

Society of Musical Arts

Stephen Culbertson, Music Director

Concert Program



Sunday, March 22, 2015

4:00 P.M.

**St. George's Episcopal Church
550 Ridgewood Road
Maplewood, New Jersey**





This program is made possible in part by funds from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts and administered by the Essex County Division of Cultural and Historic Affairs.



SOMA gratefully acknowledges our grant from Essex County DCHA in the amount of \$750 for the year 2015.

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Stephen Culbertson, Music Director

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Society of Musical Arts

Stephen Culbertson, Conductor

Sunday, March 22, 2015

4:00 pm

PLEASE TURN OFF ALL ELECTRONIC DEVICES

“Contemporaries”

On Hearing the First Cuckoo in Spring

Frederick Delius
(1862-1935)

Lieder eines Fahrenden Gesellen (1884-1885)
(Songs of a Wayfarer)

Gustav Mahler
(1860-1911)

- I. Wenn mein Schatz Hochzeit macht*
- II. Gieng heut Morgen über's Feld*
- III. Ich hab' ein glühend Messer*
- IV. Sie zwei Blauen Augen*

David Murray, Baritone

~~~ Intermission ~~~

Sacred & Profane Dances (1904)

Claude Debussy  
(1862-1918)

- I. Danse sacrée*
- II. Danse profane*

Patricia Turse, Harp

Second (Indian Suite, Op. 48 (1892)

Edward MacDowell  
(1860-1908)

- I. Legend*
- II. Love Song*
- III. In War-time*
- IV. Dirge*
- V. Village Festival*

# Program Notes

by Stephen Culbertson

Apart from our usual goal of providing a satisfying musical experience for our orchestra and audience, today's program reminds us that (a) at one time, every piece of music was contemporary, and (b) throughout history, composers have tried to develop their own voice out of the materials and music that came before them. The "elephant in the room" of this program is Wagner. Although of different nationalities, our four composers spent formative years living or visiting Germany, and in their early maturity had all come under Wagner's spell, either by hearing the music firsthand at the early years of Bayreuth (and observing the reaction), or by associating with Wagner disciples (Liszt and others). Not to say they all became "Wagnerians"; indeed some reacted *against* the influence.

## **Delius: On Hearing the First Cuckoo in Spring**

Born in England of a German-Dutch family, Delius spent time in his twenties in Florida and Germany before settling in France for the rest of his life. His music is often characterized as "elegiac" with a certain "sweetness." This lovely short piece (hopefully a harbinger of an early NJ spring) was suggested by Percy Grainger, who asked for a piece of more modest proportions than most of Delius' music, which often calls for a large chorus and massive orchestra (cf. Wagner).

## **Mahler: Lieder eines fahrenden Gesellen**

Note: the texts and translations are on pages 8-9.

There are many examples of unrequited love in music: about half of all opera arias (the other half being love duets). They range from settings of Renaissance sonnets to Dusty Springfield and beyond. Here are Mahler's autobiographical songs, written after a broken love affair. Mahler (who wrote the words) depicts himself as the disconsolate wanderer (shades of Schubert and others). First, at his sweetheart's wedding day, then amid nature (without said sweetheart), then with "gleaming knife" at the ready, and finally resigned to his fate and the world.

About the title: "Wayfarer", while poetic, isn't literal. A more accurate translation would be "traveling journeyman". Mahler had finished his apprenticeship (conservatory) and was moving from town to town on his way to becoming a master composer and conductor in Vienna and New York.

Mahler went to the Bayreuth Festival in 1883, where he heard Wagner's most transparently-orchestrated opera Parsifal in the special acoustic designed (by Wagner) and built for it. Mahler, who became one of the leading Wagner conductors of his time, was able to use his experience to create his own transparency. The voice doesn't get lost in the wall of sound coming from the rather large orchestra.

