

Ensemble for the Romantic Century

presents

My Heart, My Serpent: Thus Spoke Zarathustra

Thursday, 28 January 2010, 8:00 PM; pre-concert lecture at 7:00 PM

Leonard Nimoy Thalia at Peter Norton Symphony Space
2537 Broadway at 95th Street

Written by James Melo

Michael Lewis as Nietzsche

Jeff Biehl as Zarathustra

Jesse Blumberg, baritone

Max Barros, piano

Alexander Kienle, French horn

Young People's Chorus of New York City

Sophia Miller, assistant conductor

Directed by Donald T. Sanders

Production and Costume Design by Vanessa James

Lighting Design by Beverly Emmons

Eve Wolf and **Max Barros**, Artistic Directors

James Melo, Musicologist in Residence

Donald T. Sanders, Director of Theatrical Production

Special thanks to

Susan Winokur and Paul Leach for making this series possible

Mt. Holyoke College Department of Theatre Arts for the use of properties and costumes

Barbara Dobbs Mackenzie for her continuing support of ERC's activities at CUNY Graduate Center

This program is supported in part by public funds from the
New York City Department of Cultural Affairs (DCA) in partnership with City Council, and the
New York State Council on the Arts (NYSCA), a State Agency

Cover design by James Melo

PROGRAM

FRANZ LISZT	Transcendental Etude no. 1 (<i>Prelude</i>)
HUGO WOLF	<i>Der Rattenfänger</i>
FRIEDRICH NIETZSCHE	<i>Unserer Altvordern eingedenk</i> (Mazurka -- fragment)
RICHARD WAGNER	<i>The Ride of the Walkyries</i> (arr. Max Barros)
HUGO WOLF	<i>Erschaffen und Beleben</i>
FRANZ LISZT	<i>Der traurige Mönch</i> , recitation with piano accompaniment
HUGO WOLF	<i>Verbogenheit</i>
	<i>Prometheus</i>

INTERMISSION

JOHANNES BRAHMS	Serenade no. 1, op. 11 -- Scherzo
	<i>Verzagen</i> , op. 72, no. 4
	<i>Da unten im Tale</i>
FRIEDRICH NIETZSCHE	<i>Da geht ein Bach</i> , for French horn and piano
JOHANNES BRAHMS	<i>Ich stand auf hohe Berge</i>
	Ballade, op. 10, no. 2
	<i>Dort in den Weiden steht ein Haus</i>
	<i>Schwesterlein</i>
	<i>Heimweh II</i> , op. 63, no. 3
	<i>Denn es gehet dem Menschen</i> , op. 121, no. 1
	<i>Da unten im Tale</i>

AUTHOR'S NOTE

On the morning of January 3, 1889, Nietzsche suffered a mental breakdown that left him an invalid for the rest of his life. He was in Turin, living in one of his transitory lodgings as he had been doing for several years. According to miscellaneous accounts, upon witnessing a horse being whipped by a coachman at the Piazza Carlo Alberto, Nietzsche rushed toward the animal, threw his arms around the horse's neck, and collapsed. He never returned to full sanity. After a brief hospitalization in Basel, he was brought to the Binswanger Clinic in Jena, where he spent a year under treatment. Subsequently, he was brought to his home in Naumburg where he was cared for by his mother and, after her death in 1897, by his sister Elisabeth. The exact cause of Nietzsche's illness is still debated, but it is generally argued that it was the result of syphilis (this was the diagnosis of the doctors at Basel and Jena). Nietzsche spent the last ten years of his life in the grip of madness, a tragic denouement for a mind of such astonishing originality. The script is set at an undefined time at the Binswanger Clinic, as Nietzsche engages in conversations with himself and his alter-ego Zarathustra, who is seen as a stabilizing force that strives to free Nietzsche from the labyrinth of his own mind and memories.

PROGRAM NOTES

Without music, life would be a mistake (Friedrich Nietzsche)

Friedrich Nietzsche (1844-1900) was unquestionably one of the most passionate and controversial philosophers in the history of Western culture. In his brief creative life, he produced works whose reach and originality shook the very foundations of some of the most treasured notions in philosophy and religion. Nietzsche was the son and grandson of Lutheran ministers, and religion inevitably played a significant role in his upbringing and as a recurrent topic in his philosophical writings. His critique of Christianity, which he came to see as a religion that stressed the weak and defeatist aspects of human nature, was particularly important in shaping his philosophical system. Another pillar of his thought was his sophisticated conception of art and aesthetics, especially the nature of music and its power to illuminate fundamental aspects of human existence. In his book *The Gay Science*, Nietzsche articulated an important distinction about the nature of the creative process:

Every art, every philosophy may be viewed as an aid and remedy in the service of growing and striving life: they always presuppose suffering and sufferers. But there are two kinds of sufferer: firstly he who suffers from superabundance of life, who desires a Dionysian art and likewise a tragic view of an insight into life – and then he who suffers from poverty of life, who seeks in art and knowledge either rest, peace, a smooth sea, delivery from himself, or intoxication, paroxysm, stupefaction, madness. The twofold requirement of the latter corresponds to all Romanticism in art and knowledge.

Religion and art thus became for Nietzsche the centers of gravity in a dichotomy between life-denying and life-affirming impulses, which can be discerned in several forms and degrees of elaboration throughout his writings.

A momentous event in Nietzsche's life was the accidental discovery of Schopenhauer's *The World as Will and Representation*. He was 21 years old, and the book immediately captured his imagination by virtue of its turbulent worldview and the high status given to music as an art form. From that moment, Schopenhauer became one of the references in Nietzsche's creative life; the other one was the composer Richard Wagner (1813-1883), whom Nietzsche met in 1868 and who shared with Nietzsche and enthusiasm for Schopenhauer. Nietzsche's friendship with Wagner and his wife Cosima was the stuff of high drama. Their growing intimacy, the constant visits to the Wagner household in Tribschen, Nietzsche's lofty defense of the Wagnerian aesthetics, and the dramatic breakdown in their friendship constitute one of the most compelling stories of the late 19th century and illustrate the tragic consequences that ensue when two great minds grow so diametrically opposed to one another. Wagner was the exact age that Nietzsche's father would be if he had been alive, and this circumstance has provided fodder for much speculation about the nature of the friendship that Nietzsche nurtured for Wagner.

Nietzsche's personal life was remarkably uneventful, at least in regard to that aspect of human existence that forms the core of a person's emotional life: love. When he was four years old his father died, and for the rest of his childhood and early adolescence he lived in a household surrounded by women: his mother, his paternal grandmother, his father's two sisters, and his younger sister Elisabeth. Undoubtedly, this environment contributed to some of the difficulties Nietzsche had in establishing and sustaining affective attachments, particularly to women. Loneliness soon became a determining condition of Nietzsche's life. He often remarked on several kinds of loneliness that he experienced, from the moment that he became aware of his own self until the utter loneliness of his madness in the last ten years of his life. He was also plagued throughout his life by a variety of health issues and he often worked and wrote in constant pain, under conditions that would discourage many from even taking up the pen, let alone produce the staggering oeuvre that he left for posterity. His writings failed to bring him the fame that he deserved, and in this regard one might say that he was lonely as well, the kind of loneliness that results from a sense of isolation among one's peers. To make matters worse, his philosophical legacy was for a long time misunderstood and misappropriated for causes that he wholeheartedly despised, such as the rampant anti-Semitism in German culture.

