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C L A S S I C A L  
**CONVERGENCE**

LYSANDER TRIO

with  
**Mischa Bouvier,**  
Baritone

10/28/15 | 7:30 P.M.

ORGAN RECITAL HALL > UNIVERSITY CENTER FOR THE ARTS



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# LYSANDER PIANO TRIO with MISCHA BOUVIER

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**ITAMAR ZORMAN, VIOLIN;**

**MICHAEL KATZ, CELLO;**

**LIZA STEPANOVA, PIANO**

*Winner, 2012 Concert Artists Guild Victor*

*Elmaleh International Competition*

*Grand Prize, 2011 Coleman Ensemble Competition*

The Lysander Piano Trio, a winner of the 2012 Concert Artists Guild Victor Elmaleh Competition, has been praised by the *Strad* for its “incredible ensemble, passionate playing, articulate and imaginative ideas and wide palette of colours.” These qualities have made the Trio a standout at other competitions, with top honors at the 2010 Fischhoff National Chamber Music Competition, the 2011 Coleman Chamber Ensemble Competition (Grand Prize), and the 2011 J. C. Arriaga Chamber Music Competition (First Prize). The Trio’s 2014 debut recording, *After a Dream* (CAG Records), featuring music by Ravel, Haydn, Schubert, Joaquin Turina, and Moshe Zorman, was acclaimed for its “polished and spirited interpretations” (*New York Times*).

In 2015-16 the ensemble performs across North America, featuring engagements at Chicago’s Dame Myra Hess series, San Francisco’s Music at Kohl Mansion, Juneau Jazz and Classics (in partnership with the Midori Foundation), Pennsylvania’s Gretna Music, Vermont’s Middlebury College, and New York’s Lefrak Hall at the Aaron Copland School of Music. The Trio also collaborates in a special all-Beethoven program with baritone Mischa Bouvier, with two Colorado performances at Lincoln Center of Fort Collins and Lakewood Cultural Center. In addition, the Trio makes its concerto debut, performing the Beethoven *Triple Concerto* with the DuPage Symphony Orchestra near Chicago.

The Lysander Piano Trio is active in commissioning new works and creates programs that mix the music of today with well-loved masterworks. In 2015-16, the ensemble will give the world premiere of a new piano trio by Venezuelan-American composer Reinaldo Moya, who received a 2015 McKnight Fellowship. The Trio performed two world premieres in 2013-14: Jakub Ciupinski’s *Black Mirror* at Weill Recital Hall (commissioned by CAG); and *Four Movements Inspired by “A Midsummer Night’s Dream,”* penned by four pre-teen composers of ComposerCraft from NYC’s Kaufman Music Center and performed at Merkin Concert Hall in January 2014.

Recent engagements in NYC include the Lysander Trio’s April 2014 Weill Recital Hall debut at Carnegie Hall, for which *The New York Times* lauded the ensemble’s “...rich sound and nuanced musicianship... resulting in a finely hued collaboration among the three musicians.” Other recent notable New York dates are Lincoln Center’s Alice Tully Hall and David Rubenstein Atrium, Schneider Concerts Chamber Music Series at the New School, Merkin Concert Hall and SubCulture.

Highlights in recent seasons from around the US are the Terrace Theater at the Kennedy Center in Washington, DC, Krannert Center for the Performing Arts, Purdue University’s Convocations Series, UCLA’s Clark Memorial Library, Rockford Coronado Concerts near Chicago, Chamber Music Tulsa, Smith College (MA), Sheldon Friends of Chamber Music (Lincoln, NE), Joplin Pro Musica (MO), Rhinebeck Chamber Music Society and Elmira College in upstate NY, and Treetops Chamber Music Society (CT). The Trio was formed at The Juilliard School in 2009, and selected that year to represent Juil-

liard in a special concert in Mexico City on the occasion of President Joseph Polisi’s visit to Mexico.

The Lysander Piano Trio has performed in master classes for Alfred Brendel and for Ida and Ani Kavafian at the Chamber Music Society of Lincoln Center, and it has studied with Ronald Copes of the Juilliard String Quartet, Joseph Kalichstein of the Kalichstein-Laredo-Robinson Trio, and Seymour Lipkin. The Lysander Trio takes its name from the character in Shakespeare’s *A Midsummer Night’s Dream*.

## **MISCHA BOUVIER, BARITONE**

*Winner, 2010 Concert Artists Guild Victor*

*Elmaleh Competition*

Praised by *The New York Times* for his “rich timbre” and “fine sense of line,” Mischa Bouvier is a winner of the 2010 CAG Victor Elmaleh Competition. “Mischa Bouvier’s rich baritone voice...and his refined artistry” (*Boston Musical Intelligencer*), make an immediate impact combined with his keen musicality and remarkable communicative powers.

