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We’re grateful for all our administrative home!
Le concert du monde, Op. 81, was written in 1923 and was inspired by the jazz music that Milhaud heard in London and New York. He first heard jazz in London in 1920 and was able to sit next to the players and take notes on what he was hearing and the compositional techniques employed in the music. It was with these new learned techniques that Milhaud further developed the fugue writing of Bach to create something that is considered to be one of the first “classical” jazz works. Milhaud chose eighteen instruments including the saxophone to create this new experience.

The concept of the creation is set in primitive French Africa with the creation story based on a scenario by the French writer and traveler Louis Doz, whose account in 1920 begins a mass of dances of which life begins to gradually bubble and erupt from the center and evolve into a dance with beautiful colors in a ritual of creation. The music is deliberately written to sound unrefined, crude and slightly vulgar. Milhaud wanted to evoke the sounds of the French music that he had grown up with the new Harlem sounds that he was experiencing.


Louis-Hector Berlioz (1803-69) was being groomed at a young age to become a physician and follow in his father’s footsteps. He entered medical school in Paris, but was much more interested in music, especially opera. He completed his bachelor’s in physical sciences, but then chose to focus solely on music and was financially cut-off from his family. To make ends meet, he worked as a chorus singer and gave lessons, although he was never known as an outstanding performer. He was greatly influenced in the winter of 1827 by performances of Shakespeare’s Hamlet, Beethoven and from reading Gerhard von der Feltz’s translation of Goethe’s Faust.

Berlioz entered the Frère de la musique four times and finally won the cantat La mort de Sardanapale (The death of Sardanapal, 1830). He thought this prize would give him the boost that he needed to become a respected composer, but he didn’t want to have to leave Paris for this to happen. While establishing himself, Berlioz was also occupied with personal issues and seemed to be unlucky in love. He was involved with the pianist Camille Mokie but had to leave to go to Rome for the award, and he never received it. He married Camille Peyrol and Berlioz plotted to shoot them both. Luckily he was deterred Berlioz and Peyrol were a strong and compatible couple, and their adherence to composers’ notated music and belief that performers and conductors were altering the music on the page, he disliked this practice so much that he spent the next twenty years touring in Germany so he would be the only one conducting his works. It was on these tours that he worked with mezzo-soprano Marie de Lavaud and his sister in law that he composed Les nuits d‘été (Summer nights: 1840-41).

The text is by Théophile Gautier and the influence of German Lieder on Berlioz is very apparent throughout the work, but especially in the Villanelle. It is as if Berlioz was attempting to take the technique of the German Lieder and meld and apply it to the French language. Although not without a thought, it is not without a thought, it is probably the most difficult aspect of his work. The music is deliberately written to sound unrefined, crude and slightly vulgar. Milhaud wanted to evoke the sounds of the French music that he had grown up with the new Harlem sounds that he was experiencing.

Vieille: Le miroir de l’Aurore

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Brahms: Serenade No. 1 in D major, Op. 11

Johannes Brahms (1833-97) was born in Hamburg and received musical training at an early age from his father. He progressed quickly and began taking composition lessons at age thirteen. In his childhood, he also visited libraries to copy and study music notation and collected music. He also met with friends and discusses with them the problems of performance practice and instrumentation. He became a music producer in physical sciences, but then chose to focus solely on music and was financially cut-off from his family. To make ends meet, he worked as a chorus singer and gave lessons, although he was never known as an outstanding performer. He was greatly influenced in the winter of 1827 by performances of Shakespeare’s Hamlet, Beethoven and from reading Gerhard von der Feltz’s translation of Goethe’s Faust.

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Debussy: La Mer

The poem is by Stéphane Mallarmé and the influence of the Lyrical Lieder on Berlioz is very apparent throughout the work, but especially in the Villanelle. It is as if Berlioz was attempting to take the technique of the German Lieder and meld and apply it to the French language. Although not without a thought, it is probably the most difficult aspect of his work. The music is deliberately written to sound unrefined, crude and slightly vulgar. Milhaud wanted to evoke the sounds of the French music that he had grown up with the new Harlem sounds that he was experiencing.

