



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

FACULTY ARTISTS CONCERT

Sunday Afternoon, March 23, 1986, at 4:00
Rackham Auditorium, Ann Arbor, Michigan

MICHIGAN CHAMBER PLAYERS

Chamber Music for a Sunday in Three-quarter Time

Waltzes for piano, with tambourin and triangle, Op. 36 Daniel Steibelt
(1765-1823)

KATHERINE COLLIER, *piano*
MICHAEL UDOW, *tambourin*; LARRY RACHLEFF, *triangle*

16 Deutsche Tänze for piano, D. 783 Franz Schubert
(1797-1828)

LOUIS NAGEL, *piano*

Hymne zur Verherrlichung des grossen Joachim Johannes Brahms
for two violins with double bass (1833-1897)

JACOB KRACHMALNICK and CAMILLA WICKS, *violins*; LAWRENCE HURST, *double bass*

Liebeslieder, Waltzes for four voices and piano four hands, Op. 52 Brahms

MARTHA SHEIL, *soprano*; ROSEMARY RUSSELL, *alto*; STANLEY CORNET, *tenor*;
LESLIE GUINN, *bass*; ECKART SELLHEIM and WILLIAM ROTHSTEIN, *piano four hands*

Intermission

Valse Romantique, No. 2 Emmanuel Chabrier
(1841-1894)

Waltz from the Second Suite, Op. 17 Sergei Rachmaninoff
(1873-1943)

L'embarquement pour Cythere Valse-Musette Francis Poulenc
(1899-1963)

LYNNE BARTHOLOMEW and CHARLES FISHER, *duo-pianos*

Danse des Lutins Henriette Renié
(1875-1956)

LYNNE ASPNES, *harp*

"Wedding Cake," Caprice-Valse, Op. 76, for piano and strings . . . Camille Saint-Saëns
(1835-1921)

ECKART SELLHEIM, *piano*; CAMILLA WICKS and STACY PHELPS, *violins*;
YIZHAK SCHOTTEN, *viola*; JEROME JELINEK, *cello*; LAWRENCE HURST, *double bass*

Liebeslieder, Op. 52, by Johannes Brahms
(Walzer, aus "Polydora" by Daumer)

No. 1--*Rede, Mädchen, allzu liebes.* Tell me maiden, in all ways lovely, you who with your glances fire my soul with ardent longing: Will you not yield your heart? Will you remain without delight or would you have me come to you? To remain without delight -- I would not have so bitter a penance. Come then, dark-eyed one, come when the stars appear.

No. 2--*Am Gesteine rauscht die Flut.* On the rocks lashes the tide, in violent agitation. He who knows not how to sigh will learn through love.

No. 3--*O die Frauen.* O these women! Filled with delights! I would have become a monk long ago, were it not for women!

No. 4--*Wie des Abends schöne Röte.* As the evening's lovely sunset glows, so would I, a lowly lass; one man to please, shining with delight.

No. 5--*Die grüne Hopfenranke.* Green hop vines that creep along the ground. Lovely young maiden, so sad in her mind! Listen, green vines! Why do you not lift yourself heavenward? Listen, lovely maid! Why is your heart so heavy? How can the vine lift itself with no support to lend it strength? How can a maid become joyful when her love is far away?

No. 6--*Ein kleiner, hübscher Vogel.* A tiny, pretty bird flew into an orchard, where he found plenty of fruit. When I was a pretty, small bird, I did not hesitate, I did just as he. A cunning trap lurked at that place; the poor bird could escape no more. When I was a pretty, small bird, I hesitated then, I did not as he. A bird perched on a lovely hand that did him, O lucky one, no harm. When I was a pretty, small bird, I did not hesitate, I did then as he.

No. 7--*Wohl schön bewandt war es.* How lovely it was formerly with my life, my love -- through a wall, yea, through ten walls, he acknowledged me; but now, alas, though I stand so close to the cold one's eyes, his eyes and his heart notice nothing.

No. 8--*Wenn so lind dein Auge mir.* When your eyes so tenderly and lovingly look on me, each remaining care that troubles me flees. Let this love's wondrous ardor never die! Never will another love you so truly as I.

No. 9--*Am Donaustrande.* On the banks of the Danube stands a house, out of which looks a rosy maiden. The maiden is well protected, ten iron bars are placed before the door. Ten iron bars are a joke; I break them as though they were only of glass.

No. 10--*O wie sanft die Quelle.* O how gently the brook winds through the meadows! O how lovely when love finds itself matched by love!

No. 11--*Nein, es ist nicht auszukommen.* No, there is no bearing with these neighbors; to everything they give a malicious interpretation: Should I be happy, it is because I am wicked; should I be quiet, it is said I am mad from love.

No. 12--*Schlosser auf, und mache Schlösser.* Locksmith up, and make locks! Locks without number! Then the spiteful mouths will I lock for all time.

No. 13--*Vögelein durchrauscht die Luft.* A little bird flying through the air seeks a branch. And this heart another heart would find, where it might happily rest.

No. 14--*Sieh, wie ist die Welle klar.* See, how clear is the stream, the moon shines here below! You are my love, love me again!

No. 15--*Nachtigall, sie singt so schön.* Nightingale, you sing so sweetly when the stars twinkle. Love me, beloved heart, kiss me in the darkness.

No. 16--*Ein dunkeler Schacht ist Liebe.* A dark pit is love, an all-too-dangerous well; I fell therein -- I, poor one, can neither hear nor see; I only can think of my joys, only groan in my anguish.

No. 17--*Nicht wandle, mein Licht.* Do not wander, my light, out into the meadow! Your tender feet will become too wet. All the pathways there are overflowing for you -- so abundantly have my eyes wept.

No. 18--*Es bebent das Gesträuche.* The branches tremble -- a little bird in flight has brushed them. In its way my soul trembles, quivering from love, delight, and sorrow, thinking of you.

(English translations by Thomas Pyle)