though. Gabriel is easily one of the most curious and intelligent artists I've ever interviewed, and my guess is that *Book of Travelers* has simply opened a new and heightened portal into his next phase of creation.

It's also striking to me that this singer/songwriter/composer has embodied the ultra-romantic archetype of The Wanderer. For those of you lucky enough to be sitting in a seat for Ian Bostridge's *Wintereisse* later this weekend, the connection will not be lost on you. While music of a different scent, the links between the two concerts are what I love best about great programming: viewing an immediate and relevant theme through the lens of history...colluding with one that was written in our own lifetime. This is a potent relationship.

Doyle Armbrust: Hi Gabriel...I'm sorry there's going to be a little bit of road noise, I hope that's okay.

Gabriel Kahane: That's fine, but is that safe journalistic practice?

DA: It is when a deadline is looming. So, you said that the 8980: *Book of Travelers* premiere at BAM (Brooklyn Academy of Music) went well?

GK: It was definitely the most trying creative process of my career. I had decided to take this train trip three weeks before the [presidential] election when I had about an album's worth of

material in the bag, and had believed, foolishly, that the trip's function was merely to provide a narrative frame for what I'd *already* written. I've always loved the work of the German writer W. G. Sebald, and in his book, *Rings of Saturn*, he uses the framework of a walking tour of the English countryside as a foundation on which to hang everything from the silk trade to Renaissance painting to World War II death camps. I had this idea to emulate a kind of digressive "Sebaldian" travel narrative, using my train trip more for structure than content. But then, of course, the election panned out in a way that few predicted, and the premise of my trip changed fundamentally.

In the months leading up to the election, there seemed to be, in many progressive circles, this belief that there was a sort of "transitive property of evil," whereby anyone who supported a certain morally debased candidate was, necessarily, him or herself, debased. And this was something that I couldn't fully believe. So the initial impetus for the trip was to go out and try to understand what compelled decent people to support someone I found to be indecent. I felt, within the confines of my cosmopolitan bubble, that my community had a limited view of what was happening in the country, made worse by the echo chamber of the curated internet, and I was interested in understanding the systems that *enable* bigotry and racism more than I was interested in shaking my fist at specific acts of hatred. And I think that's a hard thing to do in a world that operates at such breakneck speed, where we're

always being reactive rather than contemplative.

DA: When I read the *New York Times* piece you wrote, I found myself getting turned around as to the sequence of events in terms of the music and the train trip. It's an amazing hook for a project, but I thought, "Did he really just jump on a train the day after the election?"

GK: No, it was slightly premeditated. Getting back to your first question — you asked about the show at BAM and I said it was the most difficult process I'd ever experienced — a lot of that is because I had committed in 2015 to premiere the show at BAM in November 2017, and yet when I got back from the train trip toward the end of November 2016, it didn't take me long to realize that I needed to scrap most of what I'd written, and begin again. But even after that realization, it took me several months to find the right tone in which to write with care about the people I'd met, and about the internal experiences I'd had while riding the rails. The trip was deeply, deeply healing, and yet I didn't want to seem Pollyanna-ish in suggesting, through the work, that the analog realm is some kind of guaranteed, magical salve for our ongoing socio-political crisis. It's hard for me to have perspective up there, since it's only me on stage, but I get the sense that the piece is offering something that doesn't exist in great quantities in our culture right now. We have this reflexive impulse to treat everyone as

an ideological vessel...and not much more. I feel like if we're actually going to heal and move forward, we need to be able to carry the complex truth, without creating moral equivalencies, that there are legitimate grievances on both sides of the political divide. It's tempting to create hierarchies of suffering, but I believe that the road to reconciliation — if such a road exists — is to be able to say that yes, on the one hand, systemic racism is real and is toxic and destructive and causes suffering, misery, and death on a daily basis; and on the other hand, it's the case that the manufacturing jobs that millions depended on for economic security have all but vanished, and that we've done a poor job of reinvigorating the communities that have been eviscerated as a result of those job losses. And further, we should acknowledge that racial resentment is a wedge that for centuries has been leveraged by those in power as a way of preventing solidarity between working white people and people of color. Again, I think we should focus on system rather than symptom, while at the same time getting reacquainted with the idea that those on the other side of the political divide are people, and not just containers for an ideology we disagree with.

DA: In these interactions on the train, were you keeping journalistic distance, or were you bouncing opinions back and forth?

GK: I really tried not to argue with people. In the couple of instances in which I did, I went back to my sleeper car and chided myself in the journal I was keeping for having gotten into an

argument. It never got heated. I really resisted trying to convince anyone of anything.

Because of the proximity to the election, I didn't have to work very hard to get people talking. And even though everyone wanted to talk about politics, the songs in this project ended up revolving around family...around the sacrifices people were making for family.

