

10-3-2015

## Concert recording 2015-10-03

April Golliver-Mohiuddin

Babette Belter

Pi-Ju Chiang

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### Citation

Golliver-Mohiuddin, A., Belter, B., & Chiang, P. (2015). Concert recording 2015-10-03. *Concert Recordings*. Retrieved from <https://scholarworks.uark.edu/musccr/135>

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Oklahoma State University Department of Music

**April Golliver-Mohiuddin, mezzo-soprano**  
**Babette Belter, clarinet**  
**Pi-Ju Chiang, piano**

0. intro

1. Parto, parto  
from *La Clemenza di Tito* Wolfgang Amadeus Mozart  
(1756-1791)

2. Thank you

3. Alpenlied: Froh, durch, blüthenvolle Gründe Andreas Spaeth  
(1790-1876)

4. Der Sennin Heimweh, Op. 236 J. W. Kalliwoda  
(1801-1866)

~ Intermission ~

5. A Song of Love and Death Richard Walthew  
(1872-1951)

6. Seit ich ihn gesehen, Op. 82 Franz Lachner  
(1803-1890)

Patterns in Blue Simon Sargon  
(b. 1938)

- 7. I. Cabaret Song
- 8. II. Snatch of Sliphorn Jazz
- 9. III. Lonesome Boy Blues

# PROGRAM NOTES

## PARTO, PARTO

*I go, but, my dearest,  
make peace again with me.  
I will be what you would most  
have me be, do whatever you wish.*

*Look at me, and I will forget all  
and fly to avenge you;  
I will think only  
of that glance at me.  
Ah, ye gods, what power  
you have given beauty!*

~ CATERINO MAZZOLÀ after METASTASIO

*La Clemenza di Tito* (English: *The Clemency of Titus*), K. 621, is an opera seria in two acts composed by Wolfgang Amadeus Mozart to an Italian libretto by Caterina Mazzolà, after Metastasio. It was started after the bulk of *The Magic Flute*, the last opera that Mozart worked on, was already written (Mozart completed *The Magic Flute* after the Prague premiere of *Tito*). The work premiered on September 6, 1771 at the Estates Theatre in Prague.

This famous aria is performed by Sesto in Act One. Vitellia has heard the news about Tito's interest in Servilia and is boiling with jealousy. She urges Sesto to assassinate Tito. He agrees and sings this aria.

[www.en.wikipedia.org/wiki/La-clemenza\\_di\\_Tito](http://www.en.wikipedia.org/wiki/La-clemenza_di_Tito)

## ALPENLIED: FROH, DURCH, BLÜTHENVOLLE GRÜNDE

*With our flocks of lambs we wander,  
through the fields of flow'rs content;  
as the breezes waft from yonder,  
blissful, fragrant mountain scent.*

*When the silver bells are ringing  
echoes spring back like a knife,  
when the lambs are madly springing,  
O how glorious is this life!  
See the streams go on forever,  
let us follow where they flow;  
stars will light our way wherever,  
drawing us from high to low.*

*Ev'ry flow'r allure us gently,  
e'en at night their scents are rife,  
then I sing a tuneful medley!  
O how glorious is this life!*

*Relish all your golden treasure while you can,  
You mighty men!  
Nature gives us constant pleasure  
while your wealth's ne'er seen again.  
She alone gives exaltation,  
She alone frees us from strife.  
She alone is all creation,  
O, how glorious is this life! Ah!*  
~ ANONYMOUS

Spaeth was an extraordinarily versatile musician. Born in a village near Coburg, he began his career as clarinetist in a wind band at the court of Saxe-Coburg-Gotha, returning there in 1838 to become Kapellmeister and Court Organist to Duke Ernst (Prince Albert's father). His works in all forms include five operas, cantatas and oratorios (including *Judas Iscariot*, 1856), church music, military marches, and much teaching repertoire for piano.

The *Alpenlied* was published as supplement to *Sechs Schweizer Lieder*, Op. 167, soon after his return to Coburg; the set is dedicated to the Court Music – and Theatre – Intendant, Baron von Hanstein. As no poet is credited one might guess that a collection of Swiss folk poetry provided the source for all the texts.