Professionally, Nietzsche spent most of his career as a professor at the University of Basel, where he began teaching in 1869 at the remarkably early age of 24. From 1879 to 1889, he lived as a free author, traveling to several cities in Europe and leading an existence that further exacerbated his pervasive loneliness. It was during this time that he wrote his greatest and most influential book, *Thus Spoke Zarathustra*, an ambitious work in four parts that can be seen as a summation of Nietzsche's philosophical, existential, and theological ideas. Two of Nietzsche's most important ideas, the concepts of Eternal Return and of the Superman who transcends the herd instincts of the multitude, are fully embedded in *Thus Spoke Zarathustra*. An important clue to the philosophical background of the book is this passage, which Nietzsche wrote at the end of *The Gay Science* (1882) and which is juxtaposed with the beginning of *Thus Spoke Zarathustra*:

What, if some day or night a demon were to steal after you into your loneliest loneliness and say to you: 'This life as you now live it and have lived it, you will have to live once more and innumerable times more; and there will be nothing new in it, but every pain and every joy and every thought and sigh and everything unutterably small or great in your life will have to return to you, all in the same succession and sequence -- even this spider and this moonlight between

the trees, and even this moment and I myself. The eternal hourglass of existence is turned upside down again and again, and you with it, speck of dust!

Thus Spoke Zarathustra was written in that white heat of inspiration that verges on religious possession. Each of the first three parts was completed within approximately ten days; only the fourth and last part, which was written a few years after the first three, was somewhat labored. According to Nietzsche himself, the basic conception of the entire work was laid out in August 1881. It gestated for 18 months, and the book was born in February 1883. One of the central ideas of the book, the concept of Eternal Return, came to Nietzsche as he contemplated a rock-pyramid near the lake of Silvaplana. After that, in the 18 months that followed, “everything in Nietzsche’s life changed. He explored the entire range of his emotional experience, from the heights to the depths, always with the thought at the back of his mind that everything would recur in perpetuity.” (Joachim Köhler, *Zarathustras Geheimnis*, 1989).

The character of Zarathustra represented for Nietzsche the embodiment of his greatest aspirations, the possibility of transcendence, the wise man who arrives at the kernel of truth and wisdom through a long journey of soul searching. Nietzsche never witnessed the success of the book: in 1889, a few years after its completion, he suffered the mental collapse in Turin. As already pointed out, it is generally agreed that Nietzsche’s madness was the result of syphilis, which he may have contracted sometime in the mid-1860s, very likely during a visit to a brothel. Nietzsche’s sister Elisabeth, who had a pernicious influence on his personal and professional life, went to great lengths to try to erase the medical record and to substitute for it a more urbane explanation of her brother’s illness. Elisabeth nurtured a love for Nietzsche that had overtones of incest, and it is very likely that, as children, the two siblings had occasion to become unduly intimate. This possibility, like many other aspects of Nietzsche’s sexuality, remains greatly controversial. There are gaps in the biographical record, and it seems clear that Elisabeth heavily edited or destroyed some of Nietzsche’s writings. She became the sole custodian of Nietzsche’s papers, and while he was still alive and in the grip of madness she busied herself constructing the myth of Nietzsche according to her own image. Elisabeth was a vicious anti-Semite. She implanted and perpetuated the notion that Nietzsche was an ideological advocate of Nazism, going to the extreme of bringing Hitler as a special guest to the Nietzsche archive in Weimar. Elisabeth’s influence on her brother’s personal life was highly destructive. Her jealous love for him motivated her to interfere with and destroy his romantic attachments. She meddled profoundly in Nietzsche’s relationship with the Russian philosopher Lou Andreas-Salomé (who was Jewish), and all but crippled him emotionally. Elisabeth was a case-study of love that becomes destructive from being excessive and misdirected, and in many biographies of Nietzsche she emerges as a rather disagreeable figure.

It took some time for the scope and influence of *Thus Spoke Zarathustra* to be fully assessed. The complexity of its ideas, the archaism of its language, and the radicalism of some of its claims, all contributed to a slow assimilation of Nietzsche’s masterpiece within the existing framework of Western culture. His compatriot Thomas Mann passed a rather unflattering judgment on the book’s protagonist:

This faceless, insubstantial monster Zarathustra, with the rose garland of laughter on his unrecognizable head, and with his “be hard!” and his legs of a dancer, is not a creature but mere rhetoric, excited wordplay, the voice of a tortured soul and dubious prophecy, a specter of helpless *grandezza*, often touching but mostly embarrassing – a non-figure swirling around on the border of ridicule. (*Sämtliche Briefe: Kritische Studienausgabe*, 1986).

Irrespective of Thomas Mann's opinion, *Thus Spoke Zarathustra* became Nietzsche's most famous work. During World War I, a copy of the book was given to every German soldier, who carried it in their backpacks alongside the Bible.

THE MUSIC

Tonight's program consists of a *Liederabend* (or evening song recital) interspersed with instrumental selections. The *Liederabend* became validated as an independent type of musical event in the late 19th century, primarily in the Austro-German world from where it was disseminated to other countries. A felicitous combination of social, cultural, and musical factors contributed to rescuing the song with piano accompaniment from its low status as a genre suitable only for amateur performances, and transforming it into one of the most refined forms of expression available to the Romantic composer. In the early 19th century, songs were often interspersed into private recitals of chamber music, or were regularly performed as part of domestic music making, but had little importance as a genre for public concerts. The development of the *Lied*, or art song, particularly through the works of Schubert, Schumann, Brahms, and Wolf, completely revolutionized the perception of this genre. It was through their masterpieces that the *Lied* acquired legitimacy on the concert stage.

The most important changes brought to the art song by the composers mentioned above rested on the exploitation of the complementary expressive powers of music and poetry, and on the increasingly important role ascribed to the piano accompaniment as a vehicle for psychological insight. Contrary to the larger vocal genres such as opera, oratorio, and various forms of choral music, the *Lied* was ostensibly personal in its character, intimate and confessional in its mode of delivery. It was only natural, therefore, that the *Liederabend* would coalesce into an event in which music and poetry merged in a variety of combinations. Performances of songs invariably alternated with the recitation of poetic texts, or even with the reenacting of *tableaux vivants* (especially during the experimental early years of the 20th century). It was also during the flourishing of the *Liederabend* that the practice of printing the texts of the songs and offering them to the audience became standard. Routine as this practice may seem to us today, its inception at that point in history was an added proof that the art song was being perceived as a serious work of art with an important message to convey. Moreover, by giving the audience a chance to follow the text, the subtle interplay between music and poetry achieved greater validity as a defining element in the appreciation of the recitals. Tonight's program is anchored by superb examples of *Lieder* by Johannes Brahms (1822-1897) and Hugo Wolf (1860-1903), two composers for whom the composition of songs was a central part of their careers, but who approached this practice from radically different perspectives.