Highlights of the 2015-16 season include recitals at Strathmore Hall (MD), St. Vincent College (PA) and the Artists Series of Tallahassee, FL, as well as special chamber music performances in Colorado with the Lysander Piano Trio at Lincoln Center of Fort Collins and the Lakewood Cultural Center. With orchestra, he is the featured soloist in a special Holiday concert with the Tallahassee Symphony, and he also enjoys return engagements with the American Bach Soloists (Bach Cantatas 147 and 70) and Chatham Baroque in Pittsburgh (Purcell’s *The Fairy Queen*).

Recent featured performances include Mischa’s Carnegie Hall Stern Auditorium debut with Orchestra of St. Luke’s and Musica Sacra in Bach’s *St. Matthew Passion* (bass soloist) led by Ivan Fischer; his Alice Tully Hall debut with Musica Sacra and conductor Kent Tritle, singing the New York premiere of Jocelyn Hagan’s *amass*; his debut with his hometown Alabama Symphony Orchestra (*Messiah*); and his debut at Puerto Rico’s Casals Festival, singing the role of Jesus in *St. Matthew Passion* under the baton of Helmuth Rilling, with the esteemed ensemble TENET, with which he sings regularly.

He also sings regularly with the American Bach Soloists (*Magnificat*, Handel’s *Acis & Galatea*, *Apollo & Dafne* and *Messiah* and Lotti’s *Mass for Three Choirs*) and the Bach Collegium San Diego (Handel’s *La Resurrezione* and Mozart’s *Requiem*), plus other recent orchestral highlights include Thomas Church Choir (*St. John Passion* - bass soloist / Pilate); Princeton Glee Club (Fauré’s *Requiem* and Vaughan Williams’ *Five Mystical Songs*); Columbus Symphony (Brahms’ *Requiem*); Pittsburgh’s Chatham Baroque (*St. John Passion* - bass soloist / Pilate); NYC’s ‘Sacred Music in a Sacred Space’ (*St. Matthew Passion* - bass soloist / Pilate); and the Colorado Symphony in Denver & Beaver Creek (*Messiah*).

Recent recitals with pianist Yegor Shevtsov include: Clemson University’s Utsey Chamber Music Series; Chamber Music Society of Little Rock; Macon Concert Series; Baldwin-Wallace Art Song Festival, and Trinity Church’s “Concerts at One.” His debut at Carnegie Hall’s Weill Recital Hall featured new works by four emerging composers, including world premieres by Bryan Page and Yotam Haber, and songs by Ted Hearne and Gabriel Kahane.

A strong advocate for new music, Mischa recently offered a series of concerts at Brooklyn's Barbès with programs exploring contemporary American song in collaboration with soprano Sarah Wolfson. Mischa has given several NYC performances of Mohammed Fairouz' *Furia*, including a new orchestral version with the Knights, and he is featured on a CD of Fairouz's opera *Sumeida's Song* (Bridge): "...a soothing, cavernous baritone that can soar to heights of lyric beauty..." (*Opera News*). He has sung Lori Laitman's *Men With Small Heads*, Paul Moravec's *Songs of Love and War*; music of Arvo Pärt with TENET at Zankel Hall at Carnegie Hall (in a series curated by David Lang); David Page's *25 Poems*; and the world premiere of Charles Fussell's cycle *Venture* during Tanglewood's Festival of Contemporary Music.

Recent roles include Moneybags Billy in Weill's *The Rise and Fall of the City of Mahagonny* at Tanglewood with casting by James Levine; *Lucifero* in Handel's *La Resurrezione* with American Bach Soloists' Academy and the Baroque Band in Chicago; and *Betto* in Puccini's *Gianni Schicchi* with the Dupage Opera Theatre. Other roles performed include *Malatesta* in *Don Pasquale*, *Le médecin* in Debussy's *Pelléas and Mélisande*, *Enrico* in Haydn's *L'isola Disabitata*, *Bardolph* and *Chief Justice* in Gordon Getty's *Plump Jack*, *Leporello* in Mo-

zart's *Don Giovanni* and *Belcore* in Donizetti's *L'elisir d'amore*. He made his professional musical theater debut with the Boston Pops under the baton of Keith Lockhart singing *Jigger Craig* in Rodgers and Hammerstein's *Carousel* in 2007 (now available on CD).

Mr. Bouvier has performed with a wide array of ensembles including Anonymous 4, the Mark Morris Dance Group, American Handel Society, New Mexico Symphony Orchestra, Boston Symphony Orchestra, Atlanta Baroque Orchestra, Close Encounters with Music, Five Boroughs Music Festival, Long Island Philharmonic, Metropolis Ensemble and Christopher Williams Dance. He has collaborated with Sting on *Songs from the Labyrinth* in Los Angeles.