[www.clarinet.demon.co.uk/spaeth.htm](http://www.clarinet.demon.co.uk/spaeth.htm)

## DER SENNIN HEIMWEH, OP. 236

*From my poor alpine shelter  
into the valley I gaze,  
And see the shining glaciers  
gleam in the sun's last rays;*

*Yet though I hear within me  
beguiling strains of home,  
A surging longing inspires me  
in far off lands to roam,*

*Luring me over mountain,  
valley and wood and lake,  
Flying with cloud and starlight,  
following in their wake!*

*Whither I, for the last time,  
saw him I love so well:  
Where he stood sad and weeping  
waving his last farewell.  
Tho' I am safe in my homeland,  
yet I am homesick and sad,  
For I still yearn for that true love,  
Long for the love I had.*

*For now I see it plainly,  
wherever we may roam,  
True love is where the heart is,  
That's where we find our home.*

~ ANONYMOUS

Johannes Wenceslaus Kalliwoda was a Bohemian violinist, pianist, conductor, and teacher who studied composition with Dionys Weber and the violin with Friedrich Wilhelm Pixis. A member of the Prague Theatre Orchestra under Carl Maria von Weber for six years, he was in 1822 appointed Hofkapellmeister to Prince Karl Egon II of Fürstenburg at Donaueschingen, a post he held for over 30 years, staging operas by Cherubini, Rossini, and Mozart and attracting such soloists as Robert and Clara Schumann, Thalberg, and Liszt to perform in his symphony concerts.

Highly regarded as a composer in his lifetime, most of his major works were written before 1848, when revolution disrupted the town's musical life and the orchestra dispersed. The theatre burnt down in 1856, after which Kalliwoda retired to live with his son in Karlsruhe. He was invited to rebuild the Prince's orchestra in 1857, but was unable to achieve the previous standards. He continued to compose, however, and *Der Sennin Heimweh*, a setting of an anonymous poem, was among the works written during this latter period, in 1862. This piece was originally in the key of G major and published for "voice with accompaniment of piano and violin or clarinet."

[www.clarinet.demon.co.uk/sennin.hem](http://www.clarinet.demon.co.uk/sennin.hem)

## A SONG OF LOVE AND DEATH

*Sweet is true love though giv'n in vain, in vain;  
And sweet is death that puts an end to pain:  
I know not which is sweeter, no, not I.  
Love, art thou sweet?  
then bitter death must be:  
Love, thou art bitter; sweet is death to me.  
Oh Love, if death be sweeter, let me die  
Sweet love, that seems not made to fade away,  
Sweet death, that seems to make us loveless clay,  
I know not which is sweeter, no, not I.  
I fain would follow love, if it might be;  
Thy needs must follow death, who calls for me;  
Call and I follow, I follow!  
Let me die.*

~ LORD ALFRED TENNYSON

Richard H. Walthew was an English composer and pianist. Walthew had a natural affinity for chamber music and a long association with the South Place Sunday Concert series for which he wrote program notes. He conducted the orchestra there and it was also where much of his chamber music was played. He also gave a series of lectures on the history and development of chamber music there; these lectures were published by Boosey and Co. in 1909. He played at many of these concerts as did his son, the clarinetist Richard Sidney Walthew. In the article on Walthew in Cobbett's *Cyclopaedic Survey of Chamber Music* (1929), Thomas Dunhill reorded his admiration for the refined, lyrical, and unostentatious style of Walthew's writing, the sustainability of his compositions for amateur performance, his special aptitude for writing for the piano, and his energetic devotion to chamber music.

[www.en.wikipedia.org/wiki/Richard\\_Henry\\_Walthew](http://www.en.wikipedia.org/wiki/Richard_Henry_Walthew)

## SEIT ICH IHN GESEHEN, OP. 82

*Since I first saw him  
I think I must be blind;  
wherever I look  
I see only him;  
as if in a trance,  
his image hovers before me,  
emerging from the deepest gloom  
even brighter.*

*All else is dark and colorless  
in my surroundings;  
my sister's games  
interest me no longer;  
I would rather weep  
quietly in my room*

*Since I first saw him,  
I think I must be blind.*

~ADALBERT VON CHAMISSO

Lachner was born in Rain am Lech to a musical family (his brothers Ignaz, Theodor, and Vinzenz also became musicians). He studied music with Simon Sechter and Maximilian, the Abbé Stadler. He conducted at the Theater am Kärntnertor in Vienna. In 1834, he became Kapellmeister at Mannheim. In 1835, he received the first prize for symphonic composition at Vienna with his *Sinfonia passionale*, and became royal Kapellmeister at Munich, becoming a major figure in its musical life, conducting at the opera and various concerts and festivals. His work, influenced by Ludwig van Beethoven and his friend Franz Schubert, is regarded as competent and craftsman-like, but is now generally little known.