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I. Villanelle
Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle,
Pour cueillir le muguet aux bois.
Sous nos pieds égrenant les perles
Que lon voit, au matin trembler,
Nous irons écouter les merles
Siffler.
Le printemps est venu, ma belle; C'est le mois des amants béni; Et l'oiseau, satinant son aile, Dit [ses]1 vers au rebord du nid.
Oh! Viens donc sur ce banc de mousse, Pour parler de nos beaux amours, Et dis-moi de ta voix si douce: Toujours!
Loin, bien loin égarant nos courses, Faisons fuir le lapin caché, Et le daïm, au miroir des sources Admiring son grand bois penché;
Puis chez nous, tout heureux, tout aises, En paniers, en tagant nos doigts, Revenons, rapportant des fraises, Des bois.

I. Villanelle
When verdant spring again approaches, When winter's chills have disappeared, Through the woods we shall stroll, my darling, The fair primrose to cul at will.
The trembling bright pearls that are shining, Each morning we shall brush aside; We shall go to hear the gay thrushes Singing.
The flowers are in bloom, my darling, Of happy lovers 'tis the month; And the bird his soft wing englossing, Sings [carnis sweet] within his nest.
Come with me on the mossy bank, Where we'll talk of nothing else but love, And whisper with thy voice so tender: Always!
Far, far off let our footsteps wander, Frightening the hiding hare away, While the deer at the spring is gazing, Admiring his reflected horns.
Then back home, with our hearts rejoicing, And fondly our fingers entwined, Let's return, let's return bringing fresh wild berries Wood grown.

II. The Spirit of the Rose
Open your closed eyelid
Which is gently brushed by a virginal dream!
I am the ghost of the rose
That you wore last night at the ball.
You took me when I was still sprinkled with pearls Of silvery tears from the watering-can, And, among the sparkling festivities, You carried me the entire night.
O you, who caused my death:
Without the power to chase it away, You will be visited every night by my ghost, Which will dance at your bedside.
But fear nothing; I demand
Neither Mass nor De Profundis; This mild perfume is my soul, And I've come from Paradise.
My destiny is worthy of envy;
And to have a fate so fine, More than one would give his life!
For on your breast I have my tomb,
And on the alabaster where I rest, A poet with a kiss Wrote: "Here lies a rose, Of which all kings may be jealous."

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III. Sur les lagunes
Ma belle amie est morte, Je pleurerai toujours; Sous la tombe elle emporte Mon âme et mes amours. Dans le ciel, sans m'attendre, Elle s'en retourne; L'ange qui l'emmena Ne voulut pas me prendre. Que mon sort es amer! Ah! sans amour s'en aller sur la mer!
La blanche créature Est couchée au cercueil; Comme dans la nature Tout me paraît en deuil.
La colombe oubliée Pleure et songe à l'absent; Mon âme pleure et sent Qu'elle est dépéritée. Que mon sort est amer! Ah! sans amour s'en aller sur la mer!
Sur moi la nuit immense [S'étend]1 comme un linceul, je chante ma romance Que le ciel entend seul.
Ahl! comme elle était belle, Et comme je l'aimais! Je n'aimez jamais

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Ahl! comme elle était belle, Et comme je l'aimais! Je n'aimez jamais

IV. Absence
Reviens, reviens, ma bien-aimée, Comme une fleur loin du soleil; La fleur de ma vie est fermée, Loin de ton souire vermeil.
Entre nos coeurs qu'elle distance; Tant d'espace entre nos balises. O sort amert ô dure absence! O grands désirs inapaisés! Reviens, etc
D'ici là-bas que de campagnes, Que de villes et de havreux, Que de vallons et de montagnes, A lasser le pied des chevaux! Reviens, etc.

IV. Absence
Come back, return, my well-beloved! Like a flower far from the sun, The flower of my life is closed Far from your smiling ruby lips!
Between our hearts, what distance! What space between our kisses! O bitter fate! O harsh absence! O great desires unapaised! Come back, etc
From here to there, how much land there is! How very many villages and hamlets, How very many valleys and mountains, To wey the hoofs of the horses! Come back, etc.
V. Au Cimetière
Connaissiez-vous la blanche tombe,
Où flotte avec un son plaintif
L’ombre d’un vie?
Sur l’île une pâle colombre,
Triste et seule au soleil couchant,
Chante son chant:

Un air maladivement tendre,
À la fois charmant et fatal,
Qui vous fait mal, Et qu’on voudrait toujours entendre;
Un air comme en soupirer auxieux
L’ange amoureux.