Brahms's songwriting technique, like his general approach to composition, was thoroughly rooted in tradition. Contrary to the experimentalism that characterized the songs of Wolf, who was profoundly influenced by the structural and expressive qualities of the poetic text, Brahms's conception of song was guided primarily by abstract musical considerations. He cultivated a lifelong interest in the melodic simplicity and rhythmic regularity of German folk song and poetry, and these features appear in modified forms in many of his songs. In fact, 40 of his original *Lieder* are settings of German folk poetry. In general, Brahms showed less concern for the nuances of text-setting than did Wolf, but he was adept at creating an organically integrated musical rendition of the poem, so that his songs are often wholly individualized musical forms. Strophic forms play a significant role in Brahms's songs. He was

undoubtedly interested in the possibilities inherent in the repetition of a musical structure that could be applied to the different strophes of a poem, thus creating an overriding musical conception that bypassed the textual differences. Because the regularity of the verses ensures rhythmic consistency, strophic songs remain very close to the folk song model. This is clearly evident in the 49 folk song arrangements that Brahms composed in 1894, the consummation of a lifelong project for which he had never found the time before. Of these, four are sung in tonight's program (*Da unten im Tale*, *Ich stand auf hohe Berge*, *Dort in den Weiden steht ein Haus*, and *Schwesterlein*). Brahms was a conscientious researcher and scholar, and he proceeded with meticulous care in his folk song arrangements, collecting variants and comparing different versions of the songs. He was particularly fond of the collection, and once remarked "for the first time I look back with tenderness on what I have produced." The other songs by Brahms in the program are among his most successful in the genre. *Verzagen* shows the influence of Schumann in the turbulent, emotionally charged piano accompaniment, which could be perfectly at home in one of Schumann's collections of piano miniatures. *Heimweh II* ("O wüßst' ich doch den Weg zurück"), a song of surpassing lyrical beauty, addresses one of the topoi of Romantic aesthetics: the longing for a lost world of innocence, a return to the state of childhood and its blissful ignorance of the world's woes. *Denn es gehet dem Menschen wie dem Vieh* is the first in a set of four songs based on biblical texts, which Brahms entitled *Vier ernste Gesänge* (Four Serious Songs) and published as his opus 121. These are late works (1896), remarkable in their breadth of conception and depth of expression. They are regarded as one of Brahms's supreme achievements and one of the pinnacles of the *Lied* repertoire. The one included in the program presents a sobering view of human destiny, the inevitability of death that levels both humans and animals. The stern figuration in the piano accompaniment that opens the song has the rhetorical power of a biblical sermon.

Brahms composed five ballades for piano solo, four of which were published collectively as his opus 10 (1854). The *Ballade op. 10, no. 2*, opens with a lyrical that is based on Brahms's famous motto F.A.F. ("frei, aber froh" – "free, but happy") which he adopted in response to Joseph Joachim's F.A.E. ("frei, aber einsam" – "free, but lonely"). The mottos translate as musical notes in alphabetical notation, and the motive chosen by Brahms can be heard clearly at the opening of the *Ballade no. 2* as it sways to a gentle and syncopated accompaniment.

Literary considerations played a great role in the songs of Wolf. He devoted his career almost exclusively to songs, and is universally recognized as one of the most sophisticated composers in this genre, primarily because of his keen sense for poetic excellence, his ability to reveal the underlying rhythms of a poem, and his infallible insight into the musical rendition appropriate for each poem. Contrary to Schubert, about whom it is said that he would set to music a glorious poem by Goethe or a menu from a restaurant and still compose sublime music, Wolf responded only to poetry of the highest kind. Wolf composed most of his songs in the white heat of bursts of inspiration sparked by his infatuation with a specific poet. These periods of intense activity and productivity were invariably followed by long stretches of time during which Wolf composed nothing. He completed major collections of songs on poems by Eichendorff, Mörike, and Goethe, in addition to a series of songs derived from the Italian and Spanish folk traditions. It was in 1897, the year of Brahms's death, that Wolf wrote his last songs (settings of three poems by Michelangelo), before becoming insane. Wolf was an enthusiastic Wagnerian, and a violent anti-Brahmsian. His criticism of Brahms was relentless, as he disapproved strongly of Brahms's predominantly musical approach to song composition and his casual treatment of prosody and poetic declamation.

Wolf's sophisticated understanding of the nuances of poetry, and his ability to compose music that translates the minutiae of poetic diction, are evident in the four songs included in the program. We encounter the delirious world of a rat-catcher in *Der Rattenfänger*, with its almost surreal imagery of rodents, children, and women being swept away in the protagonist's cleaning frenzy; the highly humorous rendition of the creation of the first man in *Erschaffen und Beleben*, based on a poem from Goethe's *West-östlicher Divan*; the heartrending intimacy and melancholy of *Verbogenheit*, in which the protagonist reflects on the burden of loneliness; and the truly operatic dimensions of *Prometheus*, a song that almost break free from the framework of the traditional *Lied*. Here, Wolf had a clear intention: he avoided setting any poem by Goethe that had already been set by Schubert, unless he felt that Schubert had been unsuccessful. Thus, his *Prometheus* represents his answer to Schubert's version. The song unfolds in a high fever of anger, defiance, and sheer bravado, as the demigod Prometheus challenges Zeus and rebels against the power of the greatest of all gods. The alliance between poetry and music is a perfect tribute to Nietzsche's conception of the Superman.

Franz Liszt (1811-1886) dispenses introduction as the greatest pianist of the 19th century and, in the view of many, of all time. The *Prelude* that opens the program, the first of his *Transcendental Etudes*, encapsulates the brilliance and technical exuberance of his piano writing. However, it is the dramatic recitation *Der traurige Mönch* (The Sad Monk) that brings to light a lesser known facet of his creative genius. The drawing-room melodrama with instrumental accompaniment (to which belongs the genre of poetic recitation with piano accompaniment) was a popular genre in the 19th-century salons. Liszt composed five such works, among which *Der traurige Mönch* (a ballade by Nikolaus Lenau) has a special place. The work is prophetic in its use of the whole-tone scale (a preview, two years in advance of Debussy's birth, of musical impressionism), its pervasively atonal vocabulary, and its symbolic use of the augmented triad. The nightmarish vision of the rider and his horse unfolds in a controlled pace, with the musical accompaniment tracking the slightest variations in the protagonist's emotional and psychological state, as well as in the visual imagery.

Nietzsche had a multifarious relationship with music. In his youth he led a small music and literature club named *Germania*, which congregated at his home in Naumburg during his summer vacations from boarding school. He was an excellent pianist as well as an amateur composer. Between 1854 and 1874, he produced a variety of short pieces for the piano (most of which remained fragmentary), several songs, and a few sacred and choral works. Nietzsche nurtured musical ambitions throughout his life. Toward the end of his life, when he was in the care of his mother, a visitor witnessed a touching moment in their daily routine: Nietzsche was always reluctant to approach visitors, in a mixture of shyness and suspicion. His mother would then strike a few chords on the piano, and slowly Nietzsche would approach the instrument. She would then gently force him down on the piano bench, and he would give himself over completely to music, improvising for hours on end. She then knew that, for the time being, he was well, as if the music had momentarily righted the wrongs of his life.

James Melo
Musicologist in residence

SONG TEXTS

WOLF: *Der Rattenfänger* (The Rat-Catcher)
(Text by Johann Wolfgang von Goethe, 1749-1832)

Ich bin der wohlbekannte Sanger
Der vielgereiste Rattenfanger
Den diese altberuhmte Stadt
Gewi besonders notig hat.
Und waren's Ratten noch so viele,
Und waren Wiesel mit im Spiele;
Von allen sauber' ich diesen Ort,
Sie mussen miteinander fort.

I'm the famous bard,
the much-traveled rat-catcher,
of whom this town of ancient fame
stands in such dire need.
However many rats there may be,
and weasels too for that matter,
I'll free this place of them all
and get rid of the lot.

