



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Six Hundred Ninety-Eighth Program of the 2019-20 Season

Indiana University Jacobs School of Music

presents

The Seasons

Music by Joseph Haydn

Libretto by Gottfried van Swieten

Adapted by Betsy Burleigh

Based on the poem "The Seasons"

by James Thomson

Performance edition by Betsy Burleigh

University Singers Chamber Orchestra

Betsy Burleigh, *Conductor*

Eiddwen Harrhy, *Voice and Diction Coach*

Hanne: Mary Martin

Lukas: Solomon Reynolds

Simon: Steele Fitzwater

*This performance is made possible in part
by The Georgina Joshi Foundation, Inc.*



Auer Concert Hall
Tuesday Evening
March Tenth
Eighth O'Clock

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and streaming of live performances. Please silence all electronic devices.*

The Georgina Joshi Foundation, Inc.

Handel Underwriting

Through the vision of Georgina's mother, Louise Addicott-Joshi, the Georgina Joshi Foundation, Inc., was established in 2007 as a 501(c)(3) charitable foundation to provide, among other things, educational and career development opportunities for young musicians and to encourage and support the public performance of music.

*– let music flow and surround the world
let humanity be drown in beautiful music –*

George Frideric Handel, a German-English Baroque composer, was famous for his operas, oratorios, and concerti grossi. He was strongly influenced by the techniques of the great composers of the Italian Baroque period and English composer Henry Purcell. Handel's music was well known to many composers, including Haydn, Mozart and Beethoven. His body of work includes 42 operas, 29 oratorios, more than 120 cantatas, trios and duets, numerous arias, chamber music, and 16 organ concerti. His most well-known works include *Messiah*, *Giulio Cesare*, *Water Music*, and *Music for the Royal Fireworks*.

Because of the variety of musical styles, vocal ranges, and musical instruments used in Handel's works, it is important for students preparing for a career in opera performance to be well versed in, and comfortable with, singing his music. The Georgina Joshi Fund, administered by the Georgina Joshi Foundation, Inc., and the Indiana University Foundation, was established to encourage and support the student performance of Handel's operas and oratorios, as well as works by Handel's contemporaries, such as Joseph Haydn. It is the goal of the Georgina Joshi Foundation, Inc., that Jacobs students be able to study and perform major works of the Baroque and Classic eras every year.

Through the generosity of the Georgina Joshi Foundation, Inc., the Jacobs School of Music has been able to produce four fully staged Handel operas—*Giulio Cesare* in 2009 and now in 2019, *Xerxes* in 2013, *Alcina* in 2015, and *Rodelinda* in 2017—as well as four oratorios—*Judas Maccabaeus* in 2011, *Esther* in 2013, *Messiah* in 2016, *Alexander's Feast* in 2018, and *Giulio Cesare* in 2019. In addition, for the benefit of our students, the foundation has been instrumental in bringing to the Jacobs School renowned Welsh soprano and Handel expert Eiddwen Harthy to conduct several days of coaching in preparation for these performances.

The IU Jacobs School of Music remains grateful to the Georgina Joshi Foundation, Inc., for its friendship and continued support.



A native of Indiana, **Georgina Joshi** had earned her Bachelor of Music degree from the Royal College of Music, London, where she studied with Eiddwen Harthy. Notably, Joshi sang for the gala opera night at the Beaumaris Festival with the Welsh Chamber Orchestra conducted by Anthony Hose. She also performed the role of the first Harlot in Handel's *Solomon* conducted by William Jon Gray for the Bloomington Early Music Festival. Joshi pursued her Master of Music in Voice Performance at the Indiana University Jacobs School of Music, where

she studied with Alan Bennett. Her first role at IU was Clorinda in *La Cenerentola*.

Haydn: *The Seasons*

Adapted from notes

by A. Peter Brown

After Haydn's return to Vienna from London in 1795, he occupied himself with string quartets (Opp. 76, 77, 103), the six late masses, sundry items of *Hausmusik* and three oratorios for concert performance: *The Seven Last Words of our Savior* (1796), *The Creation* (1798), and *The Seasons* (1801). There were even plans for a fourth oratorio, to be called *The Last Judgement*. Though *The Seven Last Words* in its new guise achieved repertoire status in Vienna, it was *The Creation*, a work of universal appeal, that crowned Haydn as Europe's musical patriarch. Almost as soon as it was printed, *The Creation* was heard throughout England and Europe. *The Seasons* was its sequel both in music and subject; it was an idealized picture of life after Eden.

Haydn's collaborator and patron in these endeavors was Baron Gottfried van Swieten (1734-1803), whose early career was in the diplomatic service of the imperial court with posts in Brussels, Paris and Berlin (1770-77). Upon his return to Vienna, he continued to hold government posts as Prefect of the Imperial Library and, because his liberal views matched those of Joseph II, President of the Commission on Education and Censorship. Yet van Swieten's passion was for music, and as a patron he also had important associations with Mozart and Beethoven. Perhaps the baron's most lasting legacy, apart from his Haydn collaborations, was the series of Sunday-morning musicales he organized, featuring readings of music by Bach and Handel. Mozart, a regular participant, was commissioned to prepare up-to-date orchestrations of Handel's oratorios, which were then performed in concerts sponsored by the Gesellschaft der Associierten, a group of aristocratic patrons. It was through van Swieten's efforts that the Gesellschaft sponsored Haydn's late oratorios.

With each oratorio the baron's contributions to their librettos became more significant. For *The Seasons*, he was almost totally responsible for its textbook. As with *The Creation*, he provided Haydn with suggestions as to how the words might be set and even arranged for hearings with a small orchestra and chorus. Many have considered these practices a result of the baron's incorrigible ego. But Haydn seems at first to have encouraged such suggestions, and it must be remembered that van Swieten's name appeared on neither the first editions of the librettos nor the scores.