On dirait que l’âme éveillée
Pleure sous terre à l’unisson
De la chanson, Et du malheur d’être oubliée
Se plaint dans un roucoullement
Bien doucement.

Sur les ailes de la musique
On sent lentement revenir
Un souvenir.
Une ombre, une forme angélique,
Passe dans un rayon tremblant,
En voile blanc.

Les belles de nuit demicloises
Jettant leur parfum faible et doux
Autour de vous,
Et le fantôme aux moles poses
Murmure en vous tendant les bras:
Tu reviendras!

Oh! jamais plus près de la tombe,
Je n’irai, quand descend le soir
Au manteau noir,
Écouter la pâle colombre
Chanter sur la pointe de l’îf
Son chant plaintif.

V. At the Cemetery
Do you know the white tomb
Where floats with plaintive sound,
The shadow of a yew?
On the yew a pale dove,
Sad and alone under the setting sun,
Sings its song:

An air sickly tender,
At the same time charming and ominous,
Which makes you feel agony
Yet which you wish to hear always;
An air like a sigh from the heavens
Of a love-lorn angel.

One would say that an awakened soul
Is weeping under the earth in unison
With this song,
And from the misfortune of being forgotten,
Moans its sorrow in a cooing
Quite soft.

On the wings of the music
One feels the slow return
Of a memory.
A shadow, a form angelic,
Passes in a trembling ray of light,
In a white veil.

The beautiful flowers of the night, half-closed,
Send their perfume, faint and sweet,
Around you,
And the phantom of soft form
Murmurs, reaching to you her arms:
You will return!

Oh! never again near the tomb
Shall I go, when night lets fall
Its black mantle,
To hear the pale dove
Sing on the limb of the yew
Its plaintive song!

VI. L’Ile Inconnue
Dites, la jeune belle,
Où voulez-vous aller?
La voile enlie son aile,
La brise va souffler.

Dites, la jeune belle,
Où voulez-vous aller?
La voile enlie son aile,
La brise va souffler.
Est-ce dans la Baltique?
Dans la mer Pacifique?
Dans l’île de Java?
Ou bien est-ce en Norvège,
Cueillir la fleur de neige,
Ou la fleur d’Angsoka?
Dites, la jeune belle,
Où voulez-vous aller?
Menez-moi, dit la belle,
À la rive fidèle
Où l’on aime toujours!
Cette rive, ma chère,
On ne la connaît guère
Au pays des amours.

VI. The Uncharted Island
Say, young beauty,
Where do you wish to go?
The sail swells itself,
The breeze will blow.
The oar is made of ivory,
The flag is of silk,
The helm is of fine gold;
I have for ballast an orange,
For a sail, the wing of an angel,
For a deck boy, a seraph.

Say, young beauty,
Where do you wish to go?
The sail swells itself,
The breeze will blow.

Is it to the Baltic?
To the Pacific Ocean?
To the island of Java?
Or is it well to Norway,
To gather the flower of the snow,
Or the flower of Angsoka?
Say, young beauty,
Where do you wish to go?
Lead me, says the beauty,
To the faithful shore
Where one loves always!
This shore, my darling.
We hardly know at all
In the land of Love.
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Kathryn Weld, Mezzo-Soprano

Mezzo-soprano Kathryn Weld has performed extensively throughout the United States, Canada, Europe and Japan, including 2 solo appearances with the New York Philharmonic. She made her Carnegie Hall debut to critical acclaim in a performance of Beethoven’s Mass in B Minor with Music Director Weld recently performed Beethoven’s Eleusinai found at the Festival Okeanos with the Symphony Orchestra. Other highlights of her symphonic work include Mahler’s Symphony No. 2, the Brahms Alto Rhapsody and Edel’s Sea Pictures.

Weld has won recitals on both coasts, including the YWCA Lieder Competition in New York and the Northwest Young Artists Competition in Seattle. Recitals during the 2004-2005 season include performances of works by Domingo Argento, Barbara Strozni, Manuel de Falas, Ennio Morzinta and Kurt Weill. She serves as an Affiliate Artist Voice Faculty at the University of Puget Sound.

Upcoming performances include Beethoven’s Symphony No. 9 with the Wyoming Symphony Orchestra, Wagner’s Wesendonck Lieder with the West Coast Festival Orchestra and the B Minor Mass with the Festival Okeanos.

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