DA: Your last big project was *The Ambassador*, which was a fully staged production with an eight-piece band. How is *Book of Travelers* a departure from that large-scale approach?

GK: On a basic level, this is a piece for voice and piano, alone. I recorded three songs with producer Blake Mills — who was instrumental in making me realize the record wasn't done when I thought it was done. Two of those songs we did were orchestrated for multiple instruments and one was just for piano and voice. His reaction at the end of the week of recording was that the one for piano and voice was the one that spoke most clearly. These solo versions, which in some cases were reverse-engineered from the multi-instrument charts I had written, really matched the spare, monastic aspect of the train trip. On a musical level, this was unlike anything I had done since my first songwriting 15 years ago — the piano had to be the orchestra, and every note had to count. There's a modesty to the piano writing that I think serves the piece, and it was a way for me to rid the work of my ego. On an emotional level, the stories in *Book of Travelers* are just much more personal than those in *The Ambassador*.

DA: When I first came across your music, it was the album *Where are the Arms*, and it hit me right in the sweet spot...right when I needed to be hearing those kinds of intimate songs. When you live with someone's music, you create a narrative around what they're about, and I began to associate you with intimate music...a soundtrack for being alone. With *The Ambassador* and *Book of Travelers*, though, there is a director and staging...it is performative. Most of what we're talking about is very personal, so what was the impulse to bring this into the theatrical realm?

GK: I don't think that the presence of theatrical design elements ought to be mutually exclusive with a sense of intimacy. Regardless of whether I'm performing on a big theatrical set or in a small club, I try to create intimacy through a lack of artifice in my stage persona. Until *The Ambassador*, I hadn't done much *real* touring, but when I was invited by Chris Thile to open for the Punch Brothers on 50 dates at large theaters, I realized that the best way for me to win the trust of the audience was to be myself, and talk to them like I'm talking to you right now. In the case of *Book of Travelers*, there is video and there is lighting design, but it's a very intimate-feeling piece, and I'm being directed on things like, "Don't throw away ends of sentences." I'm not being directed to act or emote. [Director] Daniel Fish was sensitive to the fact that the words need to be supreme, which does create an interesting challenge when 70% of the piece features video.

DA: It sounds like it's about offering a slightly more immersive experience.

GK: Well, *The Ambassador* was more of a spectacle — the scale felt much bigger with eight people on stage and it was incredibly, visually rich — it was a bigger, louder gesture.

DA: One of the things that struck me when I first heard about *Book of Travelers* was that my first impulse after the election was to buy as many books about anti-intellectualism as I could and cloister myself in my comfort zone: reading. And for you, you decided to get on a train and get out in the middle of it all.

GK: Well, the morning of the election, I really didn't want to go, and my wife said, "Now more than ever, you have to go." There was fear in my impulse. My mom is a psychologist, and while I initially looked to my father in terms of my *who-I-am* inheritance, the older I get, the more I realize that my mom — whose whole practice is based on empathy — is really central to what I do as a songwriter. This project is 70% character studies of interactions with strangers and 30% reckoning with my own feelings about what's happening. I've always admired my mother's ability to be in a situation with strangers and to get them to start talking in candid and vulnerable ways. This project owes her a great debt.

Doyle Armbrust is a Chicago-based violist and member of the Spektral Quartet. He is a contributing writer for WQXR's Q2 Music, Crain's Chicago Business, Chicago Magazine, Chicago Tribune, and formerly, Time Out Chicago.

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ARTISTS

Over the last decade, singer-songwriter-storyteller-instrumentalist-what-have-you **Gabriel Kahane** (*composer/performer*) has worked with a diverse array of artists including Paul Simon, Sufjan Stevens, Andrew Bird, Blake Mills, Chris Thile, yMusic, and John Adams. As a composer, he has been commissioned by Carnegie Hall, the Los Angeles Philharmonic, Orpheus Chamber Orchestra, and A Far Cry.

In 2014, Mr. Kahane made his BAM debut in the staged version of his Los Angeles-themed album (and major label debut), *The Ambassador*, directed by Tony-winner John Tiffany. A passionate theater maker since childhood, Mr. Kahane wrote music and lyrics for *February House*, produced in 2012 by the Public Theater, which has since commissioned a new musical from Kahane.

This season, Mr. Kahane is writing a large-scale orchestral song cycle for Canadian soprano Measha Brueggergosman and the Oregon Symphony, tackling the current crises relating to housing and homelessness in the Portland area, which will premiere in May 2018.

In addition to his three albums as singer-songwriter, his recordings include *The Fiction Issue*, a disc of his chamber music recorded with string quartet Brooklyn Rider and Shara Nova; *Crane Palimpsest*, an orchestral song cycle on original texts interwoven with Hart Crane's "Poem: To Brooklyn Bridge," featuring Mr. Kahane and The Knights; and *Dream Job*, a duo recital disc with pianist and composer Timo Andres reprising much of their 2016 Carnegie Hall recital. An album of much of the music heard tonight will be available in early 2018. Mr. Kahane lives in Ditmas Park, which is accessible — on a good day — via the B and the Q.