James Thomson's lengthy pastoral poem *The Seasons* (1725-30) was among the most popular and admired works of the 18th century. A masterpiece of topographical writing, it presented many ideas that were well suited to musical topics and imitation. The baron's work in shaping the textbook was so extensive that with its publication in 1802 the title could only read "after Thomson." To project the narrative, Simon a farmer (bass), Hanne, his daughter (soprano), and Lukas, a young peasant (tenor), were invented as faceless characters. A central role is allotted to the chorus of country folk and hunters. In addition, van Swieten borrowed a spinning song, a lied text from a Singspiel and added an Austrian wine-feast. Van Swieten's model was more in the tradition Handel's *Messiah* and *Israel in Egypt*, rather than *Samson* or *Judas Maccabaeus*. Drama results not from the text, but only from its musical treatment.

Much has been made of the deficiencies of the baron's efforts. Even Haydn felt constrained by the limitations of the text, commenting that it was "leathery" and that in contrast to *The Creation*, where the angels spoke, here there was only Simon, according to Haydn's early biographer Griesinger (1809).

Haydn often complained bitterly over the unpoetic text of *The Seasons* and how hard it was for him to find inspiration to compose “O Fleiss, o edler Fleiss, von dir kommt alles Heil!” [Industry, noble industry, from thee comes all prosperity!]. He remarked that he had been an industrious man all his life, but that it had never occurred to him to set industry to music.

While one may agree with Haydn as to his problems in inventing musical settings and gracious declamations, van Swieten’s text allowed for large-scale musical frescos that brought together the various vocal numbers into unified musical and textual gestures. Each season becomes a series of landscapes carefully drawn and colored by tonal and harmonic action, melodic motifs, as well as the strategic use of disrupting and continuing articulations. At the broadest level, each season becomes a separate cantata, beginning with a striking tone poem describing the advent or character of each yearly division and concluding with an equally striking chorus. Only when taken together with the variety of the other “characteristic” choruses and set numbers does one realize the balance of unity and diversity, reflection and drama, that Haydn’s music injects into the texts.

Spring

The first instrumental introduction “depicts the passage from winter to spring.” Of a dark character in G minor, it is the most developed introductory piece, serving not only as a prelude to Spring, but also as an overture to the entire oratorio. Emerging out of four hammerblows, it is another Haydn effort that unfolds from a single gesture. Following van Swieten’s suggestion, Haydn leads directly into the recitative for Simon, Lukas and Hanne, and concludes with the first characteristic chorus, “Komm, holder Lenz!”, one that is saturated with pastoral signals; 6/8 meter, Allegretto tempo, lilting rhythms, emphasis on the major, and musette drones. Its conclusion marks the first full closure, as the minor mode of the blustery winter has given way to a gentler G major.

The tonal serenity is suddenly disrupted (a recurring feature of this work) by the first chord of Simon’s recitative, which leads to the C major of his “ploughing aria”. According to Albert Christoph Dies (1810), Swieten criticized the [first] aria in *The Seasons*, in which the peasant walks behind the plough and whistles the melody of the Andante with the Surprise [Symphony no. 94]. He tried to persuade Haydn to pick out in place of it a song from a really popular opera and named two of three operas himself. The demand was truly insulting; Haydn felt so, and answered confidently, “I will change nothing.” My Andante is as good and as well known as any song from any opera.” Indeed, if Haydn had acquiesced, our delight would have been lessened; we would not have been allowed to savor another ingenious use of the “Surprise” theme.

After another tonal disruption for Luka’s recitative, the pastoral horns call the soloists and chorus to the song of prayer (“Bittgesang”). Its vocal prelude alludes to the serene slow movement of Haydn’s Symphony No. 98, followed by a stark triple fugue on the subject of “Quam olim Abrahæ” from Mozart’s Requiem. Serenity returns at the end, adorned in pre-Wagnerian sonorities.

The recitative becomes a musical introduction to the following trio with chorus, which is strategically shaped for a massive tonal disruption. It begins in A major, and every other key established in its course is on the “sharp” side of the tonal spectrum. The intrusion of B-flat major, declaiming “Ewiger, mächtige, gütiger Gott”, provides a jarring surprise. Van Swieten suggested this juxtaposition, but only Haydn could have realized it so effectively. A

solo trio interrupted by further choral acclamations is followed by a fugue (“Ehre, Lob und Preis sei dir”), in which various artifices are manipulated with the skill of an experienced master. The effortless result, according to Andreas Streicher, “cost the composer six weeks of work—and yet nobody seemed to think anything of it.”

Summer

The tight construction of Spring is exceeded by that of Summer, which falls into two large parts: daybreak, sunrise and hymn of praise; summer drought, storm and the return to daily routines. Its prelude “depicts the sunrise.” Again Haydn followed the baron’s suggestion of collocating instrumental prelude with recitative. After the oboe’s bird calls, an F major aria in compound duple meter, with rocking rhythms, slow moving harmonies and concertante horn leads the shepherd and his flock to pasture. This conglomerate become the essence of the fifth movement of Beethoven’s “Pastoral” Symphony. For the sunrise Haydn had to compete with the introduction to his own Symphony no. 6 (“Le Matin”) and the pristine portrayal in *The Creation*. *The Seasons* presents an elaboration of these with its rising scale in D major—the key of both previous settings—reaching its pinnacle with the same fanfares as appear on the fourth day of *The Creation*. Now, however, the chorus narrates the sun’s progress with added chromaticism and rhythmic activation. This serves as an exordium to another chorus of praise that closes Summer’s first part.

