

THE UNIVERSITY of TENNESSEE   
CHATTANOOGA

The Music Department

Of

The University of Tennessee at Chattanooga

Presents

*Chamber Music for Body and Soul*

Featuring

Martha Summa-Chadwick, piano

Mark Reneau, violin

Rebecca St. Goar, mezzo soprano

Janet Hale, flute

Monte Coulter, percussion

Taylor Brown, bass

Roland Hayes Concert Hall

Friday, August 23, 2013

7:30 PM

Pre-Concert Lecture, 7:00 PM

# *Chamber Music for Body and Soul*

Fantasiestücke, op. 73 for violin and piano

Robert Schumann (1810-1856)

- I. Zart und mit Ausdruck
- II. Lebhaft, leicht
- III. Rasch und mit Feuer

*Mark Reneau, violin, Martha Summa-Chadwick, piano*

Frauenliebe und Leben (A Woman's Life and Love)

Robert Schumann

1. Seit ich ihn gesehen
2. Er, der Herrlichste von allen
3. Ich kann's nicht fassen
4. Du Ring an meinem Finger
5. Helft mir, ihr Schwestern
6. Süßer Freund
7. An meinem Herzen
8. Nun hast du mir den ersten Schmerz getan

*Rebecca St. Goar, mezzo-soprano, Martha Summa-Chadwick, piano*

Three Romances for Violin and Piano, op. 22

Clara Wieck Schumann (1819-1896)

- I. Andante Molto
- II. Allegretto
- III. Leidenschaftlich schnell

*Mark Reneau, violin, Martha Summa-Chadwick, piano*

## *INTERMISSION*

Suite for Flute and Jazz Piano

Claude Bolling (1930- )

1. Baroque and Blue
2. Sentimentale
3. Javanaise
4. Fugace
5. Irlandaise
6. ♡Versatile
7. Veloce

*Janet Hale – flute, Martha Summa-Chadwick – piano, Monte Coulter – percussion, Taylor Brown – bass*

## Program Notes

Tonight's performance is a unique celebration of both the aesthetic and therapeutic value of music, and is made possible through a generous grant from the UN Foundation of Chattanooga, the Tennessee General Assembly, and administered in cooperation with the State of Tennessee, Tennessee Arts Commission (TAC) Arts Build Communities (ABC) grant program, ArtsBuild and the National Endowment for the Arts. The UTC Department of Music, the Chattanooga Symphony and Opera flute, bass, and percussion principal players, and the non-profit organization Music Therapy Gateway In Communications (MTGIC) combine their talents in the performance of a traditional concert designed to give the audience a unique outlook on the benefits of music. While much is known about how music influences mankind on the hedonic level, little is generally known about how music is actually experienced in the brain and how music can be specifically directed to help actually rebuild neural networks that may be damaged due to disease or accident. Tonight's concert seeks to bridge this gap in the form of an artistic event to create beautiful music in a traditional concert setting, while also raising awareness of the benefits of music in a therapeutic setting.

The first half of tonight's performance features the works of Robert and Clara Schumann. Robert Schumann was one of the greatest composers from the Romantic music era, and he overcame various neural disorders during most of his adult life in order to create amazing compositions. The neural afflictions eventually became too powerful to live with, and his wife Clara carried on his message and music in her own playing and compositions following his death. This evening's selections were chosen to celebrate some of their most beautiful and intimate music compositions, as well as give consideration to how Robert Schumann overcame his problems in order to create such beautiful music.