Daniel Fish (*director*) is a New York-based director who makes work across the boundaries of theater, film, and opera. He draws on a broad range of forms and subject matter including plays, film scripts, contemporary fiction, essays, and found audio. His recent work includes *Don't Look Back* (The Chocolate Factory), *Who Left This Fork Here* (Baryshnikov Arts Center, Onassis Center, Athens), Ted Hearne's *The Source* (2014 BAM Next Wave, LA Opera, San Francisco Opera), *Oklahoma!* (Bard Summerscape), and ETERNAL. His work has been seen at theaters and festivals throughout the US and Europe including the Walker Arts Center, PuSH, Teatro Nacional D. Maria, Lisbon/Estoril Film Festival, Vooruit, Festival TransAmériques, Noorderzon Festival, The Public Theater's Under The Radar, Opera Philadelphia/Curtis Opera Theater, American Repertory Theater, Richard B. Fisher Center at Bard College, Yale Repertory Theater, McCarter Theater, Signature Theater, Shakespeare Theater Company, Düsseldorfer Schauspielhaus, Staatstheater Braunschweig, and the Royal Shakespeare Company. Residencies and commissions include the MacDowell Colony, Baryshnikov Arts Center, Mass MoCA, and Bushwick Starr. A graduate of Northwestern University's department of performance studies, he has taught at The Juilliard School, Bard College, and the department of design for stage and film at NYU/Tisch. Upcoming work includes Michael Gordon's opera *Acquanetta* for Prototype Festival, and *White Noise* after the novel by Don DeLillo, for Theater Freiburg. For more information, please visit www.danielfish.net.

Jim Findlay (*set/video design*) works across boundaries in theater, opera, dance, video, and film. His most recent work includes

his original performances *Vine of the Dead* (2016), *Dream of the Red Chamber* (2014), and the direction and design of David Lang's *Whisper Opera* as well as the unreleased 3D film *Botanica*. His video installation in collaboration with Ralph Lemon, *Meditation*, is in the permanent collection of the Walker Art Center. He was a founding member of the Collapsible Giraffe and in partnership with Radiohole founded the Collapsible Hole, a multi-disciplinary artist-led performance venue recently relocated to Manhattan's West Village. In addition to his work as an independent artist, he maintains a long career as a collaborator with many theater, performance, and music artists including Daniel Fish, Aaron Landsman, the Wooster Group, Ridge Theater, Bang on a Can, Ralph Lemon, and Stew and Heidi Rodewald. His work has been seen at Lincoln Center, Carnegie Hall, BAM, Arena Stage, American Repertory Theater, and over 50 cities internationally. In 2015 he received the Foundation for Contemporary Art Artist Grant. His previous awards include two Obies, two Bessies, two Princess Grace Awards, Lortel and Hewes Awards, and residencies at Baryshnikov Arts Center, MacDowell, UCross, Mass MoCA, and Mount Tremper Arts. In 2016, his new project *Electric Lucifer* received a Creative Capital award and premiered in January 2018 at The Kitchen.

Mark Barton (*lighting design*) designed lights for Gabriel Kahane's *February House* and Daniel Fish's *Owen Wingrave* and *Paradise Park*. Regional work includes American Repertory Theater, Guthrie Theater, Yale Rep, Actors Theatre of Louisville, Long Wharf, Center Theatre Group, and Berkeley Rep. Broadway productions for which he has designed lighting include *Amélie* (co-designed with Jane Cox), *The Real Thing*, *The Realistic Joneses*, and *Violet*. Off-Broadway, Mr. Barton has designed lighting for

Elevator Repair Service, Signature Theatre, Playwrights Horizons, NYTW, Soho Rep, Theater for a New Audience, and Barrow Street. Other New York-based work includes *Encores! Off-Center* 2013–2017. Mr. Barton is the recipient of numerous awards including the Lortel, Hewes, and Obie awards.

Dave Sinko (*sound engineer*) is known for his organic approach to recording and mixing, both in the studio and live performances, over a career spanning more than 30 years. His adaptability, unobtrusive techniques, and easygoing attitude have endeared him to a wide range of musicians and producers, including Chris Thile, T-Bone Burnett, Edgar Meyer, Sam Bush, Punch Brothers, and Yo-Yo Ma. Born in Michigan and raised in Illinois, Mexico, and Texas, Mr. Sinko studied yacht design and built racing sailboats. Applying the same concepts and techniques on a smaller scale, he moved on to building mandolins, custom guitars, and repairing musical instruments. He collaborated with his father on the technical design, prototype development, and manufacturing process of a blood filter for babies, resulting in a successful patent. After moving to Nashville in 1985, Mr. Sinko continued to combine his personal studies of design and construction, and applied technology. These skills uniquely prepared him for his life's work, engineering and recording acoustic music. Most recently, Mr. Sinko has been working independently, mixing and mastering, touring with Chris Thile and Punch Brothers, and continuing to work with an outstanding array of artists.

