Program Notes

*Schwanengesang, D. 957: “Lieder nach Gedichten von Heinrich Heine”*

By 1828, the last year of Schubert’s life, the sense of isolation in his music seems fathomless. The sharply delineated events in the late piano sonatas are endured alone. In each of the Heine songs we perform tonight there is an overweening sense of distance. The protagonist calls across open water to the Fisher-maiden. Does she come to meet him? Does she even hear? In "Am Meer", there would seem to be some kind of connection between them, but we find out in the last line (a Heine specialty) that she has in some way poisoned him, like Keats "Lamia". In "Die Stadt", the protagonist finds himself in a boat traveling across the river Styx, the strokes of the oars heavy in the water. He sees across a great distance the city where his beloved lived. In "Ihr Bild" where Schubert miraculously makes looking lyrical, the singer stares across emptiness at her picture. In "Doppelganger", he faces the most intractable distance of all, time itself.

I want to thank especially Richard McDowell and Eric Kang, dear friends. We worked on this music for many hours, and I have learned much from them. --Keith Kibler

**Song texts from Schwanengesang, D. 957: “Lieder nach Gedichten von Heinrich Heine”**

*Das Fischermädchen*  
*The Fishermaid*

Du schönes Fischermädchen,  
*treib* deinen Kahn ans Land;  
Komm zu mir und setze dich nieder,  
wir kosen hand in hand.

Leg an mein Herz dein Köpfchen,  
und fürchte dich nicht zu sehr;  
Vertraust du dich doch sorglos  
*Täglich* dem wilden Meer!

Mein Herz gleicht ganz dem Meere,  
hat Sturm und Ebb und Flut,  
und manche schöne Perle  
in seiner Tiefe ruht.

*Lay your little head on my heart,  
And do not be too afraid;  
For each day you trust yourself  
Without fear to the turbulent sea.

My heart is just like the sea,  
It has its storms, its ebbs and its flows,  
And many a lovely pearl  
Rests in its depths.

*Am Meer*  
*By the Sea*

Das Meer erglänzte weit hinaus  
*Im letzten* Abendscheine;  
wir sassen am einsamen Fischerhaus,  
wir sassen stumm und alleine.

Der Nebel stieg, das Wasser schwoll,  
die Möve flog hin und wieder.  
*Aus deinen* Augen liebevoll  
Fielen die Tränen neider.

*I saw* them fall on your hand  
*I sank* upon my knee;  
*From your* white hand  
*I drank* away the tears.
Seit jener Stunde verzehrt sich mein Leib,  
die Seele stirbt vor Sehnen.  
Mich hat das unglücksel'ge Weib  
Vergiftet mit ihren Tränen.  
*Die Stadt*

Am fernen Horizonte  
erscheint, wie ein Nebelbild,  
die Stadt mit ihren Türmen,  
in Abenddämmerung gehüllt.  

Ein feuchter windzug kräuselt  
die graue Wasserbahn.  
Mit traurigem Takte rudert  
der Schiffer in meinem Kahn.  

Die Sonne hebt sich noch einmal  
Leuchtend vom Boden empor,  
und zeigt mir jene Stelle,  
wo ich das Liebste verlor.  
*Her Portrait*

Ich stand in dunkeln Träumen  
und starrt' ihr Bildnis an,  
und das geliebte Antlitz  
Heimlich zu leben gebann.  

Um ihre Lippen zog sich  
Ein Lächeln wunderbar.  
Und wie von Wehmutstränen  
Erglänzte ihr Augenpaar.  

Auch meine Tränen flossen  
Mir von den Wangen herab.  
Und ach! Ich kann es nicht glauben,  
Dass ich dich eerygeben habe!  
*The Phantom Double*

Still ist die Nacht, es ruhen die Gassen  
in diesem Hause wohnte mein Schatz;  
Sie hat schon längst die Stadt verlassen,  
Doch steht noch das Haus auf demselben Platz.  

Da steht auch ein Mensch und start in die Höhe,  
Und ringt die Hände vor Schmerzengewalt;  
mir graust es, wenn ich sein antlitz sehe--  
der Mond zeigt mir meine eigne Gestalt!  

Du Doppelgänger, du bleicher Geselle!  
Was äffst du nach mein Liebesleid,  
Das mich gequält dieser Stele  
So manche Nacht, in alter Zeit?  

-Adapted from translations by Richard Wigmore  
Performer Bios

Ronald Feldman, cello
Ronald Feldman is artist in residence in orchestral/instrumental music, and coordinator of student string chamber music here at Williams College. After a long career in the Boston Symphony Orchestra’s cello section starting in 1967 at the age of nineteen, Mr. Feldman has gone on to receive critical acclaim for a wide variety of musical achievements. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Ronald Feldman was also music director and conductor of the New England Philharmonic for five seasons. In 1991 he and the Berkshire Symphony were awarded the American Symphony Orchestra League’s ASCAP Award for Adventurous Programming of Contemporary Music. He continues to be an active cellist, conductor, and a member of the Williams Chamber Players.

