

# David Daniels, countertenor

## Martin Katz, piano

Thursday, May 30, 2002, 8 pm

Hertz Hall

### PROGRAM

- Antonio Caldara Selve amiche  
Antonio Lotti Pur dicesti, o bocca bella  
Marco Antonio Cesti Intorno all'idol mio  
Christoph Willibald von Gluck O del mio dolce ardor
- Maurice Ravel Cinq mélodies populaires grecques  
Chanson de la mariée  
Là-bas, vers l'église  
Quel galant m'est comparable  
Chanson des cueilleuses de lentisques  
Tout gai!
- George Friedrich Handel Your Tuneful Voice  
from Semele
- Handel Despair No More Shall Wound Me  
from Semele

### INTERMISSION

- Theodore Morrison Chamber Music  
A cycle of songs for voice and piano on poems by  
James Joyce  
Strings in the earth and air  
O cool is the valley now  
Lightly come or lightly go  
Now, O now, in this brown land  
I hear an army charging upon the land
- Francis Poulenc Priez pour paix  
André Messager La vieille maison grise  
Henri Sauguet Berceuse créole  
Francis Poulenc C'est ainsi que tu es  
Poulenc La belle jeunesse
- Benjamin Britten There's none to soothe  
Sweet Polly Oliver  
O Waly, Waly  
Oliver Cromwell

David Daniels appears through arrangement with IMG Artists, New York, New York.

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and the California Arts Council, a state agency.

Theodore Morrison

Chamber Music

A cycle of songs for voice and piano

[James Joyce]

Strings in the earth and air

O cool is the valley now

Lightly come or lightly go

Now, O now, in this brown land

I hear an army charging upon the land

Walter Pater said that “all art aspires to the condition of music.” It is certainly so in the elegant, early lyrical verses of James Joyce, which practically beg to be sung. Joyce had a good voice himself, and he grew up in a land that boasts a rich tradition of singing in the lanes and public houses, as well as in the churches and concert halls.

Born in Dublin in 1882, Joyce left Ireland in his twenty-second year to live as an expatriate on the European Continent, where he would remain for most of the rest of his life. Many of the poems in his first book, *Chamber Music*, were penned before he began that journey, and they were first published in 1907.

The whole of *Chamber Music*—36 poems—has a strong narrative scheme, and I have chosen five from the set for my cycle of songs for David Daniels. They are arranged as a lyrical love story that begins in longing, progresses to ecstasy, moves through the pains of separation, and concludes in isolation and terror with the nightmare “I hear an army charging upon the land.”

It was a wonderful challenge to write for a countertenor, and especially for David Daniels with his collaborator, Martin Katz, two of the best performing artists appearing before the public today. Although these new songs can certainly be presented beautifully by other fine singers, male or female, I was focused during my compositional work on the gorgeous timbres and nuances in David’s voice. The songs continued to develop as the performers began their preparatory work, and I have immensely enjoyed my collaborations with both David and Martin. Their impeccable artistry would be an inspiration to any composer.

—Theodore Morrison

Theodore Morrison is director of graduate studies in conducting at the University of Michigan School of Music. He began his professional career at the age of 19 as organist-choirmaster at Baltimore’s Cathedral of the Incarnation, a position he held for 10 years. In 1967, he founded the Baltimore Choral Arts Society, which, under his direction, became one of the foremost community choral ensembles in the United States. During his 16 seasons with the Society, he frequently guest conducted the Baltimore Symphony Orchestra, and also concertized with the Concerto Soloists Chamber Orchestra of Philadelphia and Baltimore’s Pro Musica Rara. He was director of choral music and conductor of the chamber orchestra at Peabody Conservatory of Music of the Johns Hopkins University from 1975–1978 and held a similar post at Smith College from 1981–1987. This is his fifteenth year at the University of Michigan School of Music.