Tamara Ober (*videographer*) is a Minneapolis-based dancer, choreographer, and videographer. She has danced with Zenon Dance Company since 2002, and is the 2013 recipient of the McKnight Fellowship for Dancers. Ms. Ober has created and toured several critically

acclaimed multidisciplinary shows, and is commissioned by composers, filmmakers, and directors for dance and video work. For more information, please visit www.tamaraober.com.

Nunally Kersh (*producer*) is an independent producer and consultant for a variety of artists, productions, and foundations in the contemporary performing arts sector. She also works as opera producer for the annual SummerScape Festival and Bard Music Festivals. Prior to this, she was executive producer of Spoleto Festival USA in Charleston for 16 years where she produced an annual 17-day festival featuring over 130 performances by internationally and nationally renowned artists. During her tenure, she oversaw the expansion of a range of adventurous programs in contemporary circus and experimental dance and theater. Prior to this, she worked as associate producer for the Lincoln Center Festival. She also served as a National Dance Project Hub Site for several years and has consulted for and served on panels for many foundations including Doris Duke Charitable Trust, Creative Capital, Rockefeller Foundation, MAPP Fund, and the National Endowment for the Arts.

Mary-Susan Gregson's (*stage manager*) last musical project with Gabriel Kahane was *The Ambassador*. Since 2012 she has been stage manager for dance productions at Princeton's Lewis Center for the Arts. This summer marked her 20th season production coordinating for Lincoln Center Festival including *Druid Shakespeare*, *Peony Pavilion*, and the *Druid*, Harold Pinter, Brian Friel, and Beckett festivals. At the New Victory Theater she has stage-managed over 20 shows in the last 20 years. She has production managed Pamela Villoresi's Divinamente Festival NY and the New Island

Festival on Governor's Island. Other New York credits include *The Narcissus Festival* at the Onassis Center, *His Holiness the Dalai Lama*, *The Prince & The Pauper*, *The Jazz Nativity*, *Breaking the Code*, and *Les Liaisons Dangereuses*. Regional credits include *A Proust Sonata* at DaCamera Houston, Peak Performances at Montclair University, McCarter Theatre, Yale Rep, Williamstown Theatre Festival, The Huntington, and the White House. She has toured with storyteller David Gonzalez, Dance Theatre of Harlem, Elisa Monte, Jennifer Muller, Pilobolus, and internationally with *Forbidden Christmas* starring Mikhail Baryshnikov.

Jordan Fein (*assistant director*) is a Brooklyn-based theater and opera director. His work has been produced and developed at Williamstown Theatre Festival, Ars Nova, Dixon Place, Curtis Opera Theatre, Opera Philadelphia, Santa Fe Opera, Here Arts Center, Brooklyn Arts Exchange, Joe's Pub, American Repertory Theater, Philly Fringe Arts, American Theater Company, Bard College, and Incubator Arts Project. Select directing credits include Erin Markey's *A Ride On The Irish Cream* (Abrons Art Center/American Repertory Theater/Philly Fringe Arts), *The Skin of Our Teeth* (Bard College), *Parkland/Weathers* (Ars Nova), *War Lesbian* (HarunaLee/Dixon Place), *The Dixon Family Album* (Williamstown Theatre Festival: Boris Sagal Fellow 2014), *Dracula*, or *The Undead* (Williamstown Theatre Festival), *The Rake's Progress*, *The Marriage of Figaro*, *Rape of Lucretia* (Curtis Opera Theatre), and *Dialogues of the Carmelites* (Opera Philadelphia/Curtis). He was the associate director on the Broadway productions of *The Elephant Man* and *Les Liaisons Dangereuses* and the Bard Summerscape production of Rodgers and Hammerstein's *Oklahoma*. Upcoming work includes *Singlet* by Erin Markey at The Bushwick Starr.

For more information, please visit www.jordanfein.net.

Julia Frey (*assistant video designer*), a Philadelphia native and Brooklyn resident, is an actor, improviser, video designer, writer, and theater deviser. Recent video credits include designer/programmer/performer for *Containertopia* (2017 Philly Fringe, Jalopy Theater), assistant projection designer for Elevator Repair Service's *Measure for Measure*, and video work for several projects and productions at the Public Theater. She co-founded the new media theater duo Casual FreyDay and is a company member of the experimental theater ensemble New Paradise Laboratories, with whom she created and performed *The Adults*, *27*, *Prom*, and *10 Unnameable Spectacles*. Other recent performance credits include *Uncle Vanya* (Quintessence Theatre Group), *Lulu Is Hungry* (ANT Fest/Ars Nova), *Our Heroes*, *Our Time* (Brooklyn Museum), *Naturalistic Commercials* (Samuel French OOB), and *Teen Wolf/Teen Wolf Too* (Mount Tremper Arts Festival). For over a decade she has performed, hosted, and taught comedy improv in both of her cities, across the country, and on a giant boat. She received her MFA in performance and interactive media arts (PIMA) at Brooklyn College, and her BA at Bard College. For more information, please visit www.juliafrey.net.