The second half of tonight's concert focuses on rhythmic joyfulness with Claude Bolling's *Suite for Flute and Jazz Piano*. The swing feel created from mixing classical and jazz elements of rhythm makes it almost impossible for the listener to hold still and refrain from tapping a toe or a finger as they sway to the music. Music can have a powerful influence on movement in the body, and the lively movements of this work show how easy it is to move to the rhythm. For more information about how music can positively affect therapeutic outcomes, please visit the MTGIC website at [www.mtgic.org](http://www.mtgic.org)

The Artists (in order of appearance on program):

*Martha Summa-Chadwick, DMA* (piano)– Martha has achieved a wide reputation as a performer of chamber and solo works for piano and has performed in roles of both piano and harpsichord soloist with orchestras in New York, Connecticut, Massachusetts, Maine, and Alabama, and is currently on the faculty of the Cadek Conservatory of the University of Tennessee in Chattanooga. She is a frequent guest speaker at both national and regional conferences discussing the use of biomedical music techniques with challenged children. She holds degrees from the Hartt School of Music, University of Tennessee at Chattanooga, and the University of Kansas. She has completed Fellowship level training at Colorado State University for Neurologic Music Therapy and is Executive Director of the non-profit organization Music Therapy Gateway In Communications, Inc.

*Mark Reneau* (violin) –Mark Reneau's career encompasses solo, recital and concerto appearances, as well as orchestral, opera, chamber music and baroque performance. Concertmaster of the Huntsville Symphony Orchestra since 1998, Mr. Reneau has performed with the HSO since 1977. He plays frequently in the violin section of the Nashville Symphony Orchestra, performing with such conductors as Stefan Sanderling, Carlos Kalmar and Leonard Slatkin. Since 2000, he has performed regularly in the violin section of Orchestra Nashville. In 2003 and 2004, he toured with Amy Grant and Vince Gill. Since 2005, he has been Associate Concertmaster of the Bellingham Festival of Music in Washington State. Several of his performances with the Bellingham Festival have been broadcast on National Public Radio's *Performance Today*. Prior to his appointment in Huntsville, he served as associate concertmaster of the Chattanooga Symphony and Opera from 1983 to 1998. In 2006, he was concertmaster of the first Vakhtang Jordania International Conducting Competition held in the United States.

*Rebecca St. Goar, DMA* (mezzo-soprano) - Dr. Rebecca St. Goar, UC Foundation Professor, has been teaching at UTC since 1982. She received both the Doctorate of Vocal Performance and Master of Music from the University of Southern Mississippi, and her Bachelor of Science in Music Education from Concord College. With the Chattanooga Symphony and Opera, she has performed Siebel in *FAUST*, Cherubino in *Marriage of Figaro* and the mezzo solo in Prokofiev's *Alexander Nevsky*. Other significant roles include *Rosina* with the Nashville Opera and *Ramiro* in Mozart's *La Finta Giardiniera* at the Music Academy of The West. Dr. St. Goar was a Fellow at the Bach Aria Institute in New York. Twentieth century endeavors have included Schoenberg's *Pierrot Lunaire*, Crumb's *Ancient Voices of Children*, a premiere of both Peter Temko's *Still Voices* and Jan Swaford's *Iphigenia*, and Jonathan McNair's *A Divine Image*.

*Janet Hale* (flute) – Principal flute with the Chattanooga Symphony and Opera, 2012-2013 marked Janet Hale's 40th season. She has played with the symphony as a flutist since 1972, when she moved here from Knoxville after graduating from the University of Tennessee with a Bachelor of Music degree. She continued her education and received a Bachelor of Science in Music Education and a Masters Degree in Flute Performance. She is on the faculty at Lee University where she teaches flute.

*Monte Coulter, DMA* (percussion) - Principal Percussionist of the Chattanooga Symphony and Opera, Dr. Monte Coulter is the Director of Percussion Studies at the University of Tennessee at Chattanooga. The UTC Percussion Ensemble, which Dr. Coulter founded and still directs, has established itself as one of the premier college ensembles in the Southeast. Alumni of the group have gone on to win Grammy awards for recordings, and Tony Awards for live stage performance, and have gained entrance to, and earned degrees from top music conservatories.

*Taylor Brown* (double bass) - Chattanooga Symphony and Opera Principal double bassist Taylor Brown began playing the instrument in fifth grade in his hometown of Charlotte, NC. After earning a Bachelor's degree from the Peabody Conservatory of Music, Taylor went on to study at Duquesne University. Prior to his appointment to the CSO, Taylor traveled the Western Pennsylvania area as a freelance player, performing regularly with the symphony orchestras of Youngstown, Ohio; Canton, Ohio; and West Virginia. Outside classical music, Taylor has toured internationally with Barry Manilow, appeared with Earth, Wind, and Fire, and recorded music for major video games.