The elements are unleashed with full force in the storm chorus, the first Romantic portrayal of nature’s brutal temper. While there were many 18th-century precedents in the operatic and instrumental repertoire by Haydn, Holzbauer, Mozart, Paisiello and others, this piece exploited orchestra and chorus in a way previously not imagined.

The storm itself serves as another exordium to a fugue with a chromatically descending subject, another allusion to nature’s deathly power. As in the Cavatina, however, there is a switch to the major at the end, which leads directly into the closing chorus with soloist. Here the features of everyday life are restored. The key is F major, the same as the shepherd’s opening aria, and an easygoing pastoral character is recaptured. It was at this point that Haydn complained of the baron’s insistence on tone painting; with the lines we hear in turn the herd, the quail, the cricket and the frog, as well as the pealing of bells. In the background the storm motif remains. For the coda Haydn combines this idea with an allusion to Sarastro’s aria with chorus from Mozart’s *The Magic Flute*, which coincides with the lines, “strengthen them with patience when in danger” and “admit them into your dwelling place.” Summer ends with these humanistic references, in *The Magic Flute*’s key of E-flat major.

Autumn

Like that of Spring, the libretto of Autumn is more loosely organized. The introduction, depicting “the farmer’s satisfaction at the abundant harvest,” is cast as a minuet that immediately leads to recitatives by Hanne, Lukas and Simon. It was the chorus in praise of industry that Haydn found so ridiculous. Yet, to a man like van Swieten, who advocated the Josephinian reforms, the text of this Trio with Chorus propagandizes the virtues of production so vital to the modernization of the Austrian lands. Haydn contributed more than craftsmanship to this setting; two striking harmonic progressions in the coda, shifting from C to A major and from F to F-sharp major, are highlighted in turn by a pause and a *forzando*. If Haydn was bewildered by the message of the text, his setting hardly betrays his perplexity.

Van Swieten's hunting scenes portray the practices of both peasant and nobleman: the former hunts birds with dog and rifle, and the hares by driving them into a trap; the latter pursues the stag with full retinue. The bird hunt, is modelled on a type of Viennese Baroque aria with concertante bassoon. What unfolds from this beginning is unexpected: the tempo is twice increase (as the dog tracks the fowl); then the dog (and the music) suddenly stop; the music resumes, a shot is heard, and the bird is heard falling to the ground. Lukas portrays hares rushing into a central area for capture. The latter concept stemmed only partially from van Swieten, who wanted more shots; but Haydn—an experienced hunter—apparently preferred another method. The orchestration of the two numbers, using only stings, woodwinds and a single timpani stroke, is notable for its restraint.

This scene sets the stage, as it were, for the aristocratic sport, as four horns send out the first hunting signal “La Quête” before the previous recitative has concluded. To the aristocratic huntsmen of the eighteenth century, the text of this chorus, which traces the sport's progress, would have been superfluous; Haydn uses horn signals known to both hunter and their dogs. In addition one hears the dogs bark (bassoons and violas) and the fleeing stag (rushing string lines). Most notable is the shift from D major to E-flat Major, in which this rousing piece ends. Haydn fills Autumn with an unexcelled *joie d vivre*, [which] underlines the succeeding somberness of the first portion of Winter.

Winter

The introduction “depicts the thick fogs at the approach of winter.” Its C minor tonality and bare musical materials make a stark juxtaposition to the end of Autumn. In many respects Simon's “Erblick hier” is the most original piece of all. Neither an aria nor a recitative, it is a true synthesis of their styles. Its Largo opening quotes from the slow movement of Mozart's G minor Symphony K.550 and introduces the metaphor of the seasons as stages of life. The Allegro tends toward accompanied recitative, but the tempo remains steady. Most striking is its conclusion, in which the orchestral response to “wie ein Traum” foreshadows the opening chords to Mendelssohn's *A Midsummer Night's Dream*, and where the final orchestra cadence is weakened by the voice sustaining the fifth degree of the scale, leading directly to a concluding recitative.

Van Swieten continues to develop this metaphor in the final chorus, which also draws benefit from allusions to Psalm 15 and in the way it suggests the completion of the full yearly cycle with Spring's reawakening. After Simon and Lukas describe the dawn of the heavenly life, the choruses alternate questions on how this is to be achieved. Simon, Lukas and Hanne provide virtuous answers, having become what Haydn wished them to be: the voices of angels. The orchestra's brilliant march suggests the ascent to “heavenly bliss.” The baron's vision of the conclusion was an eight-part fugue for double choir. Haydn rejected this idea and had both choruses join together in four-voice polyphony. The coda augments high horns and trumpets from two to three parts, brilliantly blazing forth pre-Wagnerian fanfares and ending with what Tovey thought “the most overwhelming energetic close [he] ever heard.”

Though Haydn believed that the effort required to complete *The Seasons* took away his strength, the result hardly bears out this claim. For it is the music's control, energy and sublimity that continues to fascinate, and which elevates its text to viability. If imitation bespeaks admiration, then the oratorio certainly deserves a place near the peak of Parnassus:

Beethoven, Schubert, Mendelssohn and Wagner, among others, considered it a significant part of their heritage. *The Seasons* both absorbed the past and appealed to the future. It captured the turn of the century's temperament in styles, topics and imitations. Almost two centuries later, and perhaps for different reasons, its pastoral qualities continue to resonate.