Robert W Henderson, Jr (*lighting supervisor*) is currently working on lighting design projects including holiday windows at the New York flagship locations of Barney's New York and Tiffany & Co.; the first-floor interior of Saks Fifth Avenue; *A Christmas Carol* at Theatre Three, NY; and the exhibition *In Pursuit of Freedom* at Weeksville Heritage Center. Current production management projects include Center Stage US, a US State Department Initiative, with artists from Egypt and Ukraine. Recent performance lighting credits include *New Sounds Live* and *Global Beat Festival* at Arts Brookfield NY; *Stellar Whisper*, Seoul, South Korea; Khmer Arts Ensemble's *Bend in the River* and Royal Ballet of Cambodia's *The Legend of Apsara Mera* (BAM 2013); and opening ceremonies for the 2012 International Arts Education Week, at UNESCO Headquarters in Paris, France. He is resident lighting designer at Theatre Three, New York. Previous retail display credits include Barney's New York, Cole Haan, and Tiffany & Co. flagship stores. Exhibition credits include Opera Society Foundation's *Moving Walls 23*; Norton Museum of Art's *High Tea: Glorious Manifestations East & West*; Arts Brookfield's *Soft Spin*; and Brooklyn Historical Society's *The Emancipation Proclamation*. He earned an MFA from NYU's Tisch School of the Arts department of design and is a member of USA 829.

8980: *Book of Travelers* was commissioned by BAM for the 2017 Next Wave Festival. Leadership support provided by Linda and Stuart Nelson.

8980: *Book of Travelers* was also made possible through the generous support of William Cooney and Ruth Eliel, The Jerry and Terri Kohl Family Foundation, The Kend Family Fund, Ted and Mary Jo Shen, the Jim Joseph Foundation, Simon Yates, and Rudolph and Peekie Schaefer.

Special thanks to Michael Kondziolka and the terrific staff of UMS for their support.

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Many thanks to St Ann's Warehouse and MASSMoCA for invaluable development support.

These performances are dedicated to the memory of Michael Friedman (1975–2017): friend, mentor, listener, traveler.

—GK

UMS ARCHIVES

This evening's performance marks **Gabriel Kahane**'s third performance under UMS auspices, following his UMS debut in January 2013 at the Arthur Miller Theatre in two concert performances with yMusic.

Schubert's *Winterreise*

Ian Bostridge / *Tenor*

Julius Drake / *Piano*

Sunday Afternoon, February 4, 2018 at 4:00

Lydia Mendelssohn Theatre

Ann Arbor

58th Performance of the 139th Annual Season
Song Remix: A Biennial Songfest

This afternoon's recital is supported by the Maurice and Linda Binkow Vocal and Chamber Arts Endowment Fund.

Special thanks to Stanford Olsen, Scott Piper, Matthew Thompson, and the entire U-M Vocal Performance Department for their participation in events surrounding this afternoon's recital.

Mr. Bostridge appears by arrangement with Opus 3 Artists.

The translation of *Winterreise* used in the supertitles for this afternoon's recital was provided by Richard Stokes.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

PROGRAM

Franz Schubert

Winterreise, Op. 89, D. 911

Text by Wilhelm Müller

Gute Nacht
Die Wetterfahne
Gefrorne Tränen
Erstarrung
Der Lindenbaum
Wasserflut
Auf dem Flusse
Rückblick
Irrlicht
Rast
Frühlingstraum
Einsamkeit
Die Post
Der greise Kopf
Die Krähe
Letzte Hoffnung
Im Dorfe
Der stürmische Morgen
Täuschung
Der Wegweiser
Das Wirtshaus
Mut
Die Nebensonnen
Der Leiermann

Please withhold applause until the end of the song cycle.

This afternoon's recital runs approximately one hour and 15 minutes in duration and is performed without intermission.

WINTERREISE, OP. 89, D. 911 (WINTER JOURNEY) (1827)

Franz Schubert

Born January 31, 1797 in Himmelpfortgrund, near Vienna

Died November 19, 1828 in Vienna

UMS premiere: Mezzo-soprano Sarah Walker with pianist Gareth Hancock; January 1997 in the Lydia Mendelssohn Theatre. Excerpts from the song cycle were performed as early as February 1893 by tenor Max Heinrich with pianist Erich J. Schmaal in University Hall.