The Lachner setting is a salon piece, with brilliance standing in for true sentiment; with frequent repetition of the words and a prolonged introduction for clarinet and piano.

[www.en.wikipedia.org/wiki/Frauenliebe\\_und\\_leben](http://www.en.wikipedia.org/wiki/Frauenliebe_und_leben)

## PATTERNS IN BLUE

### I. CABARET SONG

*Wake up Threish, Clean up the sink  
Air out the bedroom  
Pour out a drink  
Drink to the daylight  
Sit down and think  
I'm Open All Night.  
Go to the movies, Stroll in the park  
Watch the kids playing  
Wait for the dark,  
Then I remember A fellow named  
Clark  
I'm Open All Night.*

*Buy me a mirror  
Make up the bed  
Order the White Rock  
Get myself fed  
Prink up and sit down And  
Wish I was dead  
I'm Open All Night.*  
~ JAMES AGEE

## II. SNATCH OF SLIPHORN JAZZ

*Hey! Are ya happy?  
It's the only way to be, kid.  
Yes, be happy,  
It's a good nice way to be.  
But not happy-happy, kid,  
don't be too doubled-up doggone happy.  
It's the doubled-up doggone happy happy people  
Bust hard, they do bust hard when they bust.  
Be happy, kid,  
Go to it, but not too doggone happy, happy.*  
~ CARL SANDBURG

## - III. LONESOME BOY BLUES

*Oh nobody's a long time  
Nowhere's a big pocket  
To put little Pieces of nice things that Have  
never really happened To anyone  
except those people who were lucky enough  
Not to get born  
Oh lonesome's a bad place To get crowded into  
With only Yourself riding back and forth  
On a blind white horse  
Along an empty road meeting All your Friends face to face  
Oh nobody's a long time  
with only yourself back and forth  
all your friends face to face  
Oh nobody's a long time*  
~ KENNETH PATCHEN

Simon Sargon (April 6, 1938 – Bombay, India) is an American composer, pianist, and music educator of Israeli and Indian descent. He studied at Brandeis University and at the Juilliard School under Sergius Kagen. For many years, Sargon was Jennie Tourel's accompanist, performing with her in concerts and master classes across the country and abroad. Among his compositions are symphonic works, chamber music pieces, choral works, art songs, and operas. He is currently the Professor of Composition at Southern Methodist University, and has been on the faculty of Sarah Lawrence College and the Juilliard School. He also served as Head of the Voice Department at the Rubin Academy of Music in Jerusalem for many years.

*Patterns in Blue* was premiered in 1974 in Jerusalem, Israel at the Rubin Academy of Music by Bonnie Glasgow, mezzo-soprano, and the composer at the piano.

**Babette Belter** is Associate Professor of Clarinet at Oklahoma State University. Ms. Belter holds degrees in Music Education, Woodwinds, and Clarinet Performance from the University of Wisconsin-Stevens Point and Michigan State University. She currently performs as principal clarinet with the Tulsa Ballet Orchestra and Signature Symphony where she has appeared as a soloist performing works of Weber, Bernstein, and Rossini. Professor Belter also regularly performs with the Tulsa Philharmonic. Among her many performances have been presentations for conventions of the International Clarinet Association, the Music Teachers National Association, the College Band Directors National Association, the Oklahoma Music Educators Association, and the Oklahoma Bandmasters Association.

In addition to performing as a soloist throughout the United States, Ms. Belter has presented a series of solo recitals in Japan and has performed the Copland Concerto with the Guatemala National Symphony Orchestra in Guatemala City, Guatemala. As a recipient of the Southwestern Bell Foundation Fellowship, Professor Belter participated in the Classical Music Seminar-Festival in Eisenstadt, Austria and researched several Hungarian chamber music manuscripts in Budapest, Hungary. Ms. Belter has served as an American Cultural Specialist in Costa Rica through the United States Information Agency where she presented recitals and master classes on American music. Her travels have also taken her to Israel and England where she has performed as a soloist and presented master classes.

In 2004, she received the Wise-Diggs-Berry award for outstanding teaching at Oklahoma State University.

**Pi-Ju Chiang**, an active recital pianist and collaborative artist, appears frequently in solo, chamber, and collaborative recitals in Taiwan, North America, and Mexico. She made her Taiwanese debut as a collaborative artist at the annual opera gala in 1996, performing Monteverdi's *L'orfeo*. During this time, she was also the private accompanist for Angelo Marenzi, a voice faculty member at the Taipei National University of Art (TNUA) in Taiwan.