*Thanks to Carol Brown for permission to reprint an extract
from A. Peter Brown's program notes for this performance.*



A Note on the Translation

A conductor of Haydn's oratorios faces the vexing choice of whether to perform in English or in German. There are inherent problems with singing a work in a translation, particularly music of the Baroque and Classic eras. This music is generated by, and inseparable from, the words; rhythm, melodic shape, accentuation, articulation, and harmony all very specifically mirror the rhythm, melody, and stress of the words. Changing the language almost always obscures the music. Yet Haydn clearly intended for the *The Seasons* to be performed in the language of the audience; the first edition was printed with German, English, and French lyrics.

For this performance I decided to assemble my own version of the English libretto. I am not the first to try, there are four published editions with new English translations, and though I ultimately found myself borrowing phrases here and there from all four, none of them completely reflected the swing of Haydn's music. My intent was not to create a libretto of literary merit—my first priority was to find words and phrases that matched the articulation and accentuation of the music while being true to the meaning of the German words. Where there was a choice to be made, I went with what was most singable, choosing open vowels for high notes, etc.

I am certain that I will make further changes the next time I have the opportunity to conduct *The Seasons*, but I hope that this version will allow Haydn's glorious music to ring true while communicating to you, our English-speaking audience.

— Betsy Burleigh

The Seasons

by Joseph Haydn

Spring

Overture & Recitative

The Overture paints the passage of Winter to Spring

Simon See Winter, dark and gloomy flees
 To farthest regions of the North
 And following his call,
 His troops of blust'ry storms retreat
 With fierce and gruesome howls.
Lukas From tow'ring peaks the melting snow
 In muddy torrents swiftly flows.
Hanne See how from southern climes,
 By gentle breezes softly beckoned
 Spring's harbinger has come!

Chorus

Country Folk Come, gentle Spring,
 The gift of heaven, come!
 From long and death-like sleep,
 Bid Nature now awake!

Wives
& Maidens She draweth nigh, delightful Spring.
 Her balmy breezes soft we feel
 And all the world springs back to life!

Men Rejoice, but not too freely yet.
 Beware! For creeping, hidden by fog
 And mist, harsh winter oft returns,
 To spread on bud and flow'r
 his poisonous breath of frost.

Chorus Come, gentle Spring
 The gift of heaven, come!
 And on our meadows now descend!
 O Come, gentle Spring!
 And tarry now no more!

Recitative

Simon From Aries shines the brilliant sun on us be low
 Now fog and frost retreat,
 And balmy mists float all around us.
 Once more earth's bosom is set free,
 and rapture fills the air.

Aria

Simon At dawn th'impatient country man
 sets out to turn the soil,
 He drives the plow in furrows long,
 and whistles as he goes.

 With measured step and swinging arm,
 He sows the seed abroad.
 By fertile soil preserved,
 It soon will flower in golden fruit.

Recitative

Lukas The farmer has fulfilled his work
 And neither toil nor care has shunned.
 He waits for recompence to come from Nature's hand
 and prays to heav'n for bounteous fruit.

Song of Petition

Lukas Be thou gracious, bounteous heaven
& Chorus Open thee and pour thy blessing down upon our land below.

Lukas Let thy soft dew the earth now water.
Simon Send rain to soak the thirsty furrows.
Hanne Let thy soft breezes blow and let the sunshine bright below.

All Grant us thy plentitude. And then, to Thee we offer thanks, and
 praise.
 And for thy plentitude we offer honor, thanks, and praise.
 And for thy goodness, thanks, and praise.

Recitative

Hanne Now granted is our prayer, the western wind brings warmth
 And fills the sky with clouds that billow while.
 They rise aloft and fall as rain
 To form within the womb of earth the wealth of nature's rich attire.

Song of Joy

Hanne O how lovely is the vision of the country now!
 Come, dear maidens, let us wander o'er the blooming fields.

Lukas O, how lovely is the vision of the country now!
 Come, ye fellows, let us wander to the verdant grove!

Both See the lilies, see the roses, see the flow'rs in bloom!
 See the pastures, see the meadows, see the leas and the grassland

Maidens O how lovely is the vision of the country now.
& Lads Let us wander o'er the beauteous fields!

Hanne & Lukas	See the mountains, see the rivers, see the spark'ling air! All is living, all is hov'ring, all is stirring to life! See the lambs now, how they frolic! See the schools of fishes darting! See the swarm of bees a buzzing! See the birds, now all aflutter.
Chorus	All is stirring, all is hov'ring, all is coming to life. O what pleasure, o what rapture, swells within our hearts! Sweet sensations, soft emotions, gently rise within our breasts.
Simon	All your longing, what incites you, is our Maker, the breath of God.
Chorus	Let us honor, let us worship, Let us praise Him, let us praise his name. Let our voices sound together, giving thanks to God! Infinite, powerful, merciful God!
Soloists	From thine own feast of blessings, Thou feedest us each day.
Chorus	Merciful God!
Soloists	From streams of living water hast thou our thirst allayed. Infinite, powerful, merciful God.
Chorus	Honor, laud, and praise be thine, infinite, merciful God! Glory, laud, and praise be thine, powerful God!

Summer

Overture & Accompanied Recitative

Lukas	In grey mist shrouded slowly comes the gentle morning light; Before its glow the languid night with weariness limps away. To gloomy caverns fly black ravens, like a ghostly horde; Their hollow keening cries alarm the timid heart no more.
Simon	Day's herald now proclaims the dawn. With raucous cry he calls again and makes the countryman Who gladly meets a new day's toil.

Aria

Simon	The cheerful shepherd sounds his horn to gather all his happy flock; To pasture green, he drives them forth ambling, slow, among the hills. Then looking t'ward the east he stops, and on his staff, he leans and waits, He hopes to see the sun's first ray, welcome sight at break of day.
Hanne	The rosy dawn appears at last The clouds disperse like pale wisps of smoke The heav'ns are gleaming in azure serene The mountains shining in fiery gold.