Snapshots of History...In 1827:

- The Baltimore & Ohio Railroad is incorporated, becoming the first in the US to offer commercial transportation of both people and freight
- *Freedom's Journal*, the first African-American owned and published newspaper in the US, is founded in New York by John Russwurm
- Ludwig van Beethoven dies

"I like these [songs] more than all the rest, and you will too one day." These are Schubert's words to a concerned colleague after performing *Winterreise* for him for the first time.

There are no song cycles like *Winterreise*. We have diverse examples of the genre in the vocal repertoire: story cycles with a linear thread from first to last song. Schubert's other celebrated creation, *Die schöne Müllerin*, written four years earlier, is a perfect example. Boy goes wandering; boy finds a job; boy meets a girl, believes they are meant for one another; boy loses girl to another; boy is destroyed. There are no blank chapters to be filled in by the performer's imagination, as the sad story is complete. Another type of cycle eschews storytelling altogether, and instead offers the listener various pictures by the same poet and composer, like rooms in an art gallery featuring but one painter. Schumann's Op. 39 *Liederkreis* and Barber's *Hermit*

Songs are masterpieces of this type. One can discern a thread here or a repeated theme there, but no "once upon a time" experience is to be had with this type of cycle. Beethoven's offering, *An die ferne Geliebte*, a groundbreaking work with no pause between songs and featuring cyclical musical development, is part story and partially a collection of songs within the story. Vaughan Williams' *Songs of Travel* is almost a story, but not quite; gaps must be filled by the fantasy of the performer.

Indeed, *Winterreise* stands alone. These two dozen songs, written in the last year of Schubert's all-too-short life, are searing milestones in the systematic dismantling of the protagonist's spirit, his very soul perhaps. Yes, the cycle does begin with romantic betrayal — nothing so unusual there — which seems to cause the hero to set off on his journey. But he has no destination, and it is surely the wrong season of

the year for such a trip. Is this truly the cause for his decision? “Gute Nacht,” the cycle’s first and longest song tells us: “I came in as a stranger; I depart as one.” Thus the themes of alienation, withdrawal, and loneliness are set, whether love was ever required or not.

Schubert only chose to set 12 of Müller’s poems to music. The composer knew nothing of a second set of texts; indeed they had not been written when he began what we now call Part I of the whole cycle (the first 12 songs). Schubert was aware of how mortally ill he was, that his days were numbered, yet 12 songs still seemed possible. Then only three months before his death, having discovered the second dozen poems, he worked feverishly to create what we know today as *Winterreise*.

(A tiny anecdote here: Schubert chose to omit the definite article in the title of the cycle. This departure from traditional German grammar renders the title more arresting, certainly increasing its dramatic effect before one even proceeds to open the book’s cover. *The Winter Journey* could be any story; *Winter Journey* is bold and unique, and as lonely without its article as is the cycle’s leading man.)

Composers often change a word here or there, and in some cases — Schumann’s *Dichterliebe* comes to mind — they may even omit two or three entire poems. They know their craft; they are concerned with public performance after all, and its inherent theatricality as well as the technical necessities of singing and playing the piano, whereas poets may not necessarily anticipate a public reading of their words. Schubert completely

re-ordered Müller’s texts in Part II of the cycle beginning with the song “Die Post,” and when he discovered that the poet had himself re-ordered the texts in Part I after publishing them, Schubert declined to alter what he had already created. These changes in the order of the poems have no effect on the story, for I would remind you: there is no linear tale told here. Susan Youens, the well-known musicologist devoted to song repertoire, is of the opinion that “Schubert’s order is better than the poet’s.”

Let us remember that as he wrote this cycle, Schubert had 600 songs to his credit already. There was no form he had not explored, and so with *Winterreise* we have strophic songs: pieces which are rondos as well as through-composed examples. There was no accompanimental or pianistic device he had not already created to paint the scene. He had invented Gretchen’s spinning wheel and the silent entrance of Death in *Der Tod und das Mädchen*. For this cycle, he serves up the sound of dogs growling, wind howling, the inexorable circling overhead of a crow, and of course, the ultimate example of the hurdy-gurdy in the cycle’s last song.

Schubert had pioneered ways to manipulate shifting modes of major and minor which served as a textbook for future composers. Obviously with *Winterreise*, most of the songs are in minor keys. The subject demands this. But along this terrible path there are waystations which offer our protagonist some relief from the darkness, from the cold, and in the process, wring our hearts as we listen. The celebrated “Der Lindenbaum” (the fifth song) and “Frühlingstraum” (the

11th song) are excellent examples. Even in the midst of dark minor tonalities, Schubert will give us tender moments which he feels call out for a shift to a major mode. Texts such as “Where might I find a single blade of grass?” or “What have I done that makes me shun others so?” — these are momentary oases of tenderness, warmth, and vulnerability dropped here and there in this 80 minutes of bleak, snowy landscape.