Dann ist der gut gelaunte Sanger
Mitunter auch ein Kinderfanger,
Der selbst die wildesten bezwingt,
Wenn er die goldnen Marchen singt.
Und waren Knaben noch so trutzig,
Und waren Madchen noch so stutzig,
In meine Saiten greif ich ein,
Sie mussen alle hinterdrein.

On occasion the cheerful singer
is a child-catcher too,
who can subdue even the wildest one
When he sings his golden tales.
However uncontrollable the boys,
however nervous the girls,
when I strike up a chord or two
they are all bound to follow.

Dann ist der vielgewandte Sanger
Gelegentlich ein Madchenfanger;
In keinem Stadtchen langt er an,
Wo er's nicht mancher angetan.
Und waren Madchen noch so blode,
Und waren Weiber noch so sprode,
Doch allen wird so liebebang
Bei Zaubersaiten und Gesang.

Sometimes this skilful minstrel
captures maidens too;
in no little town does he appear
without bewitching many.
However coy the girls,
however prim the women,
they all become lovesick
when they hear my magic music.

WOLF: *Erschaffen und Beleben* (Creation and Animation)
(Text by Johann Wolfgang von Goethe, 1749-1832)

Hans Adam war ein Erdenklo
Den Gott zum Menschen machte;
Doch bracht' er aus der Mutter Scho
Noch vieles Ungeschlachte.
Die Elohim zur Nas' hinein
Den besten Geist ihm bliesen,
Nun schien er schon was mehr zu sein,
Denn er fing an zu niesen.
Doch mit Gebein und Glied und Kopf

Joe Adam was clod of earth
that God made into a man;
yet from his mother's womb
he brought much that was uncouth.
The Immortal blew into his nostrils
the most divine spirit;
now there seemed more to him,
and he began to sneeze.
But in bones and limbs and head

Blieb er ein halber Klumpen,
Bis endlich Noah für den Tropf
Das Wahre fand, den Humpen.

he remained half an oaf
until at last Noah found him
a tonic in a tankard.

Der Klumpe fühlt sogleich den Schwung,
Sobald er sich benetzt,
So wie der Teig durch Säuerung
Sich in Bewegung setzt.
So, Hafis, mag dein holder Sang,
Dein heiliges Exempel,
Uns führen bei der Gläser Klang
Zu unsres Schöpfers Tempel.

The boor felt his pulses quicken
when he had wet his whistle,
as dough begins to rise
as soon as one adds the leaven.
So, Hafiz, may your noble song,
your holy example,
lead us, with the clink of glasses,
to our Creator's temple!

WOLF: *Verbogenheit* (Reclusion)
(Text by Eduard Mörike, 1804-1875)

Laß, o Welt, o laß mich sein!
Locket nicht mit Liebesgaben,
Laßt dies Herz alleine haben
Seine Wonne, seine Pein!
Was ich traure, weiß ich nicht,
Es ist unbekanntes Wehe;
Immerdar durch Tränen sehe
Ich der Sonne liebes Licht.

Leave me, world, o let me be!
Do not tempt me with love gifts,
leave this heart alone
with its bliss, its pain!
What I grieve for, I don't know;
it is an unknown pain.
Even through my tears I see
the dear light of the sun.

Oft bin ich mir kaum bewußt,
Und die helle Freude zücket
Durch die Schwere, so mich drückt,
Wonniglich in meiner Brust.
Laß, o Welt, o laß mich sein!
Locket nicht mit Liebesgaben,
Laßt dies Herz alleine haben
Seine Wonne, seine Pein!

Often I am hardly conscious,
and bright joy bursts out
through the heaviness, weighs on me
like rapture in my breast.
Leave me, world, o let me be!
Do not tempt me with love gifts,
leave this heart alone
with its bliss, its pain!

WOLF: *Prometheus* (Prometheus)
(Text by Johann Wolfgang von Goethe, 1749-1832)

Bedecke deinen Himmel, Zeus,
Mit Wolkendunst
Und übe, dem Knaben gleich,
Der disteln köpft,
An Eichen dich und Bergeshöhn;
Mußt mir meine Erde
Doch lassen stehn

Cover your heaven, Zeus,
in mist and cloud,
and test yourself like a boy
beheading thistles,
against oaks and mountain peaks;
but my earth
you must leave to me,

Und meine Hütte, die du nicht gebaut,
Und meinen Herd,
Und dessen Glut du mich beneidest.

Ich kenne nichts Ärmeres
Unter der Sonn', als euch, Götter!
Ihr nähret kümmerlich
Von Opfersteuern
Und Gebetshauch
Eure Majestät
Und darbtet, wären
Nicht Kinder und Bettler
Hoffnungsvolle Toren.
Da ich ein Kind war,
Nicht wußte, wo aus noch ein,
Kehrt' ich mein verirrtes Auge
Zur Sonne, als wenn drüber wär'
Ein Ohr, zu hören meine Klage,
Ein Herz wie meins,
Sich des Bedrängten zu erbarmen.
Wer half mir
Wider der Titanen Übermut?
Wer rettete vom Tode mich,
Von Sklaverei?
Hast du nicht alles selbst vollendet,
Heilig glühend Herz?
Und glühtest jung und gut,
Betrogen, Rettungsdank
Dem Schlafenden da droben?
Ich dich ehren? Wofür?
Hast du die Schmerzen gelindert
Je des Beladenen?
Hast du die Tränen gestillet
Je des Geängsteten?
Hat nicht mich zum Manne geschmiedet
Die allmächtige Zeit
Und das ewige Schicksal,
Meine Herrin und deine?

Wähtest du etwa,
Ich sollte das Leben hassen,
In Wüsten fliehen,
Weil nicht alle
Blümenträume reifen?
Hier sitz' ich, forme Menschen
Nach meinem Bilde,

and my hut, which you didn't build,
and my hearth,
whose glow you envy me.

I know none as poor
under the sun, gods, as you!
Meagerly
on levied offerings
and breaths of prayer
you feed your majesty,
and would starve,
were not children and beggars
hopeful fools.
When I was a child
and knew not whither to turn,
I lifted my lost gaze
to the sun, as if *there*
I could find an ear for my lament,
and a heart like mine,
to pity the afflicted.
Who helped me
withstand the Titans' insolence?
Who rescued me from death,
from slavery?
Did you not accomplish it all,
sacred, fervent heart?
And did not you, youthful, innocent,
deceived, glow with thanks
to him who slumbers up there?
I honor you? What for?
Have you ever eased the pains
of those who are oppressed?
Have you ever stilled the tears
of those who are afraid?
Wasn't I made a man
by Time Almighty
and by Fate Everlasting,
who are my masters and yours?

Did you suppose
that I would hate life,
and flee to the wilderness,
because not all
my blossoming dreams bore fruit?
Here I sit, shaping men
after my own image,

Ein Geschlecht, das mir gleich sei,
Zu leiden, zu weinen,
Zu genießen und zu freuen sich
Und dein nicht zu achten,
Wie ich!

a race that shall be like me,
to suffer and weep,
to know pleasure and rejoice,
and pay no attention to you
as I once did!

BRAHMS: *Verzagen* (Despair)
(Text by Karl Lemcke, 1831-1913)

Ich sitz' am Strande der rauschenden See
Und suche dort nach Ruh',
Ich schaue dem Treiben der Wogen
Mit dumpfer Ergebung zu.