Keith Kibler, bass-baritone
The bright heft and fully-focused center of a Helden-baritone, "His aria could not have been more intense or eloquent," "A thrillingly centered voice with heroic ring," "The model of what a bass-baritone should be." These are just a few of the critical accolades bass-baritone Keith Kibler has received for recent appearances. He was cited as a promising singer while still an undergraduate by The New York Times and made his national debuts at the age of twenty-four with the Opera Theatre of St. Louis and with the Boston Symphony under Seiji Ozawa. He has since built a career of great versatility and is one of the region's best-known artists, having appeared with virtually every major orchestral and choral organization in New England. Metroland cited his performance with the Albany Symphony of music from Mussorgsky's Boris Godunov one of the best concerts in the region in 2007. Keith Kibler has sung leading roles internationally with some of the opera world's best directors: Russian opera with Galina Vishnevskaya, Mozart with Peter Sellars, Britten with David Alden and Lou Galterio, and Handel with Tito Capobianco, to name a few. He has sung the concert repertoire with the finest soloists, including Seth McCoy, Jon Humphrey, Elly Ameling, and Thomas Paul among others. Mr. Kibler studied the song literature with the late Geoffrey Parsons as the recipient of a fellowship from the Frank Huntington Beebe Fund. Shortly thereafter he won first prize in the Jessie Kneisel Lieder Competition. He has sung a wide range of early music with period instrument ensembles and was a visiting artist with the Boston Camerata. Summer engagements include appearances at the Monadnock, Wolftrap, Norfolk, and Tanglewood festivals, with pops concerts at the Finger Lakes Performing Arts Center and with the Boston Pops in Symphony Hall, Boston, Harry Ellis Dickson conducting. Mr. Kibler has premiered new compositions by Malcolm Peyton, Rodney Lister, Peter Homans, and he sang major roles in the Boston premiers of Alban Berg's Wozzeck and Arnold Schoenberg's Gurrelieder, both conducted by Gunther Schuller. Recent engagements have included the Beethoven 9th Symphony under conductors Kaziyoshi Akiyama and Kate Tamarkin.

Twice a Fellow of the Tanglewood Music Center, Keith Kibler's doctorate was earned at Yale University and the Eastman School of Music. He is one of the region's most sought after teachers with students accepted at the New England Conservatory, the Juilliard School, Peabody and Hartt Conservatories, the Tanglewood Institute, and the Aspen Music School.

Susan Martula, clarinet
Susan Martula is the principal clarinet of the Berkshire and Albany Symphonies. She has also played with The American Symphony Orchestra under Stokowski, the National Orchestral Association (where she was awarded the Grabrilowich Memorial Award), the Colorado Philharmonic, where she was a concerto soloist, Lake George Opera in Saratoga, Springfield (IL) Symphony, the Springfield (MA) Symphony, the Hudson Valley Philharmonic, and New York Philomusica. Discography (with ASO) includes CRI, Albany Records, ARCO, New World, and Nonesuch. Chamber music performances include several with the Cornell University Faculty Trio (Messiaen), The Northeasterly Winds (a wind quintet), Skidmore faculty recitals, chamber series in other Hudson Valley venues, the Catskill Clarinet Quartet, the Albany Reed Trio, and concerts with the Windham Festival. She has been a concerto soloist with the Cornell University Orchestra under the direction of Karel Husa, the Berkshire Symphony (Nielsen, Stravinsky), and the Albany Symphony (Nielsen, Copland, Harbison, Mozart.) Major teachers include Ulysse Delecluse of the Paris Conservatory, Leon Russianoff, Larry Combs, and currently Steve Hartman. Susan is a graduate of Smith College and has a Master of Music Degree from the Manhattan School of Music.
Orlando R. Pandolfi, horn
Pandolfi has been an active performer in both Classical and Jazz idioms since the age of 14. He holds a Bachelors and a Masters Degree in horn performance from The Juilliard School where he was a recipient of the E. and W. Naumberg Scholarship for Orchestral Instruments and twice winner of the Jerome Greene Fellowship in Music. He was also awarded teaching fellowships in both the Solfege and Theory Departments. He has taught horn at the University of Massachusetts, Indiana University, and Amherst College. He served for four years as the music director at Tabor Academy and is currently Director of Music at Deerfield Academy, where he holds the J. Clement Schuler Distinguished Chair. Equally comfortable as a jazz vibraphonist or orchestral and chamber hornist, Mr. Pandolfi has performed and recorded extensively throughout the United States, Europe and Asia with ensembles such as The Gotham City Wind Quintet, The Nova Filarmonia Orchestra, Orpheus Chamber Orchestra Winds, The Boston Civic Symphony, Boston Festival Orchestra, Lake George Opera Orchestra and various jazz ensembles, including the Whaling City Superband. In 1991, Mr. Pandolfi spent an academic year in Rome, Italy as a horn instructor at the Accademia Nazionale di Santa Cecilia, and adjunct principal horn in the Orchestra Nazionale di Santa Cecilia, the premier orchestra of Rome. He has performed over 350 concerts in Europe and has participated in over a dozen recordings in the last several years. In 1998, Mr. Pandolfi was honored by Union College with the Gideon Hawley Award for outstanding teaching. This is Mr. Pandolfi’s sixth year as the horn instructor at Williams College.