## Claude Debussy - Sacred and Profane Dances

It shouldn't come as a surprise that along with contemporary compositions, there were also new – or perfected – instruments. It was sometimes a business competition: Adolf Sax (ophone) and John Philip Sousa (phone) are the most famous examples, but Bach, Mozart and Beethoven also wrote for new instruments.

Debussy was asked by the Pleyel company (already famous for their pianos) to write a work that could serve as a test piece and show the potential of their new “chromatic” harp. This instrument had a string for each note and no pedals (unlike the earlier pedal harp which could play all the notes only by manipulating pedals to change the pitch of the strings).

Although we don't consider this one of Debussy's major works, it does show his characteristic traits of harmony, conciseness of form, transparency of orchestration and elegance (cf. Wagner).

By the way, the chromatic harp lost favor: way too many strings and not enough fingers. We still use the pedal harp, which presents different challenges for the harpist, who needs both virtuosic hands *and* feet!

## MacDowell - Second (Indian) Suite, Op. 48

Edward MacDowell was at one time considered one of the greatest American composers. In 1904, he was an original inductee into the American Academy of Arts and Letters and in 1940 was one of five composers honored on a postage stamp (the others were Stephen Foster, John Philip Sousa, Victor Herbert and Ethelbert Nevin (!)).

Dvorak came to America in 1892 and urged composers incorporate music of Native Americans and African Americans. That process was already underway: Theodore Baker published a dissertation in 1882 *On the Music of the North American Indians* which transcribed songs from a number of tribes. MacDowell used the melodies in Baker's book as the basis for the themes in his suite:

- I. Harvest festival song
- II. Iowa love song, sung by young warriors out riding
- III. Regarded as music of the spirits (probably not an original Indian theme),  
2nd theme from the Walla-Wallas
- IV. Kiowa song of a mother to her absent son.
- V. Iroquois war song, followed by Iroquois women's dance.

In much the same way as composers before and after, MacDowell took these themes and transformed them into his own, contemporary, creation. When we hear influences of Brahms or Tchaikovsky, to my mind that's the language of the period. Brahms or Tchaikovsky couldn't have written *Indian Suite*, no more than they or MacDowell could have written music based on Russian or Latin-American folk materials. That's one of the many beauties of our repertoire! *Indian Suite* stands as one of the pillars of American music, worthy of being dusted off and heard with contemporary ears.

## Mahler: Lieder eines Fahrenden Gesellen Text and Translation

### I.

Wenn mein Schatz Hochzeit macht,  
Fröhliche Hochzeit macht,  
Hab' ich meinen traurigen Tag!  
Geh' ich in mein Kämmerlein,  
Dunkles Kämmerlein,  
Weine, wein' um meinen Schatz,  
Um meinen lieben Schatz!

Blümlein blau! Verdorre nicht!  
Vöglein süß!  
Du singst auf grüner Heide.  
Ach, wie ist die Welt so schön!  
Ziküth! Ziküth!

Singet nicht! Blühet nicht!  
Lenz ist ja vorbei!  
Alles Singen ist nun aus!  
Des Abends, wenn ich schlafen geh',  
Denk'ich an mein Leide!  
An mein Leide!

### II.

Ging heut Morgen übers Feld,  
Tau noch auf den Gräsern hing;  
Sprach zu mir der lust'ge Fink:  
"Ei du! Gelt? Guten Morgen! Ei gelt?  
Du! Wird's nicht eine schöne Welt?  
Zink! Zink! Schön und flink!  
Wie mir doch die Welt gefällt!"

Auch die Glockenblum' am Feld  
Hat mir lustig, guter Ding',  
Mit den Glöckchen, klinge, klinge,  
Ihren Morgengruß geschellt:  
"Wird's nicht eine schöne Welt?  
Kling, klinge! Schönes Ding!  
Wie mir doch die Welt gefällt! Heia!"

Und da fing im Sonnenschein  
Gleich die Welt zu funkeln an;  
Alles Ton und Farbe gewann  
Im Sonnenschein!  