# Frauenliebe und Leben, Opus 42

(Woman's Love and Life) **ROBERT  
SCHUMANN**

(1810–1856)

An eight-song cycle based on texts by the German poet  
**Adalbert von Chamisso**

## **Seit ich ihn gesehen**

Seit ich ihn gesehen,  
Glaub' ich blind zu sein;  
Wo ich hin nur blicke,  
Seh' ich ihn allein;  
Wie im wachen Traume  
Schwebt sein Bild mir vor,  
Taucht aus tiefstem Dunkel,  
Heller nur empor.

Sonst ist licht- und farblos  
Alles um mich her,  
Nach der Schwestern Spiele  
Nicht begehrt' ich mehr,  
Möchte lieber weinen,  
Still im Kämmerlein;  
Seit ich ihn gesehen,  
Glaub' ich blind zu sein.

Since I saw him  
I believe myself to be blind,  
wherever I look,  
I see him alone.  
As in waking dreams  
his image floats before me,  
emerging from deepest darkness,  
arising all the brighter,

All else is dark and colorless  
everywhere around me,  
for the games of my sisters  
I no longer yearn,  
I would rather weep,  
silently in my own little room;  
since I saw him,  
I believe myself to be blind.

## **Er, der Herrlichste von allen**

Er, der Herrlichste von allen,  
Wie so milde, wie so gut!  
Holde Lippen, klares Auge,  
Heller Sinn und fester Mut.

So wie dort in blauer Tiefe,  
Hell und herrlich, jener Stern,  
Also er an meinem Himmel,  
Hell und herrlich, hehr und fern.

Wandle, wandle deine Bahnen;  
Nur betrachten deinen Schein,  
Nur in Demuth ihn betrachten,  
Selig nur und traurig sein!

He, the most glorious of all,  
So gentle, so good!  
Lovely lips, clear eyes,  
bright mind and steadfast courage.

Just as yonder in the blue depths,  
bright and glorious as that star,  
so he is in my firmament,  
bright and glorious, lofty and distant.

Go, go your way,  
just to behold your radiance,  
just to behold it in humility,  
then at once both blissful and sad!

Höre nicht mein stilles Beten,  
Deinem Glücke nur geweiht;  
Darfst mich niedre Magd nicht kennen,  
Hoher Stern der Herrlichkeit!

Nur die Würdigste von allen  
Darf beglücken deine Wahl,  
Und ich will die Hohe segnen,  
Viele tausendmal.

Will mich freuen dann und weinen,  
Selig, selig bin ich dann;  
Sollte mir das Herz auch brechen,  
Brich, O Herz, was liegt daran?

### **Ich kann's nicht fassen, nicht glauben**

Ich kann's nicht fassen, nicht glauben,  
Es hat ein Traum mich berückt;  
Wie hätt' er doch unter allen  
Mich Arme erhöht und beglückt?

Mir war's, er habe gesprochen:  
"Ich bin auf ewig dein!"  
Mir war's ich träume noch immer,  
Es kann ja nimmer so sein.

O laß im Traume mich sterben,  
Gewieget an seiner Brust,  
Den seligen Tod mich schlürfen  
In Tränen unendlicher Lust.

### **Du Ring an meinem Finger**

Du Ring an meinem Finger,  
Mein goldenes Ringlein,  
Ich drücke dich fromm an die Lippen,  
Dich fromm an das Herze mein.

Ich hatt ihn ausgeträumet,  
Der Kindheit friedlich schönen Traum,  
Ich fand allein mich, verloren  
Im öden, unendlichen Raum.

You do not hear my silent prayer,  
dedicated only to your happiness,  
you musn't know me, the lowly maid,  
you lofty star of splendour!

Only the most worthy woman of all  
should be favoured by your choice,  
and I will bless her, the exalted one,  
many thousand times.