Accompanied Recitative & Chorus

Hanne The rosy dawn appears at last.
 The clouds disperse like pale wisps of smoke.
 The heav'ns are gleaming in azure serene
 The mountains shining in fiery gold.

Soloists Behold the sun, it rises, draws nigh,
 It comes, it climbs, it beams, it shines.

Chorus It shines in glorious might, in fiery radiant light.
 Hail, O Sun, all hail! The source of light and life all hail!
 Hail, O Sun, all hail! The eye and soul of all the world,
 O God-like shining star! We greet thee with thankful praise.

Soloists For who can voice the jubilation that by thy light and warmth is
 stirred?
 Who numbers them, the countless blessings,
 which by thy grace on us are poured?

Chorus The pleasures, o, who can declare?
 The blessings, o, who numbers them?
 Who can declare? Who numbers them? Who?

Soloists All thanks to thee for joy bestowed.
 All thanks to thee for life restored.
 All thanks to thee for food and drink.
 Our Maker most of all we thank, who gave thee pow'r and light.

Chorus Hail! O sun, all hail! The source of light and life all hail!
 Hail, O sun, all hail! Thy praises all are singing, with praises nature
 rings.

Recitative & Chorus

Simon Behold! There rises in the sultry air
 along the distant range of mountains
 a pallid cloud of vapor steam and haze.
 Now forced aloft it soon extends
 and cover all the firmament in dark obscurity.

Lukas Hark, from the vale a distant roar
 proclaims a dreadful storm!
 See, how with ill intent the firm, grim, dark cloud
 draws slowly nigh, and threat'ning on the plain descends!

Hanne Stock still with wariness all nature holds its breath.
 No beast, no leaf is stirring now, and deathly stillness governs all.

Chorus Ah! The thunderstorm draws nigh!
 Help us, Heaven!
 O, how the thunder rolls!
 O how the winds are raging!

Autumn

Overture & Recitative

The Overture depicts the countryman's satisfaction at the abundant harvest.

Hanne All that through its blossoms the spring at first foretold,
 All that through its sunshine the summer bade grow ripe,
 Autumn now gives freely—a copious harvest.

Lukas He gathers in the rich supply on heavy-laden wagons.
 His barns can scarcely now contain the bounty that he harvested.

Simon His happy eye surveys the scene,
 it weighs the overflowing bounty there
 and joy swells within his breast.

Trio & Chorus

Simon Thus Nature doth reward our toil.
 She calls, she smiles on our toil,
 through hope she doth encourage it,
 she lends a willing hand.
 She stands by us, and helps us with her great strength,
 she lends us her power and strength.

Hanne
& Lukas From thee, o toil, comes all reward.
 The cottage, where we live,
 the garments that we wear,
 the food that we eat,
 are all thy gift and thy reward.

All O toil, o noble toil, from thee,
 from thee comes all reward.

Hanne From thee all virtue grows, and gruff, rude manners are refined.
Lukas Thou turnest vice away and makest pure the heart of man.

Simon From thee all courage comes, and goodness, for goodness and for
 duty's sake.

Chorus O noble toil, from thee comes ev'ry good.

All The cottage, where we live,
 the garments that we wear,
 the daily bread we eat,
 are all thy gift and thy reward.

Chorus O toil, o noble toil from thee from thee comes all reward.

Recitative

Simon Now on the empty fields appears
 A host of uninvited guests,
 Who on the stalks find nourishment,
 And wandering they look for more.
 But this small pillage troubles not the farmer,

He pays little heed.
The harvest though he must protect,
what's in his barns, secure.
Indeed, whate'er may shield his crop he sees as benefit,
So gladly he goes to the hunt which gives his master great delight.

Aria

Simon Look there upon the open field,
The hound is moving through the grass,
He searches there to find the scent
And follow it relentlessly.

But now by instinct overcome,
To calls and shouts he harkens no more.
He hastens to conquest then stops his course,
And stands unmoving as a stone.

The startl'd bird now takes to flight
in hope the danger to avoid;
But swiftest flight will not avail.
A flash, a bang, as the shot finds its mark,
and drops it, dead from the sky to earth.

Accompanied Recitative

Lukas A tight'ning ring of hunters
has chased the rabbits from their lairs
On ev'ry side they're cornered now
No help is there in flight.
How soon they fall and shortly lie
In rows, with joy they're counted up.

Chorus Hark! Hear the clamorous sound, that through the forest is ringing!
Hark! What a clamorous sound is heard throughout the woods!
It is the sound of the hunting horns.
The ravenous dogs are now baying.
The stag recoils and bounds away
and running the dogs and the riders chase.
He flees, O see how he bounds!
And running the dogs and the riders chase.
Oh, how he leaps! Oh, see how he bounds!

Now breaking through the dark forest, he comes,
and bounds o'er the field to the thicket below.
The hart has evaded the hounds, confused, they wander to and fro.
Now scattered are the hounds, they wander to and fro.
Tajo, tajo, tajo!
The hunter's call and the sound of horns assemble the dogs again.

Ho, ho, ho, ho! Tajo, tajo, ho ho!
Redoubled in zeal the pack picks up the scent and unites to pursue
the stag.
Tajo! Tajo! Tajo!
Now overtaken by his foes,
his strength and courage fully drained,
the nimble stag will soon succumb.
The coming end is now foretold by trumpeting brass in joyful tones.
The jubilant hunters victorious shout: Halali, halali, halali!
The death of the hart is now proclaimed by trumpeting brass in joyful
tone,
The jubilant hunters victorious shout: Halali, halali, halali!

Winter

Overture & Recitative

Simon The pallid year now sinks away
And falling vapors chill the earth.
The peaks are wrapped in hoary mist
Which finally engulfs the plains,
And even at high noon absorbs the sun's enfeebled rays.