Doris Stevenson, piano
Pianist Doris Stevenson, Artist in Residence at Williams College, leads a busy life as recitalist and chamber musician in addition to teaching at Williams. She has played on many of the great stages of the world including Carnegie Hall and Alice Tully Hall in New York, the Kennedy Center in Washington D.C., Suntory Hall in Tokyo, Salle Pleyel in Paris and Symphony Hall as soloist with the Boston Pops Orchestra. She has played with Jascha Heifetz and Gregor Piatigorsky, Ruggiero Ricci and Paul Tortelier, great artists of the past. The list of distinguished artists she has performed with includes cellists Andre Navarra, Leslie Parnes and Gary Hoffman, violinists Mark Peskanov and Elmar Olivera, violist Walter Trampler and singers Kaaren Erickson, Robert Hale and Catherine Malfitano. She is a founding member of the Sitka Summer Music Festival in Alaska and has appeared in many other chamber music festivals including the Grand Canyon festival, Steamboat Springs Strings in the Mountains, Marin Music Fest, Chamber Music/LA and the Park City International Music Festival. She served for ten years on the piano faculty of the University of Southern California where she was also pianist for the master classes of famed cellist, Gregor Piatigorsky. Her many recordings include David Kechley’s Winter Branches with Douglas Moore, a work for two pianos and percussion of Ileana Perez Velazquez on her new CD released last week by Albany Records, the Brahms Sonatas for cello and piano with Nathaniel Rosen, the Saint Saens violin sonatas with Andres Cardenes and Mendelssohn complete works for cello and piano with Jeffrey Solow. A Stravinsky CD with Mark Peskanov received a Grammy nomination.

Stephen Walt, bassoon
Stephen Walt is principal bassoonist with the Albany (NY) Symphony Orchestra and the Berkshire Bach Ensemble and is a member of the Avanti Wind Quintet. He is Adjunct Instructor of Bassoon and Director of Woodwind Chamber Music at Williams College. Mr. Walt has been on the faculty of the University of Massachusetts at Amherst since 1999, where he holds the position of Senior Lecturer. Mr.Walt has performed with orchestras, opera companies and chamber music ensembles throughout the eastern United States, including performances with the Borromeo, Lark, Muir, Ameretto, Leontyvich and Shanghai String Quartets. Mr. Walt has been a guest artist at the Manchester, Monadnock, Musicorda and Hampton-Sydney (VA) Festivals, the Music Festival of the Hamptons, Music From Greer (AZ) and has appeared on the Mohawk Trail Concerts. In addition, Mr. Walt is a member of the faculty at the Chamber Music Conference of the East. His primary teachers were Sherman Walt and Arthur Weisberg. He has recorded for CRI, Decca, Koch International, Gasparo, Nonesuch and Albany Records.

Mr. Walt plays on a Heckel bassoon made in 1958 for his father, Sherman Walt, the eminent former principal bassoonist with the Boston Symphony Orchestra. The instrument is nicknamed “The Brussels” as it was exhibited at the 1958 World’s Fair in that city as an example of German artisanship.

Scott Woolweaver, viola
Scott Woolweaver, violist, graduated with Distinction from the University of Michigan School of Music where he won the Earl V. Moore and Joseph Knitzer awards for outstanding participation in chamber music, before moving to Boston for graduate studies with Walter Trampler. While at U of M, he founded the Vaener String Trio, which won the Grand Prize at the Joseph Fischoff Chamber Music Competition
and later founded the Boston Composers String Quartet, which won the Silver Medal at the String Quartet Competition and Chamber Music Festa in Osaka, Japan. Currently he is a member of the Grammy-nominated Baroque ensemble Boston Baroque, the Chameleonic Arts Ensemble of Boston, and Alea III, a contemporary ensemble in residence at Boston University. Scott is a regular guest of the Martha’s Vineyard Chamber Music Society and is Director of the Adult Chamber Music Institute at Kneisel Hall in Blue Hill, ME. He is also Lecturer in Viola and Chamber Music at Tufts University. In 2005 he was named Artist Associate at Williams College. He plays a Johan Georg Thir viola made in Vienne in 1737.

Elizabeth Wright, piano
Elizabeth Wright, has performed extensively throughout the United States, Europe, the USSR and Japan. She has appeared in recital with many distinguished artists and was awarded the prize of Outstanding Accompanist at the Fourth International Tchaikovsky Competition in Moscow. Ms. Wright premiered and recorded many new works, performing in such groups as the American Composers Orchestra, the Aspen Contemporary Festival and Orpheus. She is principal pianist with the American Symphony Orchestra and was for many years piano soloist for both the Martha Graham Dance Company and the Paul Taylor Dance Company. She has been an artist-teacher for the Lincoln Center Institute and has served on the faculties of the Mannes College of Music, Bennington, and Princeton. Appearing frequently on PBS, Ms. Wright has recorded on the Gasparo, Opus One and CRI labels.