I will rejoice then and weep,  
blissful, blissful I'll be;  
if my heart should then break,  
break, O heart, what does it matter?

I can't grasp it, nor believe it,  
a dream has captivated me,  
how could he, among all the others,  
exalt and make happy poor me?

I thought he said:  
"I am yours eternally",  
I was, I thought, still dreaming  
for it can never be so.

O let me die in this dream,  
cradled on his breast,  
let blessed death drink me up  
in tears of infinite bliss.

You, ring on my finger,  
my little golden ring,  
I press you devoutly to my lips  
devoutly upon my heart.

I had dreamt it,  
the tranquil, lovely dream of childhood  
I found myself alone, and lost  
in barren, infinite space.

Du Ring an meinem Finger Da  
hast du mich erst belehrt, Hast  
meinem Blick erschlossen  
Des Lebens unendlichen, tiefen Wert.

Ich will ihm dienen, ihm leben,  
Ihm angehören ganz,  
Hin selber mich geben und finden  
Verklärt mich in seinem Glanz.

Du Ring an meinem Finger,  
Mein goldenes Ringelein,  
Ich drücke dich fromm an die Lippen  
Dich fromm an das Herze mein.

### **Helft mir, ihr Schwestern!**

Helft mir, ihr Schwestern,  
Freundlich mich schmücken,  
Dient der Glücklichen heute mir,  
Windet geschäftig  
Mir um die Stirne  
Noch der blühenden Myrte Zier.

Als ich befriedigt,  
Freudigen Herzens,  
Sonst dem Geliebten im Arme lag,  
Immer noch rief er, Sehnsucht  
im Herzen, Ungeduldig den  
heutigen Tag.

Helft mir, ihr Schwestern,  
Helft mir verscheuchen  
Eine törichte Bangigkeit,  
Daß ich mit klarem  
Aug ihn empfangen,  
Ihn, die Quelle der Freudigkeit.

Bist mein Geliebter,  
Du mir erschienen,  
Gibst du mir, Sonne, deinen Schein?  
Laß mich in Andacht,  
Laß mich in Demuth,  
Laß mich verneigen dem Herren mein.

You, ring on my finger,  
you have taught me for the first time,  
have opened my eyes to  
the unending deep value of life.

I want to serve him, live for him,  
belong to him entirely,  
give myself and find myself  
transfigured in his radiance.

You, ring on my finger,  
my little golden ring,  
I press you devoutly to my lips,  
devoutly upon my heart.

Help me, sisters,  
lovingly to adorn myself,  
serve me, the happy one, today,  
busily entwine  
about my brow  
the blooming myrtle.

As I, content,  
with joyful heart,  
used to lay in the arms of my beloved,  
he still always cried out impatiently,  
with yearning in his heart,  
for this day of days.

Help me, sisters,  
help me to banish  
a foolish anxiety,  
so that I may with  
clarity receive him,  
him, the source of joyfulness.

When my beloved,  
comes for me,  
will you shine on me, O sun?  
Let me with devotion,  
let me in humility,  
let me bow before my Lord.

Streuet ihm, Schwestern,  
Streuet ihm Blumen,  
Bringet ihm knospende Rosen dar,  
Aber euch, Schwestern,  
Grüß ich mit Wehmut  
Freudig scheidend aus eurer Schar.

Dear sisters,  
strew him with flowers,  
bring him budding roses,  
but you, sisters,  
I greet you with melancholy,  
joyfully departing from your flock.

### **Süßer Freund, du blickest mich verwundert an**

Süßer Freund, du blickest  
Mich verwundert an,  
Kannst es nicht begreifen,  
Wie ich weinen kann;  
Laß der feuchten Perlen  
Ungewohnte Zier  
Freudig hell erzittern  
In dem Auge mir.

Dearest one, you look  
at me in wonder,  
you cannot understand  
how I can weep;  
Let the moist pearls'  
unaccustomed adornment  
tremble, joyfully bright,  
in my eyes.