Now from the East there penetrates, a bitter icy blast;
Harsh, and cutting to the bone,
it gathers up the mist and steals the breath from man and beast.
With this ferocious tyrant Winter's triumph is complete
and silent terror grips the whole expanse of nature's realm.

Aria

Simon Consider then, misguided man,
the image of thy life unfolds!
Now faded is thy fleeting spring,
exhausted is thy summer's strength.
Already passed thine Autumn years,
already pallid Winter nears and points thee to an open grave.

Where are they now,
the high ambitions,
the hopes of earthy wealth,
The search for empty glory,
the heavy weight of cares?
Where are they now,
those days of rapture,
absorbed in sensuous joy?
And where those happy evenings of sleepless revelry?
Where are they now? Where?

They all have vanished, like a dream!
Only Virtue lasts!

Alone she lasts,
and leads us on unchangeably
through ev'ry day and season,
Through misery of joy
to reach the highest purpose.

Trio & Chorus

Simon Then dawns the morning glorious,
 when God's call shall awaken us to life again renewed,
 from pain and death forever free.

Simon
& Lukas The gates of heaven open wide,
 the holy mountain shines,
 there stands the house of God
 where peace and freedom dwell.

Chorus
& Trio And who may pass between these gates?
 Who evil shunned and goodness served.
 And who may climb the holy mount?
 Whose lips did speak the truth alone.
 And who may make this house his dwelling?
 Who gave the poor and needy aid.
 And who shall peace and rest enjoy there?
 Who justice and protection gave.

Chorus Behold, the glorious morning dawns!
 Behold! The shining light.

All The gates of heaven open wide, the holy mount appears.

Chorus Now ended are, forever gone,
 the days of endless suff'ring
 our lifelong winter tempests!

All Eternal spring prevails, and everlasting happiness
 that righteous will receive.

Trio May we one day earn such reward!

Let us labor! Let us hasten! Let us toil!

Chorus Let us struggle to achieve the heav'nly prize!

Now lead us by thy hand, O God!

Give courage, will, and strength.

All Victorious then we shall ascend
 Up to the highest heav'n above.
Amen!



Betsy Burleigh, Thomas R Kasdorf Professor of Choral Conducting and chair of the Choral Conducting Department at the Indiana University Jacobs School of Music since the fall of 2013, served as music director of the Mendelssohn Choir of Pittsburgh from 2006 to 2015. She led the Mendelssohn Choir in performances of Brahms' Requiem, Bach's B-Minor Mass, Rachmaninoff's Vespers, and Mozart's Great Mass in C Minor and prepared the choir for numerous performances with the Pittsburgh Symphony Orchestra (PSO). As a guest conductor, Burleigh has led the PSO, Rhode Island Philharmonic, Akron Symphony, and Canton Symphony. Theater engagements have included music direction at Opera Cleveland and the Cleveland Public Theater. In March 2016, she prepared the Tanglewood Festival Chorus for a performance with the Boston Symphony Orchestra and music director Andris Nelsons. Acclaimed for her oratorio conducting, Burleigh's 2012 Chorus pro Musica performance of Haydn's *Creation* was praised in *The Boston Globe* as an "expansive, poetic reading" and in *The Boston Phoenix* as "a stirring and elegant, lilting and expansive performance." Her 2010 rendition of Orff's *Carmina Burana* was praised as being both "nuanced" and "hair-raising" by *The Boston Musical Intelligencer*. She won the 2000 Northern Ohio Live Achievement Award for best classical/opera performance for Ulmann's *Der Kaiser von Atlantis* with the Cleveland Public Theatre and conducted the Cleveland Orchestra Chorus on an Emmy Award-winning concert for the 9/11 Red Cross Disaster Relief Fund. (Photo by Roger Mastroianni)



Eiddwen Harrhy's singing career has taken her to many of the world's leading opera houses and concert halls. Now her teaching is following a similar path, with master classes and one-to-one teaching around the world, including Prague, Vilnius, Stockholm, Berlin, Helsinki, Utrecht, Vienna, Bloomington, Cologne, and Singapore. Harrhy has been teaching at the Royal College of Music for over 10 years, with her studio including eminent singers and students in the U.K. as well as in Europe. She has sung with major orchestras and opera companies around the world as well as in more than 20 Handel operas, from *Amadigi* to *Tamerlano*, and is regarded as one of the greatest Handel specialists of her generation. Her notable roles include Pamina, Michaela, Countess, Alcina, Poppea, Iphigenie, Fiordiligi, Donna Elvira, Octavian, Composer, Katya Kabanova, Madame Butterfly, and Marie (*Wozzeck*). Harrhy has worked with many of the great conductors, including Davis, Goodall, Solti, Haitink, Gardiner, Elder, Herreweghe, Norrington, Hickox, Jansons, Minkowski, Mackerras, Willcocks, Pritchard, Hogwood, and Marriner. Directors she has worked with include Peter Hall, Philip Prowse, Jonathan Miller, Richard Jones, Graham Vick, John Copley, John Cox, Nikolaus Lehnhoff, Götz Friedrich, Anthony Besch, and Frank Corsar. She has performed with the leading accompanists of her generation, including Geoffrey Parsons, Graham Johnson, Pascal Roge, Roger Vignoles, and Michael Pollock, appearing in Amsterdam, Athens, Buenos Aires, Hong Kong, Los Angeles, Milan, Barcelona, Paris, Rome, St. Petersburg, Sydney, and Vienna. Festivals include Glyndebourne, Batignano, Edinburgh, Halle, Aldeburgh, Geneva, Bruges, Lucerne, and Hong Kong. She has made many notable appearances in the BBC Proms and many other broadcast concert performances in the U.K., United States, and Europe for both television and radio. Harrhy has recorded for EMI, Erato, Deutsche Grammophon, Harmonia Mundi, Nimbus, Opera Rara, and Virgin Classics, among others. She is a fellow of the Royal College of Music and the Royal Welsh College of Music and Drama, and has been awarded an Honorary Doctorate of Music by the University of Swansea, Wales.