Blum' und Vogel, groß und Klein!  
"Guten Tag, ist's nicht eine schöne Welt?  
Ei du, gelt? Schöne Welt!"

Nun fängt auch mein Glück wohl an?  
Nein, nein, das ich mein',  
Mir nimmer blühen kann!

### I.

When my darling has her wedding-day,  
her joyous wedding-day,  
I will have my day of mourning!  
I will go to my little room,  
my dark little room,  
and weep, weep for my darling,  
for my dear darling!

Blue flower! Do not wither!  
Sweet little bird  
you sing on the green heath!  
Alas, how can the world be so fair?  
Chirp! Chirp!

Do not sing; do not bloom!  
Spring is over.  
All singing must now be done.  
At night when I go to sleep,  
I think of my sorrow,  
of my sorrow!

### II.

I walked across the fields this morning;  
dew still hung on every blade of grass.  
The merry finch spoke to me:  
"Hey! Isn't it? Good morning! Isn't it?  
You! Isn't it becoming a fine world?  
Chirp! Chirp! Fair and sharp!  
How the world delights me!"

Also, the bluebells in the field  
merrily with good spirits  
toll'd out to me with bells (ding, ding)  
their morning greeting:  
"Isn't it becoming a fine world?  
Ding, ding! Fair thing!  
How the world delights me!"

And then, in the sunshine,  
the world suddenly began to glitter;  
everything gained sound and color  
in the sunshine!  
Flower and bird, great and small!  
"Good day, is it not a fine world?  
Hey, isn't it? A fair world?"

Now will my happiness also begin?  
No, no - the happiness I mean  
can never bloom!



**III.**

Ich hab' ein glühend Messer,  
 Ein Messer in meiner Brust,  
 O weh! Das schneid't so tief  
 in jede Freud' und jede Lust.  
 Ach, was ist das für ein böser Gast!  
 Nimmer hält er Ruh', nimmer hält er Rast,  
 Nicht bei Tag, noch bei Nacht,  
 wenn ich schlief! O weh!

Wenn ich den Himmel seh',  
 Seh'ich zwei blaue Augen stehn!  
 O weh! Wenn ich im gelben Felde geh',  
 Seh'ich von fern das blonde Haar  
 Im Winde weh'n! O weh!

Wenn ich aus dem Traum auffahr'  
 Und höre klingen ihr silbern Lachen, O weh!  
 Ich wollt', ich läg auf der Schwarzen Bahr',  
 Könnt' nimmer die Augen aufmachen!

**IV.**

Die zwei blauen Augen von meinem Schatz,  
 Die haben mich in die weite Welt geschickt.  
 Da muß ich Abschied nehmen  
 vom allerliebsten Platz!  
 O Augen blau,  
 warum habt ihr mich angeblickt?  
 Nun hab' ich ewig Leid und Grämen!

Ich bin ausgegangen  
 in stiller Nacht  
 wohl über die dunkle Heide.  
 Hat mir niemand Ade gesagt Ade!  
 Mein Gesell' war Lieb und Leide!

Auf der Straße steht ein Lindenbaum,  
 Da hab' ich zum ersten Mal im Schlaf geruht!  
 Unter dem Lindenbaum,  
 Der hat seine Blüten  
 über mich geschneit,  
 Da wußt' ich nicht, wie das Leben tut,  
 War alles, alles wieder gut!  
 Alles! Alles, Lieb und Leid  
 Und Welt und Traum!

**III.**

I have a red-hot knife,  
 a knife in my breast.  
 O woe! It cuts so deeply  
 into every joy and delight.  
 Alas, what an evil guest it is!  
 Never does it rest or relax,  
 not by day or by night,  
 when I would sleep. O woe!

When I gaze up into the sky  
 I see two blue eyes there.  
 O woe! When I walk in the yellow field,  
 I see from afar her blond hair  
 waving in the wind. O woe!

When I start from a dream  
 and hear the tinkle of her silvery laugh,  
 O woe! Would that I lay on my black bier  
 Would that I could never again open my eyes!

**IV.**

The two blue eyes of my darling  
 they have sent me into the wide world.  
 I had to take my leave of this  
 well-beloved place!  
 O blue eyes,  
 why did you gaze on me?  
 Now I will have eternal sorrow and grief.

I went out into the quiet night  
 well across the dark heath.  
 To me no one bade farewell.  
 Farewell! My companions are  
 love and sorrow!

On the road there stands a linden tree,  
 and there for the first time  
 I found rest in sleep!  
 Under the linden tree  
 that snowed its blossoms onto me -  
 I did not know how life went on,  
 and all was well again!  
 All! All, love and sorrow  
 and world and dream!