Morrison has been a composer since 1980. His music includes a symphonic poem; an overture for wind ensemble; chamber pieces for woodwinds, brass, and strings; several large works for chorus and orchestra; a sonata and set of variations for organ; three song cycles; and numerous smaller compositions. Presentations of his major works have included performances by the Choral Arts Society of Washington with the National Symphony Orchestra in the Kennedy Center, by the Milwaukee Symphony Orchestra, by the Cincinnati May Festival Chorus and the Cincinnati Brass, by the Orphei Dränger Choir of Uppsala, Sweden, and at the Aspen Music Festival, where he has also conducted.

## ABOUT THE ARTISTS

David Daniels (countertenor) is recognized as one of the outstanding artists of our day, and has won equal praise in opera, recital, and concert. His artistry and stage presence have served to redefine his voice category for the modern public. Daniels' unique achievement has earned him two of the music world's most significant awards: Musical America's Vocalist of the Year for 1999, and the 1997 Richard Tucker Award. He was also nominated for a 1999 Grammy Award for his first disc of Handel arias on Virgin/EMI.

This disc of Handel arias, conducted by Sir Roger Norrington with the Orchestra of the Age of Enlightenment, inaugurated an exclusive contract with the label, and was named Best Operatic Recital by the Academie du Disque Lyrique, Recording of the Week by London's Sunday Times, and Editor's Choice by Gramophone magazine. Awaiting release are a disc of Handel oratorio arias in English with John Nelson, a disc of Vivaldi with Europa Galante conducted by Fabio Biondi, Hercules under Marc Minkowski for DG/Archiv, and Britten's Canticles with Simon Keenlyside and Ian Bostridge. Recent releases include a complete Rinaldo with Cecilia Bartoli for Decca, as well as Handel's L'Allegro, il Penseroso, ed il Moderato under John Nelson for EMI. His recordings also include a critically acclaimed recital disc with pianist Martin Katz, and a disc of arias by Mozart, Gluck, and Handel with OAE conducted by Harry Bicket. A disc of Scarlatti cantatas and Arne's Alfred under Nicholas McGegan was released by BMG, along with a live recording of L'Incoronazione di Poppea from the Bavarian State Opera on Farao Classics conducted by Ivor Bolton.

David Daniels began this season with his Netherlands Opera debut in the title role of Giulio Cesare in a new Karl-Ernst Hermann production conducted by Marc Minkowski. He then repeated this role in his return to San Francisco Opera, conducted by McGegan. He also returned this year to the Metropolitan Opera as Oberon in Britten's A Midsummer Night's Dream.

In concert, Daniels made his New York Philharmonic debut in his first complete performances of Berlioz Les Nuits d'été conducted by Paul Daniel. He also debuted with the Berlin Philharmonic conducted by Nikolaus Harnoncourt in Handel's Jephtha. This season includes tours of Europe with Europa Galante, and a major North American recital tour, which includes appearances in Berkeley, Atlanta, Tucson, Madison, and at Middlebury College, Luther College, and Villa Montalvo.

David Daniels made his Metropolitan Opera debut as Sesto in Giulio Cesare in 1999, the company's first revival of the work in over a decade. He performed Rinaldo in concert in Cologne, Zurich, and London, and later in staged productions at the Bayerische Staatsoper and New York City Opera. He has sung Nerone in L'Incoronazione di Poppea with San Francisco Opera, the Bavarian State Opera, the Glimmerglass Opera Festival, at the Brooklyn Academy of Music, and with the Florida Grand Opera. He also appeared as Sesto for his debut at the Royal Opera, Covent Garden, and recently sang his first performances of Gluck's Orfeo ed Euridice there in concert; the title role of Giulio Cesare at Los Angeles Opera; and Didymus in Theodora at the Glyndebourne Festival in the acclaimed Peter Sellars production conducted by William Christie. Daniels has sung Arsamenes in Xerxes at New York City Opera, the Canadian Opera Company, and at Boston Lyric Opera, all of these in the acclaimed Stephen Wadsworth production. His debut at English National Opera was as Oberon in Britten's A Midsummer Night's Dream. Future seasons will see his return to the Metropolitan Opera, Bavarian State Opera, and the Royal Opera, Covent Garden, as well his debuts at the Lyric Opera of Chicago and the Paris Opera.