Originally from Plymouth, Michigan, soprano **Mary Martin** is a second-year doctoral student making her IU Jacobs Opera Theater debut. She is an associate instructor of voice and assistant director of Michael Shell's Undergraduate Opera Workshop studying with Patricia Havranek and Gary Arvin. During her first year at Jacobs, she performed with the Latin American Ensemble and sang "The Jewel Song" from *Faust* at the IU Auditorium for organist Dennis James' *Phantom of the Opera* performance with orchestra. Outside of Indiana University, recent highlights include the title role in *Lucia di Lammermoor* with South Bend Lyric Opera, a company debut as Antonia in *The Tales of Hoffmann* with Arbor Opera Theatre, and Gretel in *Hansel and Gretel* with Opera MODO. Martin earned bachelor's and master's degrees in vocal performance from the University of Michigan, where she studied with Melody Racine and worked with Martin Katz, Kenneth Kiesler, Robert Swedberg, and Jerry Blackstone. Favorite roles from her time at Michigan include Nannetta (*Falstaff*), Susanna (*Le Nozze di Figaro*), Amy (*Little Women*), and the Queen of the Night (*The Magic Flute*). She is also an alumna of Central City Opera and the Janiec Opera Company of Brevard Music Center. Martin is a teaching artist of Michigan Opera Theatre, where she directed its 2019 Operetta Workshop program and performs as a community outreach artist. Last fall she appeared as Countess Almaviva in the IU Jacobs Opera Theater production of Mozart's *Le Nozze di Figaro*.



Solomon Reynolds, a tenor from Houston, Texas, is pursuing a Master of Music in Voice Performance at the Jacob School of Music, currently studying with Carol Vaness. Recent roles include Tamino in Mozart's *Die Zauberflöte*, Don Ottavio in Mozart's *Don Giovanni*, Alfred in Strauss' *Die Fledermaus*, Rinuccio in Puccini's *Gianni Schicchi*, Count Almaviva in Rossini's *The Barber of Seville*, and Gaston in Verdi's *La Traviata*. This summer, he will appear as Monostatos in Mozart's *Die Zauberflöte* at the Aspen Music Festival and School. Reynolds is two-time Encouragement Award recipient of the Metropolitan Opera National Council Auditions.



Bass-baritone **Steele Fitzwater** is a second-year master's degree student studying voice with Peter Volpe. Originally from Dawson, West Virginia, Fitzwater completed his undergraduate studies at Miami University (Ohio) in vocal performance, and fashion and design. In the 2018-19 season, he made his Indiana University debut as Achilla in Handel's *Giulio Cesare* and as Javelinot in Poulenc's *Dialogues of the Carmelites*, as well as joining Central City Opera as a studio artist in its summer festival. A prominently featured performer during his undergraduate studies, Fitzwater was seen on stage as Don Alfonso (*Così fan tutte*), Death (*Savitri*), Carl-Magnus Malcolm (*A Little Night Music*), Frank Maurant (*Street Scene*), and as Capt. Jonathan Williams in the world premiere of Daniel Levy's *The Martian Chronicles* with Miami University Opera. Having spent two summers with the Janiec Opera Company at the Brevard Music Center, he performed Doctor Bartolo (*Le Nozze di Figaro*), Carl Olsen (*Street Scene*), Snug (*A Midsummer Night's Dream*), and as Louis Cyphre in the world premiere of J. Mark Scarce's *Falling Angel*. As a concert soloist, he has performed the bass solos in *The Creation* (Haydn), *Messiah* (Handel), Mass in G (Schubert), and *The Seven Last Words of Christ* (DuBois). Earlier this season, Fitzwater was seen in the IU Jacobs Opera Theater productions of Wagner's *Parsifal* (Zweiter Gralsritter) and Puccini's *Gianni Schicchi* (Gianni Schicchi).

University Singers

Betsy Burleigh, *Conductor*

Jono Palmer, *Associate Conductor*

Sam Grace, *Assistant Conductor*

Soprano

Giuliana Bozza
Anna Donnelly
Caroline Goodwin
Emily Jensen
Grace Lerew
Mandy Lyons
Brea Marshall
Sarah Grosse Perdekamp
Clara Todd
August Tuggle
Rose Stroup
Jingqi Zhu

Alto

Elizaveta Agladze
Lindsey Allen
Claire Buchanan
Margaret Casella
Fiona duPrey

Alto (cont.)