Mischa Bouvier received his B.M. from Boston University and his M.M. from the University and Cincinnati College-Conservatory of Music. He participated in training programs at the Lyric Opera Cleveland, Internationale Meisterkurse für Musik, Carmel Bach Festival and Tanglewood Music Festival.

## TONIGHT'S PROGRAM

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### TRADITIONAL

(arr. LUDWIG VAN BEETHOVEN)  
[1770-1827]

### **Folksong arrangements for voice & piano trio**

The pulse of an Irishman  
Sunset  
Could this ill world have been contriv'd  
Put round the bright wine  
Farewell, farewell, thou noisy town  
Morning a cruel turmoiler is

### BEETHOVEN

### **Piano Trio C minor, Op. 1, No. 3**

Allegro con brio  
Andante cantabile con Variazioni  
Menuetto. Quasi allegro  
Finale. Prestissimo

## INTERMISSION

### BEETHOVEN

### **An die ferne Geliebte, Op. 98**

Auf dem Hügel sitz ich spähend  
Wo die Berge so blau  
Leichte Segler in den Höhen  
Diese Wolken in den Höhen  
Es kehret der Maien, es blühet die Au  
Nimm sie hin denn, diese Lieder

### BEETHOVEN

### **Piano Trio in D Major, Op. 70, No. 1, "Ghost"**

Allegro vivace e con brio  
Largo assai ed espressivo  
Presto

(Program subject to change)

# TRANSLATIONS

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I. Auf dem Hügel sitz ich, spähend  
In das blaue Nebelland,  
Nach den fernen Triften sehend,  
Wo ich dich, Geliebte, fand.

Weit bin ich von dir geschieden,  
Trennend liegen Berg und Tal  
Zwischen uns und unserm Frieden,  
Unserm Glück und unsrer Qual.

Ach, den Blick kannst du nicht sehen,  
Der zu dir so glühend eilt,  
Und die Seufzer, sie verwehen  
In dem Raume, der uns teilt.

Will denn nichts mehr zu dir dringen,  
Nichts der Liebe Bote sein?  
Singen will ich, Lieder singen,  
Die dir klagen meine Pein!

Denn vor Liedesklang entweicht  
Jeder Raum und jede Zeit,  
Und ein liebend Herz erreicht,  
Was ein liebend Herz geweiht!

II. Wo die Berge so blau  
Aus dem nebligen Grau  
Schauen herein,  
Wo die Sonne verglüht,  
Wo die Wolke umzieht,  
Möchte ich sein!

Dort im ruhigen Tal  
Schweigen Schmerzen und Qual.  
Wo im Gestein  
Still die Primel dort sinnt,  
Weht so leise der Wind,  
Möchte ich sein!

Hin zum sinnigen Wald  
Drängt mich Liebesgewalt,  
Innere Pein.  
Ach, mich zög's nicht von hier,  
Könnt ich, Traute, bei dir  
Ewiglich sein!

I. On the hillside I sit, peering  
Into the blue, haze-covered land,  
Searching for the distant meadows  
Where, my beloved, I first saw you.

Now I am far away,  
Mountains and valleys divide us,  
Lying between us and our peace,  
Our happiness and our pain.

Ah, you cannot see my gaze  
That so urgently rushes to you,  
And my sighs vanish  
In the space that separates us.

Will nothing reach you,  
Will nothing serve as love's messenger?  
I will sing, sing songs  
That lament my suffering.

For before the sound of love's lament,  
Time and space disappear,  
And a loving heart will achieve  
What it holds sacred.

II. Where the blue hills  
Through the misty gray  
Peer down.  
Where the sun is extinguished,  
Where the clouds draw near...  
I want to be there.

There in the peaceful valley  
That silences pain and sorrow.  
Among the rocks  
The primrose quietly sleeps,  
And the wind gently blows...  
I want to be there.

To the sensual woods  
I am drawn by the power of love  
And heart-ache.  
Ah, nothing would move me from this place  
Could I, my dear,  
Be with you eternally!

III. Leichte Segler in den Höhen,  
Und du, Bächlein klein und schmal,  
Könnt mein Liebchen ihr erspähen,  
Grüßt sie mir viel tausendmal.

Seht ihr, Wolken, sie dann gehen  
Sinnend in dem stillen Tal,  
Laßt mein Bild vor ihr entstehen  
In dem luft'gen Himmelssaal.

Wird sie an den Büschen stehen,  
Die nun herbstlich falb und kahl.  
Klagt ihr, wie mir ist geschehen,  
Klagt ihr, Vöglein, meine Qual.