What does our wanderer encounter on this terrible journey? The only living beings are unfriendly dogs and a solitary crow. When he finds the hut of a coal laborer, there is no one inside to welcome him. The sole exception to this bleak loneliness is the hurdy-gurdy man of the cycle’s last song. He too has churlish dogs around him, no shoes, and not one coin on his plate despite his musical offering. He might easily be seen as a mirror image of the protagonist of the cycle.

It is also interesting to catalogue the wanderer’s discards as he proceeds on his journey. He does not abandon thoughts of the girl he loved until after the 19th song. He gives up hope only in the 16th song, as the last leaf falls from a branch. He discards his desire to see only in the penultimate song with “I would be better off in the dark.” The desire to die runs throughout Part II, climaxing in “Das Wirtshaus” (the 21st song) with a request to avail himself of a place in the cemetery; this pathetic plea is, of course, denied.

Whenever I have performed *Winterreise*, I have felt I have officiated at the destruction of a psyche. There is inevitably a deafening silence when the cycle ends, and applause

seems not only unnecessary, but downright inappropriate. I don’t think the performers need it or seek it. The work itself is the star, and if applause is to ensue, it must be for Schubert’s courage in writing such a masterpiece, particularly so close to his own end. Mr. Bostridge speaks of this silence and so much else worth knowing in his superb volume on *Winterreise* entitled *Schubert’s Winter Journey: Anatomy of an Obsession*. More than 100 performances of the piece have given him unparalleled insight into its meanings and its wonders.

Program note by Martin Katz.

ARTISTS

Ian Bostridge's international recital career has taken him to the Salzburg, Edinburgh, Munich, Vienna, Aldeburgh, and Schwarzenberg Schubertiade festivals and to the main stages of Carnegie Hall and the Teatro alla Scala, Milan. He has held artistic residencies at the Vienna Konzerthaus and Schwarzenberg Schubertiade (2003–04), a Carte-Blanche series with Thomas Quasthoff at the Amsterdam Concertgebouw (2004–05), a Perspectives series at Carnegie Hall (2005–06), the Barbican in London (2008), the Luxembourg Philharmonie (2010–11), the Wigmore Hall (2011–12), and Hamburg Laeiszhalle (2012–13).

His recordings have won all the major international record prizes and been nominated for 15 Grammy Awards. They include Schubert *Die schöne Müllerin* with Graham Johnson (Gramophone Award 1996); Tom Rakewell (*The Rake's Progress*) with Sir John Eliot Gardiner (Grammy Award, 1999); and *Belmonte* with William Christie. Recent recordings include *Britten: Songs* with Antonio Pappano for Warner Classics, Schubert songs with Julius Drake for Wigmore Hall Live, and *Shakespeare Songs* with Antonio Pappano for Warner Classics (Grammy Award, 2017).

He has worked with the Berliner Philharmoniker, Wiener Philharmoniker, Chicago, Boston, London, and BBC symphony orchestras; the London, New York, and Los Angeles philharmonic orchestras; and the Rotterdams Philharmonisch Orkest and Royal Concertgebouw Orchestra under Sir Simon Rattle, Sir Colin Davis, Sir Andrew Davis, Seiji Ozawa, Antonio Pappano, Riccardo Muti, Mstislav Rostropovich, Daniel Barenboim, Daniel Harding, and Donald Runnicles. He sang the world premiere of

Henze's *Opfergang* with the Accademia Santa Cecilia in Rome under Antonio Pappano.

His operatic appearances have included Lysander (*A Midsummer Night's Dream*) for Opera Australia and at the Edinburgh Festival; Tamino (*Die Zauberflöte*) and Jupiter (*Semele*) for English National Opera; and Peter Quint (*The Turn of the Screw*), Don Ottavio (*Don Giovanni*), and Caliban (Adès's *The Tempest*) for the Royal Opera. For the Bayerische Staatsoper he has sung Nerone (*L'Incoronazione di Poppea*), Tom Rakewell and male chorus (*The Rape of Lucretia*), and Don Ottavio for the Wiener Staatsoper. He has sung Aschenbach (*Death in Venice*) for English National Opera and in Brussels and Luxembourg.

In fall 2014 he embarked on a European recital tour of Schubert's *Winterreise* with Thomas Adès to coincide with the publication by Faber and Faber in the UK and Knopf in the US of his book *Schubert's Winter Journey: Anatomy of an Obsession*. In 2016 he was awarded the The Pol Roger Duff Cooper Prize for non-fiction writing for the book which will be translated into a total of 12 languages.

Recent engagements include his operatic debut at La Scala, Milan as Peter Quint, an American recital tour of *Winterreise* with Thomas Adès, performances of Hans Zender's orchestrated version of Schubert's *Winterreise* in Taipei, Perth, Musikkollegium Winterthur, and at New York's Lincoln Center. Highlights of the 2017–18 season include Berlioz's *Les nuits d'été* with the Seattle Symphony and Ludovic Morlot, recital tours to both the east and west coasts of the US, the title role in Handel's *Jeptha* at the Opéra national de Paris, a

residency with the Seoul Philharmonic Orchestra, and Britten's *War Requiem* with the Staatskapelle Berlin and Antonio Pappano.

