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THE DEPARTMENT OF MUSIC PRESENTS

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# SYMPHONY ORCHESTRA

Spencer Martin, conductor

featuring

Christopher Cock

tenor

David Govertsen

bass-baritone

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## PROGRAM

Symphony No. 8 in F Major, Op. 93

*Allegro vivace e con brio*

*Allegretto scherzando*

*Tempo di Menuetto*

*Allegro vivace*

Ludwig van Beethoven

(1770-1827)

Faust

*Le veau d'or est toujours debout!*

*Vous qui faites l'endormie*

Charles Gounod

(1818-1893)

Les pêcheurs de perles

*C'est toi, toi qu'enfin je revois!...*

*Au fond du temple saint*

Georges Bizet

(1838-1875)

Dances from Estancia, Op. 8a

Los trabajadores agricolas (The land workers)

Danza del trigo (Wheat dance)

Los peones de hacienda (The cattlemen)

Danza final (Malambo)

Alberto Ginastera

(1916-1983)

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SATURDAY, SEPTEMBER 28, 2019, 8:00 P.M.  
CHAPEL OF THE RESURRECTION

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## PROGRAM NOTES

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### Gounod: Faust

The play on which Gounod's opera is based, by Johann Wolfgang von Goethe (1749-1832), is considered to be one of the greatest works in German literature. This operatic setting, first performed in 1859, tells the story of the philosopher, Faust, who sells his soul to Méphistophélès in exchange for his services on Earth. Faust is transformed into a young handsome man who wins the heart of Marguerite.

The first of Méphistophélès' arias that you will hear takes place in a crowded city square. Méphistophélès provides the people with wine, and offers this irreverent song about the golden calf.

The second aria takes place outside of Marguerite's window later in the opera. Méphistophélès sings this mocking serenade to lure Marguerite's brother, Valentin, outside for a fatal duel with Faust.

Faust was one of the most popular operas in the late 19th and early 20th centuries, and was the first opera performed at the Metropolitan Opera in New York City in 1883.

### Le veau d'or, Act 2

#### MÉPHISTOPHÉLÈS

Le veau d'or est toujours debout!  
On encense  
Sa puissance,  
D'un bout du monde à l'autre bout!  
Pour fêter l'infâme idole  
Roi et peuples confondus,  
Au bruit sombre des écus,  
Dansent une ronde folle  
Autour de son piédestal!...  
Et Satan conduit le bal!

Le veau d'or est vainquer des dieux!  
Dans sa gloire  
Dérisoire  
Le monstre abjecte insulte aux cieus  
Il contemple, ô rage étrange!  
A ses pieds le genre humain  
Se ruant, le fer en main,  
Dans le sang et dans la fange  
Où brille l'ardent métal!  
Et Satan conduit le bal!

#### MEPHISTOPHELES

The golden calf is still standing,  
His might  
Is celebrated  
From one end of the world to the other!  
Nations and kings mix together  
To hail the infamous idol  
And to the sinister clink of coins  
They whirl in a frenzied ring  
Round and round his pedestal!  
And Satan leads the dance!

The golden calf triumphs over the gods;  
Basking in  
His preposterous glory  
The base monster insults Heaven!  
He looks down, O strange madness!  
On the human race at his feet  
Sallying forth, sword in hand,  
Through blood and filth,  
Where the burning metal is shining!  
And Satan leads the dance!

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## PROGRAM NOTES

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### Vous qui faites, Act 4

#### MÉPHISTOPHÉLÈS

Vous qui faites l'endormie  
N'entendez-vous pas,  
O Catherine, ma mie,  
Ma voix et mes pas? ...  
Ainsi ton galant t'appelle,  
Et ton cœur l'en croit! ...  
N'ouvre la porte, ma belle,  
Que la bague au doigt.

Catherine que j'adore,  
Pourquoi refuser  
A l'amant qui vous implore  
Un si doux baiser?  
Ainsi ton galant supplie  
Et ton cœur l'en croit! ...  
Ne donne un baiser, ma mie,  
Que la bague au doigt!

#### MEPHISTOPHELES

"You who pretend to sleep  
Do you not hear,  
O Catherine, my love,  
My voice and my footsteps?"  
Thus your suitor calls to you,  
And your heart believes him...  
Don't open the door, my pretty one,  
Till the ring is on your finger!

My beloved Catherine,  
Why do you deny  
To your entreating lover  
So sweet a kiss?"  
Thus your suitor pleads  
And your heart believes him!...  
Ah, ah, ah!...  
Don't grant any kisses, my pretty one,  
Till the ring is on your finger!

### Bizet: Les pêcheurs de perles

Bizet's opera premiered in 1863, just four years after the premiere of Gounod's Faust. The opera tells the story of two men who are close friends and fall in love the same woman, the Priestess of Brahma (Leila). In this scene, which is one of the most famous operatic duets, the two men, Zurga and Nadir, swear their eternal friendship despite their competing love interest.