Stille Weste, bringt im Wehen  
Hin zu meiner Herzenswahl  
Meine Seufzer, die vergehen  
Wie der Sonne letzter Strahl.

Flüstr' ihr zu mein Liebesflehen,  
Laß sie, Bächlein klein und schmal,  
Treu in deinen Wogen sehen  
Meine Tränen ohne Zahl!

IV. Diese Wolken in den Höhen,  
Dieser Vöglein munterer Zug,  
Werden dich, o Huldin, sehen.  
Nehmt mich mit im leichten Flug!

Diese Weste werden spielen  
Scherzend dir um Wang' und Brust,  
In den seidnen Locken wühlen.  
Teilt ich mit euch diese Lust!

Hin zu dir von jenen Hügeln  
Emsig dieses Bächlein eilt.  
Wird ihr Bild sich in dir spiegeln,  
Fließ zurück dann unverweilt!

III. Clouds, you graceful sailors of the heights,  
And you, small and narrow brook,  
Should you come across my love,  
Greet her from me a thousand times!

If, clouds, you see her  
Wandering in the quite valley,  
Create in front of her an image of me  
High in heaven's airy vault.

If she stands by bushes  
Now yellowed by Autumn and leafless,  
Tell her how I have suffered,  
Tel her, little bird, of my sorrow.

Gentle west wind, carry my pain  
To her, my heart's choice,  
And my sighs, which vanish  
Like the setting sun's last beam.

Whisper my love's plea to her,  
Small and narrow brook, and let her  
Truly see in your waves  
My innumerable tears.

IV. These clouds on high,  
And these cheerful birds in flight,  
Will you, my love, see them?  
Take me with you in your flight!

These western winds playfully  
Caress your cheek and breast,  
And ruffle the locks of your hair.  
Could I, too, share in this pleasure!

Every hill leans toward you,  
And every brook diligently rushes to you.  
If your image is reflected there,  
Flow back, and bring it to me without delay!

V. Es kehret der Maien, es blühet die Au,  
Die Lüfte, sie wehen so milde, so lau,  
Geschwätzig die Bäche nun rinnen.

Die Schwalbe, die kehret zum wirtlichen Dach,  
Sie baut sich so emsig ihr bräutlich Gemach,  
Die Liebe soll wohnen da drinnen.

Sie bringt sich geschäftig von kreuz und von quer  
Manch weicherer Stück zu dem Brautbett hieher,  
Manch wärmendes Stück für die Kleinen.

Nun wohnen die Gatten beisammen so treu,  
Was Winter geschieden, verband nun der Mai,  
Was liebet, das weiß er zu einen.

Es kehret der Maien, es blühet die Au.  
Die Lüfte, sie wehen so milde, so lau.  
Nur ich kann nicht ziehen von hinnen.

Wenn alles, was liebet, der Frühling vereint,  
Nur unserer Liebe kein Frühling erscheint,  
Und Tränen sind all ihr Gewinnen.

VI. Nimm sie hin denn, diese Lieder,  
Die ich dir, Geliebte, sang,  
Singe sie dann abends wieder  
Zu der Laute süßem Klang.

Wenn das Dämmerungsrot dann ziehet  
Nach dem stillen blauen See,  
Und sein letzter Strahl verglühet  
Hinter jener Bergeshöh;

Und du singst, was ich gesungen,  
Was mir aus der vollen Brust  
ohne Kunstgepräng erklungen,  
Nur der Sehnsucht sich bewußt:

Dann vor diesen Liedern weicht  
Was geschieden uns so weit,  
Und ein liebend Herz erreicht  
Was ein liebend Herz geweiht.

V. May is returning, the meadows are blooming.  
The breezes are blowing so mildly and gently,  
And the murmuring stream flows by.

The swallow returns to her roof-top home  
And busily begins to build her bridal chamber,  
A dwelling for love.

From here and from there she effortlessly brings  
Soft pieces for the bridal bed,  
Pieces to keep the youngsters warm.

Now the couple lives together faithfully,  
For what winter parted, May has reunited,  
And made one in love.

May is returning, the meadows are blooming,  
The breezes are blowing so mildly and gently.  
Only I cannot move from this place.

Spring unites all those who love,  
But our love knows no spring,  
And tears are our only reward.

VI. Take them then, these songs  
Which I, my love, have sung for you.  
Sing them once more when evening comes,  
With lute and with sweet tone.

As the glowing red of twilight  
Is drawn down to the calm blue of the sea,  
And the last beam burns out  
Behind that hilltop.

And as you sing what I have sung,  
That which, from a full breast,  
Without artifice, sprang out,  
Aware only of its longing...

Then, at the sound of these songs, shall fade  
What has separated us,  
And a loving heart will achieve  
What it holds sacred.