I sit on the shores of the noisy sea
and seek for rest there.
I gaze at the bustling of the waves
with dull resignation.

Die Wogen rauschen zum Strande hin,
Sie schäumen und vergehn,
Die Wolken, die Winde darüber,
Die kommen und verwehn.
Du ungestümes Herz sei still
Und gib dich doch zur Ruh',
Du sollst mit Winden un Wogen
Dich trösten – was weinst du?

The waves rush to the shore,
they bubble and vanish.
The clouds and the winds above,
they come and go.
You, my unruly heart, be still
and yield to rest.
By winds and waves be consoled.
Why do you weep?

BRAHMS: *Da unten im Tale* (Down in the Valley)
(German folk song)

Da unten im Tale
Läufst Wasser so trüb,
Und i kann dirs nit sagen,
I hab di so lieb.
Sprichst allweil von Lieb,
Sprichst allweil von Treu
Und a bissele Falschheit
Is au wohl dabei!

Down in the valley
the water in the river is troubled
and I cannot tell you
how much I love you.
You always talk of love,
you always talk of constancy,
but there is a bit of falseness
in you too!

Und wenn i dirs zehnmal sag,
Das i di lieb,
Und du willst nit verstehen,
Muß i haltweiter gehn.
Für die Zeit, wo du g'liebt mi hast,
Dank i dir schön,
Und i wünsch,
Daß dirs anderswo besser mag gehn.

And if I tell you ten times
that I love you,
and your refuse to understand,
I'll just have to go my way.
For the time that you loved me,
I thank you kindly,
and I wish that, elsewhere,
things go better for you.

BRAHMS: *Ich stand auf hohe Berge* (I Stood on a High Mountain)
(German folk song)

Ich stand auf hohen Berge,
Schaut hin und schaut her,
Und da sah ich ein schönes Mädchen,
Zwei, drei wohl bei ihr stehn.
Der Erste war ein Maurer,
Der Zweite ein Zimmermann,
Und der Dritte, das war ein Husare,
Den wollt das Mädchen han.
Er führt das schöne Mädchen ins Wirtshaus hinein,
Und das Mädchen hat schöne Kleider,
Und das Mädchen hat schöne Kleider,
Versoffen müssen sie sein.
Versoffen sind die Kleider,
Kein Geld ist mher da.
Ei so muß das schöne Mädchen,
Bei der Nacht nach Hause gehn...
Ach Mutter, liebe Mutter,
Das war ja mein Freud.
Denn die Bergischen Husaren,
Sind kreuzbrave Leut!
Gehn Abends spät schlafen,
Stehn Morgens früh auf,
Und da trinken sie ihren Kaffee,
Glas Branntwein darauf.

I stood on a high mountain;
I looked here and looked there,
and then I saw a beautiful girl,
and two or three people with her.
The first one was a mason,
the second a carpenter,
and the third was a hussar,
he's the one the girl wanted.
He leads the beautiful girl to the inn,
and the girl has beautiful clothes,
and the girl has beautiful clothes,
They must be sold for liquor.
The clothes are sold,
But there is no money in hand.
Oho, so the beautiful girl,
must go back home at night...
O mother, dear mother,
that was my joy.
For the hussars of Berg,
are such terrific people!
They go to bed late at night,
they get up early in the morning,
and they drink their coffee,
with a glass of brandy.

BRAHMS: *Dort in den Weiden steht ein Haus* (Among the Willows Stands a House)
(German folk song)

Dort in den Weiden steht ein Haus,
Da schaut die Magd zum Fenster 'nhaus
Sie schaut stromauf, sie schaut stromab,
Ist noch nicht da mein Herzensknab,
Der schönste Bursch am ganzen Rhein,
Den nenn ich mein!

Among the willows stands a house,
there the girl looks out the window,
She looks upstream and downstream,
isn't my beloved boy here yet?
the most handsome fellow
on the whole Rhine I call my own!

Des Morgens fährt er auf dem Fluß,
Und singt hinüber seinen Gruß, ja seinen Gruß,
Des Abends wenns Glühwürm fliegt,
Sein Nachen an das Ufer wiegt,
Da kann ich mit dem Burschen mein zusammen sein!

Every morning he sails on the river,
and sings a greeting to me, yes,
Evenings when glowworms fly
and his boat rocks by the riverbank,
then I can be together with my lover!

Die Nachtigall im Fliederstrauch,
Was sie singt versteh ich auch,
Sie saget, übers Jahr ist Fest,
Hab ich, mein Lieber, auch ein Nest,
Wo ich dann mit dem Burschen mein
Die Frohst am Rhein!

The nightingale in the lilac bush,
sings a song I can understand too;
It says: a year from now
I, too, my dear, will have a nest,
Where with my lover I will be
the happiest girl on the Rhine!

BRAHMS: *Schwesterlein* (Little Sister)
(German folk song)

Schwesterlein, wann gehn wir nach Haus?
"Morgen wenn die Hanen krähn,
wolln wir nach Hause gehn,
Brüderlein, Brüderlein,
Dann gehn wir nach Haus."
Schwesterlein, wann gehn wir nach Haus?
"Morgen wenn der Tag anbricht,
eh end't die Freude nicht,
Brüderlein, Brüderlein,
Der fröhliche Braus."

Sister dear, when will we go home?
"Tomorrow when the cocks crow
we will go home,
brother dear, brother dear;
Then we are going home."
Sister dear, when will we go home?
"Tomorrow when day breaks;
not until the pleasure is over,
brother dear, brother dear,
and the happy party."

Schwesterlein, wohl ist es Zeit.
"Mein Liebster tanzt mit mir,
geh ich, tanzt er mit ihr,
Brüderlein, Brüderlein,
Laß du mich heut."
Schwesterlein, was bist du blaß?
"Das macht der Morgenschein
auf meinen Wängelein,
Brüderlein, Brüderlein,
Die vom Taue naß."
Schwesterlein, du wankest so matt?
"Suche die Kammertür,
suche mein Bettlein mir,
Brüderlein, Brüderlein,
Es wird fein unterm Rasen sein."

Sister dear, it must be time.
"My sweetheart is dancing with me;
If I go he'll dance with another,
brother dear, brother dear,
Don't bother me today."
Sister dear, why are you so pale?
"That is the first ray of dawn
on my face,
brother dear, brother dear,
which is wet with dew."
Sister dear, why do you stagger?
"Look for the chamber door,
seek out my cot for me,
brother dear, brother dear,
it will be wonderful under the sod."

BRAHMS: *Heimweh II* (Homesickness II)
(Text by Klaus Groth, 1819-1899)

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

O if I could find the way back,
The blessed way to childhood!
Why did I look for happiness
And leave my mother's hand?

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

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

O zeigt mir doch den Weg zurück,
Den lieben Weg zum Kinderland!
Vergebens such' ich nach dem Glück --
Ringsum ist öder Strand!

O how I long to rest,
woken by no struggle,
to shut my tired eyes,
gently protected by love.

To seek after nothing,
only lightly gently to dream,
blind to the changes of time --
A second childhood!

O show me then the way back,
the blessed way to childhood,
in vain I look for happiness;
the coast around me is desolate.