Wie so bang mein Busen,  
Wie so wonnevoll!  
Wüßt ich nur mit Worten,  
Wie ich's sagen soll;  
Komm und birg dein Antlitz  
Hier an meiner Brust,  
Will in's Ohr dir flüstern  
Alle meine Lust.

How anxious my bosom,  
how blissful!  
If I only knew how to say it  
with words;  
come and hide your face  
here on my breast,  
I want to whisper in your ear  
all my happiness.

Weißt du nun die Tränen,  
Die ich weinen kann  
Sollst du nicht sie sehen,  
Du geliebter Mann?  
Bleib an meinem Herzen,  
Fühle dessen Schlag,  
Daß ich fest und fester  
Nur dich drücken mag.

Now you know the tears  
that I can weep,  
Should you not then see them,  
beloved husband?  
Stay beside my heart,  
feel its beat,  
that tight and tighter,  
I may hold you.

Hier an meinem Bette  
Hat die Wiege Raum,  
Wo ich still verberge  
Meinen holden Traum;  
Kommen wird der Morgen,  
Wo der Traum erwacht,  
Und daraus dein Bildnis  
Mir entgegen lacht.

Here, beside my bed,  
will be the cradle,  
quietly sheltering  
my lovely dream;  
The morning will come  
when the dream awakes,  
and your image  
will smile up at me.



### **An meinem Herzen, an meiner Brust**

An meinem Herzen, an meiner Brust,  
Du meine Wonne, du meine Lust!  
Das Glück ist die Liebe, die Lieb ist das Glück,  
Ich hab',es gesagt und nehm's nicht zurück.

Hab' überschwenglich mich geschätzt  
Bin übergücklich aber jetzt.  
Nur die da säugt, nur die da liebt  
Das Kind, dem sie die Nahrung giebt;  
Nur eine Mutter weiß allein  
Was lieben heißt und glücklich sein.

O, wie bedaur' ich doch den Mann,  
Der Mutterglück nicht fühlen kann!  
Du lieber, lieber Engel, du,  
Du schauest mich an und lächelst dazu!  
An meinem Herzen, an meiner Brust,  
Du meine Wonne, du meine Lust!

### **Nun hast du mir den ersten Schmerz getan**

Nun hast du mir den ersten Schmerz getan,  
Der aber traf.  
Du schläfst, du harter, unbarmherz'ger Mann,  
Den Todesschlaf.

Es blicket die Verlaßne vor sich hin,  
Die Welt is leer.  
Geliebet hab ich und gelebt,  
Ich bin nicht lebend mehr.

Ich zieh mich in mein Innres still zurück,  
Der Schleier fällt,  
Da hab ich dich und mein verlornes Glück,  
Du meine Welt!

On my heart, on my breast,  
you my delight, my joy!  
Joy is love, love is joy,  
I have said it, and won't take it back.

I considered myself rapturous,  
but now I am deliriously overjoyed.  
Only she who suckles, only she who loves  
the child she nourishes;  
a mother alone knows  
what it is to love and be happy.

O how I pity the man,  
who cannot feel a mother's bliss!  
You dear, dear angel you,  
You look at me and smile!  
On my heart, on my breast,  
you my delight, my joy!

Now you have caused me pain for the first time,  
and how it struck.  
You sleep, you hard, merciless man,  
the sleep of death.

Abandoned, I see myself stare straight ahead,  
the world is empty.  
I have loved and lived,  
I am no longer living.

I withdraw silently into myself,  
the veil falls,  
there I have you and my lost happiness,  
you my world!



FOUNDATION  
OF CHATTANOOGA

**ARTS** *Build*

**the arts**   
*changing lives!*

TENNESSEE ARTS COMMISSION

THE UNIVERSITY *of* TENNESSEE **UT**  
CHATTANOOGA

This concert is made possible through a generous donation from the UN Foundation of Chattanooga, The Tennessee General Assembly and administered in cooperation with the State of Tennessee, Tennessee Arts Commission (TAC), Arts Build Communities (ABC) grant program, ARTS Build and the National Endowment for the Arts and the University of Tennessee at Chattanooga Music Department