#### ZURGA

C'est toi, toi qu'enfin je revois!  
Après de si longs jours, après de si longs  
mois  
Où nous avons vécu séparés l'un de  
l'autre,  
Brahma nous réunit! quelle joie est la  
nôtre!  
Mais parle, es-tu resté fidèle à ton  
serment?  
Est-ce un ami que je revois ou bien un  
traître?

#### NADIR

De mon amour profond, j'ai su me  
rendre maître!

#### ZURGA

Oublions le passé, fêtons ce doux  
moment!

#### ZURGA

So, I see you again at last.  
After so many days, after so many  
months  
which we spent far apart,  
Brahma brings us together again, how  
happy we are!  
But, tell me, have you faithfully kept  
your promise?  
Do I now see a friend or a traitor?

#### NADIR

I have been able to overcome my deep  
love.

#### ZURGA

Let us forget the past and celebrate this  
sweet hour,

Soyons frères, restons amis toute la vie!  
Mon cœur a banni sa folie!

NADIR

Oui, le calme est venu pour toi,  
Mais l'oubli ne viendra jamais!

ZURGA

Que dis-tu?

NADIR

Zurga, quand tous deux nous toucherons  
à l'âge  
Où les rêves des jours passés  
De notre âme sont effacés,  
Tu te rappelleras notre dernier voyage;  
Et notre halte aux portes de Candi.

ZURGA

C'était le soir!  
Dans l'air par la brise attiédi,  
Les brahmines au front inondé de  
lumière,  
Appelaient lentement la foule à la prière!

NADIR

Au fond du temple saint  
Paré de fleurs et d'or,  
Une femme apparaît!  
Je crois la voir encore!

ZURGA

Une femme apparaît!  
Je crois la voir encore!

NADIR

La foule prosternée  
La regarde, étonnée,  
Et murmure tous bas:  
Voyez, c'est la déesse!  
Qui dans l'ombre se dresse  
Et vers nous tend les bras!

ZURGA

Son voile se soulève!  
Ô vision! ô rêve!  
La foule est à genoux!

NADIR et ZURGA

Oui, c'est elle!  
C'est la déesse plus charmante et plus  
belle!  
Oui, c'est elle!  
C'est la déesse qui descend parmi nous!

let us be brothers, let us remain friends  
for life;  
my heart has banished its madness.

NADIR

Yes, you have found peace...  
but oblivion will never come!

ZURGA

What are you saying?

NADIR

Zurga, when we both reach the age  
in which the dreams of past days  
have vanished from our souls,  
you will remember our last journey  
and our halt at the gates of Candi.

ZURGA

The evening had come!  
Through the air, made tepid by the  
breeze,  
the Brahmins, with their brows bathed  
in light,  
were calling the crowd to prayers

NADIR

At the back of the holy temple,  
decorated with flowers and gold,  
a woman appears...  
I can still see her.

ZURGA

A woman appears...  
I can still see her.

NADIR

The prostrate crowd  
looks at her amazed  
and murmurs under its breath:  
look, this is the goddess  
looming up out of the shadow  
and holding out her arms to us.

ZURGA

Her veil parts slightly;  
what a vision, what a dream!  
The crowd is kneeling.

TOGETHER

Yes, it is she, it is the goddess,  
more charming and more beautiful;  
yes, it is she, it is the goddess,  
who has come down among us.

Son voile se soulève  
et la foule est à genoux!

NADIR  
Mais à travers la foule  
Elle s'ouvre un passage!

ZURGA  
Son long voile déjà  
Nous cache son visage!

NADIR  
Mon regard, hélas!  
La cherche en vain!

ZURGA  
Elle fuit!

NADIR  
Elle fuit!  
Mais dans mon âme soudain  
Quelle étrange ardeur s'allume!

ZURGA  
Quel feu nouveau me consume!

NADIR  
Ta main repousse ma main!

ZURGA  
Ta main repousse ma main!

NADIR  
De nos cœurs l'amour s'empare  
Et nous change en ennemis!

ZURGA  
Non, que rien ne nous sépare!

NADIR  
Non, rien!

ZURGA et NADIR  
Jurons de rester amis!  
Oh oui, jurons de rester amis!  
Oui, c'est elle! C'est la déesse!  
En ce jour qui vient nous unir,  
Et fidèle à ma promesse,  
Comme un frère je veux te chérir!  
C'est elle, c'est la déesse  
Qui vient en ce jour nous unir!  
Oui, partageons le même sort,  
Soyons unis jusqu'à la mort!

Her veil has parted,  
and the crowd is kneeling.

NADIR  
But through the crowd  
she makes her way.

ZURGA  
Already, her long veil  
hides her face from us.

NADIR  
My eyes, alas, seek her in vain.

ZURGA  
She flees!

NADIR  
She flees!  
But what is this strange flame  
which is suddenly kindled within my  
soul!

ZURGA  
What unknown fire is destroying me!

NADIR  
Your hand pushes mine away.

ZURGA  
Your hand pushes mine away.

NADIR  
Love takes our hearts by storm  
and turns us into enemies.