BRAHMS: *Denn es gehet dem Menschen wie dem Vieh*
(For that which befalls men befalls the beasts)
(Ecclesiastes, 3:19-22)

Denn es gehet dem Menschen
Wie dem Vieh,
Wie dies stirbt, so stirbt er auch;
Und haben alle einerlei Odem;
Und der Mensch hat nichts mehr,
Denn das Vieh;
Denn es ist alles eitel.
Es fährt alles an einen Ort;
Es ist alles von Staub gemacht
Und wird wieder zu Staub.
Wer weiß, ob der Geist des Menschen
Aufwärts fahre?
Und der Odem des Viehes unterwärts
Unter die Erde fahre?
Darum sahe ich, daß nichts Bessers ist,
Denn daß der Mensch fröhlich
Sei in seiner Arbeit,
Denn das ist sein Teil.
Denn wer will ihn dahin bringen,
Daß er sehe, was nach ihm geschehen wird?

For that which befalls men
also befalls the beasts.
as the one dies, so dies the other;
yes, they have all one breath;
and a man is no greater
than a beast;
For all is vanity.
All go unto one place;
all are made of dust
and all will turn to dust again.
Who knows that the spirit of man
shall go upwards,
and the spirit of the beast
shall go downwards into the earth?
Thus I see that there is nothing better
than that man should rejoice
in his own work;
for that is his portion:
for who shall bring him to see
what shall be after him?

BIOGRAPHIES

Ensemble for the Romantic Century, now in its ninth season, was founded by pianist Eve Wolf in 2001, with the intention of creating an engaging and innovative approach to chamber music concerts. Co-directed by Eve Wolf and her fellow-pianist Max Barros, ERC's stellar team includes James Melo, musicologist; Donald T. Sanders, director of theatrical production; Vanessa James, production designer; and Beverly Emmons, lighting designer, as well as some of the finest actors and musicians active in New York and elsewhere. ERC's theatrical concerts interweave letters, memoirs, diaries, poems, and other literature with chamber and vocal music; the music's historical context is reinforced through its connections with history, politics, philosophy, psychology, and the other arts to create a compelling new performance experience.

During its first eight seasons ERC has produced over 30 different theatrical concerts, and it continues to add new productions each season. ERC has partnered with such institutions as The Jewish Museum of New York; the Archivio Fano of Venice, Italy; the Festival de Musique de Chambre Montréal; the Massachusetts International Festival of the Arts/MIFA; the French Institute-Alliance Française/FIAF, New York; the Italian Academy for Advanced Studies at Columbia University; the Italian Cultural Institute of New York; and the City University of New York (CUNY). Since 2007 ERC has been a musicological affiliate in residence at the Barry S. Brook Center for Music Research and Documentation at the CUNY Graduate Center, where ERC has established an annual series of interdisciplinary seminars for each of the Ensemble's concerts.

ERC's programs are distinguished by their artistic excellence, breadth of repertoire, and variety of subject matter. During its 2009-10 season, *Artists in Exile*, ERC extended its interdisciplinary scope with the presentation at Columbia University's Italian Academy of a Toscanini mini-festival that included a performance of *Toscanini: In my Heart too Much of the Absolute*, a CUNY seminar with distinguished author and Toscanini biographer Harvey Sachs, and a preview showing of the documentary film *Toscanini in His Own Words*. This production was then performed to a sold-out audience in the Sale Apollinee at Venice's historic Teatro La Fenice, with an Italian script and Italian actors. ERC's production *Chopin: Letters from Majorca* was presented using an original 19th-century Pleyel piano, the type of instrument favored by Chopin, for the performance of the composer's complete 24 Preludes, op. 28. In *Heine: First they Burn Books*, ERC explored the connections between politics and music.

In its 2007-08 season, *Imaginings*, ERC embarked on a revealing journey through the imaginations of four writers, with *The Sorrows of Young Werther* (Goethe), *Tolstoy's Last Days* (Tolstoy), *Herself to Her a Music* (Emily Dickinson), and *Jules Verne: From the Earth to the Moon* (Verne), a large multimedia production that incorporated video design for the first time in an ERC program. In its sixth season, *The Paris Project*, ERC created a series of four theatrical concerts that evoked the artistic, literary, and political changes that electrified Paris at the end of the 19th century and the beginning of the 20th. In *The Dreyfus Affair*, ERC created a large political and musical canvas with seven actors and seven musicians, contrasting with the bohemian and ebullient world evoked in *Satie: Bohemian from Montmartre*. The season ended with a gala performance, at Florence Gould Hall, of *Peggy Guggenheim Stripped Bare by her Bachelors*, a complex multimedia concert with music from the 1920's to the 1980's.

In 2005, ERC completed a commission by the Jewish Museum in New York for a production based on the famous Sonntagsmusik salons of Fanny Mendelssohn. The concert, *Fanny Mendelssohn: Out of Her Brother's Shadow*, was related to the Jewish Museum's exhibition *The Power of Conversation*, showcasing female salonnières from the 18th to the 20th centuries. ERC also served as music consultant for the exhibition. *Van Gogh's Ear*, an ERC collaboration with The French Institute-Alliance Française/FIAF, the Massachusetts International Festival of the Arts/MIFA, and the Festival de Musique de Chambre Montréal, was performed at Florence Gould Hall and then – in both French and English - in Montreal, where it received international acclaim. *Strad* Magazine hailed the production as “the most intriguing and successful program of the entire festival.” In 2004, the Ensemble presented *The Young Arthur Rubinstein* at the Arthur Rubinstein Hall in São Paulo during the Eleazar de Carvalho Week, to overwhelming success. In the spring of 2004, *Schubert's Dream* was performed while ERC was in residence at Williams College in Massachusetts.

ERC's artistic excellence was recognized in 2007-08 through a professional performance grant from the New York State Council on the Arts (NYSCA) and more recently through a grant from the New York City Department of Cultural Affairs (DCA). ERC is proud to announce that it has been awarded grants from both NYSCA and DCA for the upcoming 2009-10 season. These grants are a testimony to the growing recognition of the Ensemble as one of the most innovative chamber music groups in New York.

In its relatively short history, the Ensemble for the Romantic Century has enriched the New York musical scene with highly innovative productions that are also historically informed, aesthetically exquisite, and emotionally transporting.

Max Barros, (*pianist, co-artistic director of ERC*), has won wide acclaim as one of South America's foremost pianists. Born in California and raised in Brazil, Mr. Barros was presented with the "Soloist of the Year" Award by the São Paulo Music Critics Association. He is also a dedicated champion of Brazilian music, having premiered and recorded several works by the nation's foremost composers. He recorded Amaral Vieira's Piano Quintet with the Ensemble Capriccio and has recorded for Naxos the complete piano concertos by Camargo Guarnieri with conductor Thomas Conlin and the Warsaw Philharmonic. Mr. Barros has toured South America with the Virtuosi di Praga and has been a guest artist with the American String Quartet and the St. Luke's Chamber Ensemble. He is well known for his stylistic and historically informed interpretations, and his extensive research into the performance practice of early keyboard instruments has allowed him to bring fresh insights to his performances on the modern piano. Mr. Barros studied early pianos with Malcolm Bilson, and with the Barros Classical Consort he recorded the complete trios of Boccherini and Stephen Storace. He appears often at the Metropolitan Museum in New York, performing on their collection of old keyboard instruments. In 2008 Mr. Barros made his debut at the Caramoor Festival performing Guarnieri's *Concertino* for piano and orchestra with the St. Luke's Orchestra under Michael Barrett.