Her experience as a collaborative pianist has taken her to the Bari Opera Theater in Italy where she performed two operas in 1997 - *La Bohème* and *Il Travatore*. She was the first Taiwanese pianist to perform these two complete major operatic works in Italy and has since started building her international career as a talented collaborative pianist.

She was awarded third prize in the 2000 Sidney M. Wright Endowed Presidential Competition in collaborative piano when she was studying at The University of Texas at Austin. Her outstanding talent in collaborative piano made her a full scholarship recipient to study at Rice University from 2001-2003.

Ms. Chiang was invited to be a participant in the 2004 Cleveland Art Song Festival. She was invited to give concerts with renowned artists including: Brazilian soprano Lilly Abreu, voice faculty member at University of Pittsburgh; Paul Sharpe and Jeff Bradetich, bass faculty members at University of North Texas; and the majority of the principal players in the Cleveland Orchestra. She was awarded the Rosa Lobe Memorial Award in Accompanying at the Cleveland Institute of Music (CIM) in 2005, recognizing her highest level of artistic achievements while



attending CIM as a student, and was appointed as a CIM collaborative faculty member immediately after having graduated in May of the same year.

Ms. Chiang has performed in master classes for internationally acclaimed artists and was highly thought of by Stephanie Blythe, Janet Bookspan, David Daniels, Warren Jones, Martin Katz, Ida Kavafian, Arthur Rowe, Eric Rosenblith, The Cavani String Quartet, The Osiris Trio, and Ivan Ženatý. She has been a frequent performer on Cleveland Institute of Music stages, having recently played the Tchaikovsky *Piano Trio* and Dohnányi *Piano Quintet* with major principal players in The Cleveland Orchestra.

A native of Taiwan, Ms. Chiang began playing piano at the age of four. At age nine, she was accepted into the special music school for gifted children in Taiwan and was awarded first prize in National Taiwan Piano Competitions for three consecutive years. In 1998, she received her Bachelor's Degree in Piano Performance from TNUA, where she studied with pianists Song-Jen Hsu and Rolf-Peter Wille. Ms. Chiang received her first Master's Degree in Piano Performance at The University of Texas at Austin, where she studied with David Renner and Timothy Lovelace (piano accompanying). She then received her second Master's Degree in Piano Chamber Music and Accompanying at Rice University where she studied with Brian Connelly. She received her Professional Studies Diploma in Collaborative Piano from the Cleveland Institute of Music (CIM), where she studied with Department Head, Anita Pontremoli.

**April Golliver-Mohiuddin**, Associate Professor of Voice, holds a Master of Music in Vocal Performance from the prestigious Indiana University Jacobs School of Music and a Bachelor of Music in Vocal Performance from Oklahoma City University. Ms. Mohiuddin was the recipient of the 2013 Friends of Music Distinguished Music Professor Award and the 2008 Wise-Diggs-Berry Award for Teaching Excellence.

Ms. Mohiuddin's performance resumé includes performances at Carnegie Hall, Tulsa Opera, Mobile Opera, Wichita Grand Opera, Canterbury Choral Society, Tulsa Signature Symphony, Tulsa Oratorio Chorus, Enid Symphony, and Bartlesville Choral Society. She has served several seasons as a principal artist with LOOK Musical Theater. Ms. Mohiuddin's operatic credits include such roles as Carmen (*Carmen*), Rosina (*Il Barbiere di Siviglia*), Erika (*Vanessa*), Alisa (*Lucia di Lammermoor*), and the Old Lady (*Candide*), among others. She has also performed as concert artist in Mahler's *Symphony No. 2 in C minor*, Mozart's *Requiem* and *Coronation Mass*, Beethoven's *Mass in C Major* and *Choral Fantasy*, Haydn's *Lord Nelson Mass*, Händel's *Messiah*, Bach's *Christmas Oratorio*, Mendelssohn's *Elijah*, and Brahms's *Alto Rhapsody*.

In 2005, Ms. Mohiuddin performed throughout the Czech Republic as alto soloist in Pergolesi's *Stabat Mater*. In addition, she was a district winner in the Metropolitan Opera National Council Competition. She made her professional debut with Des Moines Metro Opera. She has also made public appearances at the Aspen Music Festival and the Spoleto Vocal Arts Symposium in Spoleto, Italy. Ms. Mohiuddin, a native of Oklahoma, currently serves as the Governor for the Oklahoma National Association of Teachers of Singing. She is also active as the Faculty Sponsor for Sigma Alpha Iota.