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## **Patricia Turse** - *Harp*

Patricia Turse is a Central Jersey harpist who enjoys playing the pedal harp for weddings, events, parties, and religious services. She plays frequently with the Hunterdon Symphony, the Metropolitan Orchestra, and other string ensembles, and occasionally with community orchestras. Patricia also loves to perform with musical theatre productions, and her favorite shows to play are South Pacific, Peter Pan, and Light in the Piazza..

In 2003, Patricia became a certified harp therapist, using the therapeutic music of a lap harp to soothe patients and clients facing various conditions. She earned her certification as a NICU (Neonatal Intensive Care Unit) Music Therapist in 2010. Presently she works for St. Peter's University Hospital in New Brunswick in the pediatrics unit. There the children can participate in music sessions that expose them to the arts and help them to cope with their illnesses. Patricia plays the harp for the children and babies at St. Peter's, as well as their mothers and fathers. She also entertains residents at nursing homes and assisted living communities.

In the field of education, Patricia maintains private teaching studios in piano, harp, and beginning guitar. She graduated from the University of Dayton (OH) with a degree in music therapy in 1993.

## **David Murray** - *Baritone*

David Murray's rich baritone voice, dramatic presence, and versatility as a performer has brought him acclaim from critics and audiences throughout the world. Recognized for his steady lyric tone Mr. Murray has triumphed in many of the great operatic roles including: Figaro in Rossini's The Barber of Seville, Germont in Verdi's La Traviata, Eisenstein in J. Strauss' Die Fledermaus and Count Almaviva in Mozart's Le Nozze di Figaro.

Equally at home on the concert stage, David has performed with the Boston Pops, Keith Lockhart and John Williams conducting, The Handel & Haydn Society, The Tokyo Philharmonic, The Telemann Orchestra of Japan, The New Japan Philharmonic, The Boston Academy of Music (Opera Boston), Theatre Lyrique d'Europe, Chorus proMusica, Boston Lyric Opera, Back Bay Chorale, Annapolis Chorale as well as leading roles with Lake George Opera, Central City Opera, Eugene Opera, and Connecticut Concert Opera. Recent engagements include Scarpia in Puccini's Tosca with the Cambridge Symphony Orchestra, Michele in Puccini's Il Tabarro, Gianni in Gianni Schicchi and Don Alfonso in Mozart's Cosi fan tutte with Baltimore Concert Opera. This past November David sang the role of Germont in Verdi's La Traviata with Baltimore Concert Opera. David is currently the Editor and Publishing Manager for Subito Music Corporation. Please visit [www.davidbmurray.com](http://www.davidbmurray.com) for resume, bio, reviews and audio samples.

# Stephen Culbertson

## *Conductor*

Stephen Culbertson, Music Director for the Society of Musical Arts, has conducted over 35 orchestras, opera productions, and ballet companies, ranging from major to community level, in Europe and the United States. Major engagements include a Spoleto USA debut on the 20th-Century Perspective Series and a new production of Prokofiev's Cinderella for the San Joaquin Ballet in California. In recent seasons, Culbertson has appeared with the Montclair Chamber Orchestra and Orchestra Society of Philadelphia. He has served as Music Director of the Sussex County (New Jersey) Community Orchestra and Associate Conductor of the Bergen (New Jersey) Philharmonic Orchestra. With the latter two orchestras, he conceived and conducted a series of family concerts for the community to great acclaim. He served on the board of Unity Concerts of NJ and was its Artistic Director for the 2002-3 season. Culbertson's most recent activities include leading the New Jersey Reading Orchestra and serving as interim Music Director at the Presbyterian Church of Upper Montclair.