Jeff Biehl (*Zarathustra*)—ERC: *Satie, Bohemian from Montmartre: A Cabaret*. OFF-BROADWAY: Red Bull Theater: *Women Beware Women*; NYTW: *Misanthrope (u/s)*; Katharsis: *Polish Play*; Andre Gregory: *Bone Songs* and *The Master Builder*. REGIONAL/INTERNATIONAL: Shakespeare Theatre: *The Alchemist*, Long Wharf: *Shipwrecked!*; A.R.T and Edinburgh International Festival: *Three Sisters*; Wesport Country Playhouse: *Around the World in 80 Days*. TV: several episodes of *Law and Order CI*,

Law and Order S.V.U., and *Law and Order*. New York Theatre Workshop: *Usual Suspect*. Training: Juilliard.

Jesse Blumberg (*baritone*). Jesse Blumberg is an artist equally at home on opera, concert, and recital stages. He recently created the role of Connie Rivers in the world premiere of Ricky Ian Gordon's opera *The Grapes of Wrath* at the Minnesota Opera, and then made his Utah and Pittsburgh Opera debuts in the same production. Other recent appearances include Silvio in *Pagliacci* with Annapolis Opera, John Brooke in *Little Women* with Opera Delaware, and the title role in of Monteverdi's *Il ritorno d'Ulisse in Patria* with Opera Vivente. In 2009 he made his first appearances at the Boston Early Music Festival, singing Adonis in *Venus and Adonis* and Mercurio in *L'incoronazione di Poppea*. In concert, Jesse has been a featured soloist with American Bach Soloists, the Los Angeles Master Chorale, Sacred Music in a Sacred Space, and at the Berkshire Choral Festival. He has also premiered two important chamber works: Ricky Ian Gordon's *Green Sneakers* and Lisa Bielawa's *The Lay of the Love and Death*. He has toured with the Mark Morris Dance Group and the Waverly Consort, and has given recitals for the Marilyn Horne Foundation. In 2009 he debuted in Paris with the Mirror Visions Ensemble, and was a guest artist at the Hawaii Performing Arts Festival. Having been recognized in several competitions, in 2008 he was awarded Third Prize at the International Robert Schumann Competition in Zwickau, becoming its first American prizewinner in over thirty years. He is also the founder and artistic director of the Five Boroughs Music Festival, a new concert series in New York City.

Beverly Emmons (*lighting designer*) has designed for Broadway, Off-Broadway, regional theater, dance and opera both in the US and abroad. Broadway: *Amadeus* (Tony Award), *Annie Get Your Gun*, *Jekyll & Hyde*, *The Heiress*, *Chronicle of a Death Foretold*, Stephen Sondheim's *Passion*, *Abe Lincoln in Illinois*, *High Rollers*, *Stepping Out*, *The Elephant Man*, *A Day In Hollywood A Night in the Ukraine*, *The Dresser*, *Piaf*, and *Doonesbury*. Off Broadway: *Vagina Monologues*, and many productions with Joseph Chaikin and Meredith Monk. For Robert Wilson she designed lighting for productions spanning 13 years, including in America, *Einstein on the Beach* and the *CIVIL warS part V*. Dance: works for Trisha Brown, Martha Graham and Merce Cunningham. Awards: Seven Tony nominations, the 1976 Lumen award, 1984 and 1986 Bessies, and a 1980 Obie for Distinguished Lighting, and several Maharam/American Theater Wing Design Awards.

Vanessa James (*set and costume designer*) is a designer of sets, costumes, and lighting for the theater and opera and an art director for film and television. She has received an Emmy Citation and two other Emmy nominations. She was the art director for a documentary on the history of the White House directed by Oscar winning director Paul Wagner. Other film credits include Andy Warhol's *Brand X*, *Ragtime*, and *The King of Comedy*. Her Off-Broadway credits include the revival of Virgil Thompson's *Four Saints in Three Acts*, Arthur Penn's production of *Chambers* and the musical *Your Don't Miss Water* by Cornelius Eady. She is currently the chair of Theatre Arts at Mount Holyoke College. She is the author of *The Genealogy of Greek Mythology* and *Shakespeare's Genealogies*.

Alexander Kienle (*French horn*). A native of Portland, Oregon, Alexander began studying the piano at the age of six and the French horn at the age of 13. He received a Bachelor's Degree from The Juilliard School, and has performed under conductors such as James Levine, Alan Gilbert, James Conlon, Nicholas McGegan and others at Carnegie Hall, Avery Fisher Hall, China's National Center for the Performing Arts, Alice Tully Hall, and the Peter Jay Sharp Theater at Juilliard. He is currently enrolled in the Masters Degree program at Juilliard.

Michael Lewis (*Nietzsche*) is pleased to return to the Ensemble for the Romantic Century having previously appeared as Alphonse Allais in *Satie, Bohemian from Montmartre: A Cabaret* and *The Dreyfus Affair*. In New York, he has appeared at the Vineyard, Primary Stages, NY Theatre Workshop, the Transport Group, and many others. Regionally (selected): Cincinnati Playhouse, San Diego Rep, Arizona Theatre Company, Nebraska Shakespeare Festival, Papermill Playhouse and the Huntington. He originated the role of Carson in Horton Foote's Pulitzer-Prize winning *Young Man From Atlanta*. Film/TV: *Law and Order*, *SVU*, *American Playhouse*, and the feature *Signs of Life*. Most recently he appeared at the Metropolitan Opera in *From the House of the Dead*, directed by Patrice Chéreau.

James Melo (*musicologist*) has written extensively for scholarly journals and music magazines in Brazil, Uruguay, United States, and Austria, and has been invited to participate as a panel discussant in conferences in Indiana, New York, and Canada. He has written program notes for several concerts at Carnegie Hall and Lincoln Center, and for over 70 recordings on the Chesky, Naxos, Paulus, and Musikus labels, among others. He is the New York correspondent for the magazine *Sinfónica* in Uruguay, reviewer of music iconography for the journal *Music in Art*, and senior editor at RILM (Répertoire International de Littérature Musicale) at CUNY. In March 2005, he chaired a session in the conference Music and Intellectual History, organized by the Barry Brook Center for Music Research and Documentation (CUNY), and presented a paper on the history of musicological research in Brazil. He received a grant from the Paul Sacher Stiftung in Basel, Switzerland, where he conducted research on the manuscripts of Anton Webern. Mr. Melo is the program annotator for the recording on Villa-Lobos' complete piano music and Camargo Guarnieri's complete piano concertos on Naxos. In 2006, he began collaborating with the Montréal Chamber Music Festival as musicologist and program notes writer. In March 2008 he chaired a session on music iconography in Brazil and Portugal in the conference *Music, Body, and Stage: The Iconography of Music Theater and Opera* at CUNY Graduate Center.

Sophia Miller (*conductor*). Sophia Miller, Assistant Conductor for the award-winning Young People's Chorus of New York City, serves as conductor of the Prelude Division, assistant conductor of the Cantare Division, and as vocal coach. She also teaches as part of the YPC's Satellite Schools program, which brings the acclaimed YPC choral program into New York City public schools. As a choral clinician, she has given workshops and guest conducted in upstate New York, at the NYC School for Strings, and in Vermont. Prior to joining YPC in 2007, Ms. Miller taught elementary choral music in the Cortland City School District, co-directed the Cortland City Boys Choir, and served as Associate Conductor for the Ithaca Intergenerational Choir, a collaboration between Ithaca College, Longview residential senior community, and the Ithaca Children's Choir. Ms. Miller received her Bachelor of Music Education at Ithaca College where she graduated Magna Cum Laude.