David Daniels' accomplishments in recital have kept apace with his opera profile. He has won admiration for his interpretations of an expansive recital repertoire, including the song literature of the 19th and 20th centuries not regularly associated with countertenors. He made his French debut in a sold-out recital at the Salle Gaveau in Paris, and has given recitals at London's Wigmore Hall, New York's Avery Fisher Hall and Alice Tully Hall, Vienna's Konzerthaus, Barcelona's Teatre del Liceu, and at the Edinburgh and Ravinia Festivals, as well as in Chicago, Washington (DC), Ann Arbor, Toronto, Vancouver, Lisbon, and Princeton (NJ). In commemoration of the 250th anniversary of Bach's death, he performed the Mass in B minor at the London Proms, conducted by Norrington, which was telecast on the BBC. Daniels made his Mostly Mozart Festival debut in August 2000 and sang a concert of Handel arias at the Brevard Music Festival. He opened the 1999 season at the Edinburgh Festival in Handel's Saul opposite Bryn Terfel and conducted by Sir Charles Mackerras. Daniels has been heard with the San Francisco Symphony (most recently in highly acclaimed performances of Berlioz and Ravel under Michael Tilson Thomas), St. Louis Symphony,

the New World Symphony, Boston's Handel & Haydn Society, Les Violons du Roy, and Philharmonia Baroque Orchestra, among others.

A native of Spartanburg, South Carolina, Daniels is the son of two voice teachers. He began singing as a boy soprano, gradually emerging as a tenor. He attended Cincinnati's College Conservatory of Music and the University of Michigan, where he studied with George Shirley. He began singing as a countertenor in 1992. Daniels currently resides in Silver Spring, Maryland.

Martin Katz (piano) "must surely be considered the dean of collaborative pianists," said the Los Angeles Times last season, and in 1999, Musical America created a new award for him: Accompanist of the Year. One of the world's busiest collaborators, he has been in constant demand by the world's most celebrated vocal soloists for more than a quarter-century. In addition to partnering David Daniels, he has appeared and recorded regularly with Marilyn Horne, Frederica von Stade, José Carreras, Cecilia Bartoli, Kiri Te Kanawa, Kathleen Battle, and Sylvia McNair, to name a few. Season after season, the world's major music centers figure prominently in his schedule. Throughout his long career, he has been fortunate to partner some of the world's most esteemed voices: Renata Tebaldi, Evelyn Lear, Katia Ricciarelli, Tatiana Troyanos, Lucia Valentini, Nicolai Gedda, Regine Crespin, Grace Bumbry, Montserrat Caballe, and many others have invited him to share the stage in recitals on five continents.

Katz is a native of Los Angeles, where he began piano studies at the age of five. He attended the University of Southern California and studied the specialized field of accompanying with its pioneer teacher, Gwendolyn Koldofsky. While yet a student, he was given the unique opportunity of accompanying the master classes and lessons of such luminaries as Lotte Lehmann, Jascha Heifetz, Pierre Bernac, and Gregor Piatigorsky. Following his formal education, for three years he held the position of pianist for the US Army Chorus in Washington, DC, before moving to New York where his busy international career began in earnest in 1969.

In recent years, invitations to conduct orchestral programs have come with increasing frequency. Katz has partnered several of his soloists on the podium for orchestras of the BBC, Houston, Washington (DC), Tokyo, and Miami. His editions of works by Handel and Rossini have been presented by the Metropolitan Opera, Houston Grand Opera, and the National Arts Centre in Ottawa. Katz has also conducted several complete operas for the University of Michigan's Opera Theatre and the Music Academy of the West.

Finally, the professional profile of Martin Katz is completed with his commitment to teaching. For the past 17 years, Ann Arbor has been his home, where he has been happy to chair the School of Music's program in accompanying and chamber music, and play an active part in operatic productions. He has been a pivotal figure in the training of countless young artists, both singers and pianists, who are working all over the world. The University of Michigan has recognized this important work, making him the first Arthur Schnabel Professor of Music.