Kayla Eldridge
Olivia Gronenthal
Tal Heller
Deepa Johnny
Susan Powell
Hunter Shaner
Jing Zhang

Tenor

Blake Beckemeyer
Bradley Bickhardt
Benjamin Bird
YounJe Cho
Stewart Duncan
Oliver Kwapis
Kaden Larson
Isaak Liu
Ethan Udovich

Bass

Joseph Andreola
Drew Comer
Ron Dukes
Andrew Forsythe
Quinn Gaylan
Sam Grace
Duncan Holzhall
Joey LaPlant
James Palmer
Jono Palmer
Izaya Perrier
Andrew Stack
Varfolomei Upart

Rehearsal Pianist

Jingqi Zhu

Chamber Orchestra

Violin I

Hua Zhang
Naomi Powers
Jonathan Yi
Rebecca Edge
Zoe Freisberg
Selena Janzen
Taylor Lewis

Violin II

Benjamin Goldstein
Austin Wu
Maris Pilgrim
Chang-Ping Gu
JeeHee Kang
Ellen Maloney

Viola

Ursula Steele
Elizabeth Asher
Bonnie Heung
Julia Lin

Cello

Richard Li
Jaemin Lee
Gali Knaani
Joseph Frank

Bass

Dylan Stroud
Benjamin Cordell

Flute

Clara Loisch
Tierney McClure,

Piccolo

Oboe

Donovan Bown
Abby Michaels

Clarinet

Fiona Ryan
Ellé Crowhurst

Bassoon

TJ Vculek
Samuel Rhoton
Mark Adair, *Contra*

Horn

Emma Lumsden
Jacen Smith
Jacob Kessler
Dana Reckard

Trumpet

Kenneth Mostert
Joel Puente
Tyler Jesko

Trombone

Nicholas Kemp
Megan Martin
Xiaoyu Liu

Timpani

Austin Cantrell

Harpsichord

Charles Prestinari

Orchestra Manager

Lawson Long
Zoe Freisberg, *Asst.*

Orchestra Set-Up

Zoe Freisberg
Ellen Maloney

Librarian

Cynthia Stacy

INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC

Spring 2020 Choral Events

February

- Sat 15 CONDUCTORS CHORUS**, 4pm Auer
Jono Palmer, conductor
A. Gabrieli: *Deus noster refugium* (1565)
Grau: *Kasar mie la gaji* (1991)
Ticheli: *Earth Song* (2006)
Hogan: *Elijah Rock* (1994)
Tallis: *O nata lux de lumine* (1575)
Ešenvalds: *Northern Lights* (2012)
Hamilton: *Shine Out, Fair Sun* (2011)
Victoria: *Super flumina Babylonis* (1576)
Runestad: *The Secret of the Sea* (2018)
- Tue 18 NOTUS CONTEMPORARY VOCAL ENSEMBLE**, 8pm Auer
Dominick DiOrio, director
“BORN: Origins and Beginnings in Sound”
Alex Berko: *We Listen* (2017)
Michael Gilbertson: *Born* (2017)
Matthew Swartz: *I Shall Not Live in Vain* (2018)
Edie Hill: *We Bloomed in Spring* (2014)
John William Griffith II: *first light* (2019, premiere)
Leigha Amick: *Night Sky Songs* (2019, premiere)
Stephen Caldwell: *Pre-Existing Condition* (2018)

March

- Tue 3 UNIVERSITY CHORALE AND CONDUCTORS ORCHESTRA**, 8pm Auer
Hana J. Cai, conductor
Durufé: *Requiem, Op. 9* (1947/61)
- Tue 10 HAYDN: THE SEASONS UNIVERSITY SINGERS AND CHAMBER ORCHESTRA**, 8pm Auer
Betsy Burleigh, conductor

April

- Sat 4 CONDUCTORS CHORUS**, 4pm Auer
Anthony Ferreira, Caio Guimarães, and Jingqi Zhu, conductors
Corigliano: *Fern Hill* (1960/99)
J. Haydn: *Insanae et vanae curae, Hob. deest*
Rheinberger: *Abendlied, Op. 63 No. 3* (1855)
Raminsh: *In the Night We Shall Go In* (1987)
Schubert: *Selections from “Mass No. 2 in G Major, D.167”* (1815)
DiOrio: *We Reply* (2018)
- Sat 11 SINGING HOOSIERS – 70th Anniversary Season Spring Concert**, 2pm MAC
Chris Albanese, director
Regular: \$10-15 | Students w/ID: \$5

- Tue 14 NOTUS CONTEMPORARY VOCAL ENSEMBLE**, 8pm Auer
Dominick DiOrio, director; **Moira Smiley**, guest composer-in-residence
Tawnie Olson: *Les voyelles* (2013)
Carlos Cordero: *¡Ayúdame! (Venezuelan Plea for Life) for chorus and bass drum* (2019)
Andrea Ramsey: *Stomp on the Fire for chorus and body percussion* (2018)
Reena Esmail: *Tuttarana* (2014/16)
Moira Smiley: *Light Perpetual* (from “Vonnegut: Requiem”) (2019)
Smiley: *New Work for strings and mobile phones* (2020, premiere)
Smiley: *Silverlake* (2008; version for voice and string quartet)
Smiley: *Time in Our Voices for chorus and mobile phones* (2017)

- Fri 17 UNIVERSITY CHORALE AND CONDUCTORS ORCHESTRA**, 8pm Auer
Grant L Farmer, conductor
Beethoven: *Meeresstille und glückliche Fahrt, Op. 112* (1815)
Haydn: *The Storm, Hob.XXIVa:8* (1792)
Fauré: *Pavane in F-Sharp Minor, Op. 50* (1887)
Howells: *Sir Patrick Spens, Op. 23* (1917)

- Tue 21 UNIVERSITY SINGERS**, 8pm Auer
Betsy Burleigh, conductor

- Mon 27 ALL-CAMPUS CHORUS**, 7pm Recital Hall
Caio Guimarães and Jingqi Zhu, with Lawrence Abernathy, conductors

IU Jacobs School of Music

Opera Theater productions featuring Opera Chorus (Walter Huff, director)

February 7, 8, 14, 15

SUOR ANGELICA (with GIANNI SCHICCHI)

by Giacomo Puccini

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See operaballet.indiana.edu.

February 28, 29 | March 6, 7
LA TRAVIATA

by Giuseppe Verdi

Reserved Seating: \$16-43 Adults, \$10-28 Students

See operaballet.indiana.edu.