Donald T. Sanders, (*writer, producer, director of theatrical productions for ERC*) graduated from the University of Pennsylvania and was awarded a Thouron Fellowship. He received a C.I.D from the University of Bristol, England, and an M.F.A from the Yale School of Drama where he was assistant to Nikos Psacharopoulos and drama master of Stiles College. Known for his stage adaptations from novels, his *Naked Lunch* by William S. Burroughs and *Old New York* by Edith Wharton were both presented by Joseph Papp at the New York Shakespeare Festival/Public Theater. Mr. Sanders has been executive artistic director of MIFA/Massachusetts International Festival of the Arts since 1993. He is also the author of *33 Scenes on the Possibility of Human Happiness*, *Thomas Cole*, *A Waking Dream* and *Dubrovsky*, the opera by jazz composer William Russo. In 2002, he was made a Chevalier dans l'Ordre

des Arts et des Lettres of the Republic of France. He has been Director of Theatrical Productions for Ensemble for the Romantic Century (ERC) in New York City since 2005.

Eve Wolf, (*pianist and author; Founder and Executive Artistic Director of ERC*)

(www.evewolfpianist.com) received her BA in Art History from Columbia University and an MA in Piano Performance from New York University. She has appeared in solo and chamber music recitals in the U.S. and Europe and has won numerous awards, including prizes in the V. Bellini International Competition in Italy and the Houston Symphony Orchestra's Concerto Competition. For the past eight seasons in New York, as Executive Artistic Director of the Ensemble for the Romantic Century, Ms. Wolf has written scripts and performed in productions such as *Paderewski in Paris* (2001), *The Young Arthur Rubinstein* (2003), *None but the Lonely Heart: The Story of Tchaikovsky & Nadezhda von Meck* (2004), *Dora: A Case of Hysteria* (2005), *Tolstoy's Last Days* (2005), and *Van Gogh's Ear* (2006), which was also performed in a bilingual (French and English) version at the Festival Musique de Chambre de Montréal. Ms. Wolf was the scriptwriter for *Fanny Mendelssohn: Out of her brother's shadow*, which was commissioned by the Jewish Museum of New York and performed in 2006, as well as for the audio guide of the Fanny Mendelssohn Hensel Salon in the Exhibition *The Power of Conversation: Jewish Women and their Salons* at the Jewish Museum in New York City – an exhibition that received international acclaim. In 2006 Ms. Wolf was commissioned to write *Cara, Cara Compagna* for the Italian Cultural Institute of New York; she wrote the script in Italian and English, and it was performed in both languages. In the 2006-07 season Ms. Wolf wrote and performed in *The Dreyfus Affair* and *Peggy Guggenheim Stripped Bare by her Bachelors*; the latter was ERC's largest multimedia work to date. In 2008, she wrote and performed in *Jules Verne: From the Earth to the Moon* – the final concert in a series called *Imaginings*; this multimedia production, presented at the Florence Gould Hall, was the first ERC concert to include video design. In June 2009, she performed in *Toscanini: Nel mio cuore troppo di assoluto* at the Teatro La Fenice in Venice; this production played to a sold-out audience in an Italian version of the script that she had originally written for ERC's 2008-09 season, dedicated to Artists in Exile. Ms. Wolf has taught piano and coached chamber music in New York City for the past 25 years. She is currently an instructor of piano at Teachers College-Columbia University and a staff accompanist at Mannes College, The New School of Music. In 2009 Ms. Wolf initiated a seminar, "Confronting Memory: Memory techniques for pianists," which addresses the complex subject matter of memorizing music and performing from memory. The seminar has had an enthusiastic response and is being offered to venues across the country. She is currently writing a book on the subject.

Young People's Chorus of NYC: YPC was founded by Francisco J. Núñez in 1988, and has become one of the most celebrated and influential children's choruses today, performing around the globe, releasing acclaimed recordings from across the musical spectrum, and collaborating with many of the most highly regarded composers, performers, and institutions of our time. Through its celebrated *Transient Glory*® series of concerts, publications, and CDs, the chorus has commissioned well over 50 new works from composers that include Pulitzer Prize winners, Oscar, and MacArthur "genius" grant winners and regularly collaborated with Carnegie Hall, The New York Pops, the Stephen Petronio Dance Company, and the Kronos Quartet, among many others. YPC welcomes over 1,100 children who participate annually through its core after-school program, its Satellite Schools Program in seven New York City schools, and its first national affiliate, the Young People's Chorus of Erie (Pennsylvania). YPC is the resident chorus of three of New York City's major cultural institutions—the 92nd Street Y, Frederick P. Rose Hall, home of Jazz at Lincoln Center; and WNYC, New York Public Radio.

Janice Acevedo (*stage manager*). Fresh from graduating from Mount Holyoke College with a bachelor's degree in the theatre arts, Janice is thrilled to be working with ERC again. Previous Credits include: *Confidence Man* (Off-off Broadway), *Top of the Heap* (Off- Broadway) and the ERC's production *From the Earth to the Moon*. Other projects include: *Cabaret*, *Brecht on Broadway*, and *Seven Deadly Sins*.

Caity Quinn (*programs manager*) is a professional actress who has appeared Off-Broadway and in the Disney film *Enchanted*. She has taught theater arts at the Central Queens YM/YMHA, the Exeter Center for the Creative Arts, and at Conviven in Buenos Aires, Argentina. She is currently pursuing her B.A. in French Literature and Theater at Hunter College, as well as writing a romance novel.

UPCOMING CONCERTS

De Profundis: The Exiles of Oscar Wilde

Oscar Wilde (1854-1900) belongs to that class of artists for whom no introduction is needed. His name has entered our collective imagination and his aphorisms have become an indelible feature of the English language. Wilde's multifaceted personality, his biting wit, and the brilliance of his artistic genius added sparkle and glamour to late Victorian society. Wilde's personal life, brought into the glare of public scrutiny during his trial for homosexuality, intruded mercilessly on society's appreciation of his genius. Humiliated, degraded, exiled from society, and sentenced to two years of forced labor, Wilde became a thoroughly different person after his imprisonment. A concert focusing on Oscar Wilde's trials and imprisonment, his heartrending accounts of life in Reading Gaol, and his exquisite poetic and prose writings will feature music by Ernest Chausson, including the majestic Concerto for violin, piano, and string quartet. Chausson's works, many of which were contemporaneous with Wilde's ordeal, are part of the cultural expression of a country in which Wilde felt more at home than in England.

Thursday, March 18, 8:00 pm; 7:00 PM pre-concert lecture

SEMINAR: Sad Narcissus: Musical Aestheticism and the Trials of Oscar Wilde
Tuesday, March 9, 5:30--7:30 PM

Beethoven: Prometheus Unbound

Beethoven's life (1770-1827) was a progressive descent into the confines of his own mind and spirit, as he was forced into profound isolation by his social maladjustment and the misfortune of increasing deafness. But it was precisely this inner solitude that liberated him to engage in a limitless creative dialogue with himself. A script based on Beethoven's Heiligenstadt Testament and selections from his vast and variegated correspondence and other writings creates a dramatic counterpoint to some of the composer's most deeply personal works.

Thursday, June 3, 8:00 pm; 7:00 PM pre-concert lecture

SEMINAR: The Forge of Vulcan: Beethoven's Protean Imagination
Tuesday, May 25, 5:30--7:30 PM