Mr. Bostridge was a fellow in history at Corpus Christi College, Oxford (1992–95) and in 2001 was elected an honorary fellow of the college. In 2003 he was made an honorary doctor of music by the University of St. Andrews and in 2010 he was made an honorary fellow of St John's College Oxford. He was made a CBE in the 2004 New Year's Honors. In 2014, he was Humanitas Professor of Classical Music at the University of Oxford.

For more information, please visit www.facebook.com/lanBostridge.

The pianist **Julius Drake** lives in London and enjoys an international reputation as one of the finest instrumentalists in his field, collaborating with many of the world's leading artists, both in recital and on disc. He appears regularly at all the major music centers: the Aldeburgh, Edinburgh, Munich, Schubertiade, and Salzburg music festivals; Carnegie Hall and Lincoln Center, New York; the Concertgebouw in Amsterdam; and Wigmore Hall and BBC Proms in London.

Mr. Drake's many recordings include a widely acclaimed series with Gerald Finley for Hyperion, for which *Barber: Songs*, Schumann's *Heine Lieder*, and *Britten: Songs and Proverbs of William Blake* have won the 2007, 2009, and 2011 *Gramophone Awards*; award-winning recordings with Ian Bostridge for EMI; several recitals for the Wigmore Live label with Alice Coote, Joyce DiDonato, Lorraine Hunt Lieberson, Christopher Maltman, and Matthew Polenzani; recordings of Kodály and Schoeck sonatas with the cellists Natalie Clein and Christian Poltera for the Hyperion and Bis labels; Tchaikovsky and Mahler

with Christianne Stotijn for Onyx; English songs with Bejun Mehta for Harmonia Mundi; and Schubert's *Poetisches Tagebuch* with Christoph Prégardien, winner of the *Jahrespreis der Deutschen Schallplattenkritik* 2017.

Mr. Drake is now embarked on a major project to record the complete songs of Franz Liszt for Hyperion — the second disc in the series, with Angelika Kirchsclager, won the *BBC Music Magazine Award* for 2012 — and a series of four Schubert recitals recorded live at Wigmore Hall with Ian Bostridge.

Concerts in the 2017–18 season include recitals in his series called "Julius Drake and Friends" at the historic Middle Temple Hall in London; concerts in Frankfurt, Dresden, Vienna, and Florence with Ian Bostridge; in Bristol and Barcelona with Mark Padmore; in Madrid and Amsterdam with Sarah Connolly; in Geneva with Willard White; in Vienna with Alice Coote and Angelika Kirchsclager; and in New York with Gerald Finley, Matthew Polenzani, and Christoph Prégardien.

UMS ARCHIVES

This afternoon's recital marks **Ian Bostridge**'s third appearance under UMS auspices, following his UMS debut in April 2002 with Julius Drake in the Lydia Mendelssohn Theatre in an all-Schubert recital. **Julius Drake** makes his fourth UMS appearance this evening following his UMS debut in February 1997 with baritone Wolfgang Holzmair in an all-Schubert recital in the Lydia Mendelssohn Theatre. Mr. Bostridge and Mr. Drake most recently appeared under UMS auspices in March 2006 in the Lydia Mendelssohn Theatre together with the Belcea Quartet.

MAY WE ALSO RECOMMEND...

- 2/17 *The Gershwins' Porgy and Bess*
3/13 *Tenebrae*
4/14 *Colin Stetson's Sorrow*

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

- 2/3 Master Class: Ian Bostridge
(Britton Recital Hall, Moore Building, 1100 Baits Drive, 12:30 pm)
- 2/13 Artist Interview: Janai Brugger
(Watkins Lecture Hall, Moore Building, 1100 Baits Drive, 2:30 pm)
- 2/16–17 *The Gershwins' Porgy and Bess: A Symposium*
(Gallery, Hatcher Graduate Library, 913 S. University Avenue)
Please visit smt.d.umich.edu/Gershwin for full schedule details and to register.
- 2/19 FRAME: A Salon Series on Visual Art, Performance, and Identity
(202 S. Thayer Street Building, Atrium, 7:00 pm)

Educational events are free and open to the public unless otherwise noted.

FRIDAY'S VICTORS FOR UMS:



Joel Howell and Linda Samuelson

Supporters of Friday evening's performance of 8980: Book of Travelers.

SUNDAY'S VICTOR FOR UMS:



Maurice and Linda Binkow Vocal and Chamber Arts Endowment Fund

Supporter of Sunday afternoon's recital by Ian Bostridge and Julius Drake.