After graduating from University of the Pacific in his native California, Culbertson was awarded a scholarship to study at the Sibelius Academy in Helsinki (Finland) with famed conducting teacher Jorma Panula. During his five-year stay, he studied the works of Sibelius with the composer's son-in-law, Jussi Jalas, and conducted most of Finland's major ensembles: The Finnish National Opera, the Helsinki Philharmonic, The Finnish Radio Orchestra, The Vaasa and Tampere Operas, and the Oulu Philharmonic. In addition to conducting, he gained valuable experience (not to mention much-needed income) by singing in a number of professional choruses, including the Finnish Radio Choir, Savonlinna Opera Chorus and the Helsinki Festival production of Britten's Church Parables.

Culbertson introduced Finnish audiences to works by Copland, S.R. Beckler, John Forsman and many others. He introduced local listeners to American music by writing a six-hour series of radio programs entitled A History of American Music for the Finnish Broadcast Corporation. As a guest conductor, Culbertson has worked for the Netherlands Opera and appeared in Czechoslovakia (with the Košice State Philharmonic), Italy, Hungary, and England. Culbertson has been a strong advocate of American music as both a conductor and a publisher. In 1993, he co-founded Subito Music Publishing and became its President in 1997. From 1987 to 1992, he was director of the rental and publications departments for G. Schirmer, Inc., where he supervised the music preparation of, among others, John Corigliano's opera The Ghosts of Versailles (for the Metropolitan Opera) and Symphony No. 1 (for the Chicago Symphony).

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## **who we are**

The Society of Musical Arts (SOMA) was founded in 1981 by Dr. Samuel Applebaum, New Jersey's world famous master teacher of the violin. We are continuing Dr. Applebaum's objectives to provide an opportunity for both amateur and professional string musicians to play baroque and classical music in a chamber orchestra and to present free public concerts with multi-generational appeal to the residents of Essex and surrounding counties.

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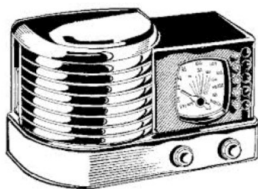
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# Cadences

SOMA mourns the passing of Anne P. Lieberson on January 25, 2015, at the age of 86. Anne was a long-time concertmistress of our orchestra.

SOMA mourns the passing of one of our supporters, cellist Elizabeth Reiss, on November 20, 2014 at the age of 74.

Laura Papparatto and Peggy Reynolds made a special donation to SOMA in memory of our five Rehearsal Club colleagues, whom we lost this past year.

The Rehearsal Club of Montclair acknowledges the loss of five treasured members in the past year:

**Grace Gimbel      Basia Jaworski**  
**John Strahan      Patricia Chao**  
**Barbara Hendrian**

Condolences to their friends and family.

---

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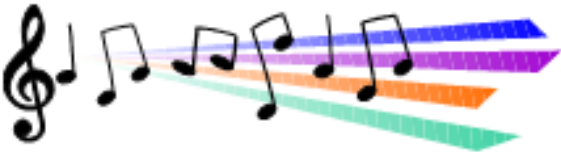
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## Thank you!

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# Become a Member!

**Your support is very important to us.** With your donation we will be able to continue offering our fine concerts free to the public. Young families will be able to share in listening to live classical music without the stress of costly concert tickets. We urge everyone to join us or continue their membership in the **Society of Musical Arts** by making a tax deductible contribution of **\$30.00 per person or \$50.00 per family.** Any additional contribution would be greatly appreciated. As a donor, your name will be listed in our program.

Thanks for helping us keep alive Dr. Applebaum's dream of live classical music by and for New Jersey residents!

*Laura Papparatto*, President



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**WWW.SOMA.AR88.NET**

*(click on the donate button at the bottom)*

*or drop in the fish bowl at the concert*