ZURGA  
No, let nothing part us!

NADIR  
No, nothing!

TOGETHER  
Oh yes! Let us swear to remain friends!  
We have seen her, she is the Goddess  
who today led you to me,  
and from now I'll keep you my promise,  
close as brothers we shall be!  
Great Goddess, Heaven descended,  
she today has led you to me!  
Now we shall tread one single path,  
never again to part till death!

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# THE SYMPHONY ORCHESTRA

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## **Violin I**

Morgen Heissenbuettel Δ  
Alyssa Perone  
Mike Cai  
Mark Sweeney  
Jeremy Freed  
Macey Schmetzer  
Katharina Uhde\*

Cassi Niemeyer  
Hannah Hart  
Ben Hamilton

## **Double Bass**

Jakob Wiegand  
Dugan Daily  
Kylee Robertson

## **Trumpet**

Kurt Metzger  
Ryan Gee

## **Trombone**

Matthew Yee  
Evee Curtis  
Jeremy Blumka

## **Violin II**

Victoria Pankow ◇  
Matthew Morateck  
Hayley Kim  
Ana Flavia Michelini  
Grace Tam  
Maya Leon

## **Flute**

Rae Erickson  
Lamar Grear

## **Oboe**

Timothy Henderson  
Megan Marolf\*\*

## **Percussion**

Courtney Hale  
Braden Barker  
Kristian Josifoski  
Matt Kennedy  
Jeremy Blumka  
Olivia Norris  
Alana Swopes

## **Viola**

Anton Pham ◇  
Michael Kowalke  
Tahirah Weems  
Lexi Scida  
Joshua Ferguson  
Drew Fleming

## **Clarinet**

Alexander Appel  
Cami Ancevicus

## **Harp/Percussion**

Alana Swopes  
Olivia Norris

## **Bassoon**

Nicholas Sanchez  
Anastasia Severson

## **Piano**

Aidan Feeney

## **Cello**

Thomas Paul ◇  
Evee Curtis ◇  
Nick Evans  
Maura Pauline

## **Horn**

Rachel Silcox  
Abigail Smith

Δ Concertmaster

◇ Principal

\*Faculty

\*\*Community member

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## ABOUT THE CONDUCTOR

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Spencer Martin currently serves as Professor of Music at Luther College, where he conducts the Luther College Philharmonia, teaches conducting, and viola. He has performed and taught at music festivals throughout the U.S., Canada, Israel, and Europe as both conductor and violist. Spencer is joining the Valparaiso University faculty while on sabbatical leave from Luther College during the 2019-20 school year. While at Valparaiso University, he conducts the Valparaiso University Symphony Orchestra, teaches Conducting, String Methods, and coaches chamber music.

An active performer, Spencer performs regularly in the Luther College Piano Quartet and plays with the Lyra Baroque Orchestra. He has appeared as guest violist with the Harrington and Pro Arte String Quartets as well as the Amelia Piano Trio. His solo performances include Bach's Brandenburg Concerto No. 6 with the Lyra Baroque Orchestra and Berlioz's Harold in Italy with the Luther College Symphony Orchestra in venues in Austria, including Vienna's Konzerthaus.

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## ABOUT THE CONDUCTOR

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Spencer has served as Principal Violist in the Tuscaloosa Symphony Orchestra, and also frequently performed in the viola sections of the Minnesota Orchestra, the Alabama Symphony Orchestra, the Wichita Symphony Orchestra, and the Indianapolis Chamber Orchestra. Spencer's solo, chamber, and orchestral performances have been featured in numerous radio broadcasts including National Public Radio, CBC, Minnesota Public Radio, and Kansas Public Radio.

Spencer's CD, *Gems Rediscovered*, was released to critical praise on the Delos label, and features lesser-known works for viola and piano by Ernest Walker, Paul Juon, Robert Fuchs, and Benjamin Dale. Spencer can also be heard on the Innova label on the disc *Waves of Stone, Music by Brooke Joyce*.

Spencer serves as director of the International Music Festival of the Adriatic, a chamber music festival for piano, strings, voice, and composition in Duino, Italy. A former member of the music faculty at the University of Alabama, Spencer holds degrees from Butler University, Wichita State University, and the University of Minnesota.

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## ABOUT THE ARTISTS

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Chicago native David Govertsen recently stepped in on short notice at Lyric Opera of Chicago where he "handsomely replaced the ill Peter Rose as the producer La Roche" opposite Renée Fleming and Anne Sophie von Otter in *Capriccio*. Mr. Govertsen also appeared on short notice as Arkel in *Pelléas et Mélisande* with the Chicago Symphony under Esa-Pekka Salonen and as a soloist in James MacMillan's *Quickening* with the Grant Park Orchestra. A former member of the Ryan Center at Lyric, his other mainstage assignments have included roles in *Die Zauberflöte*, *Boris Godunov*, *Werther*, *Die Meistersinger von Nürnberg*, *Madama Butterfly*, and *Roméo et Juliette*. He returns to Lyric this season as the Sprecher in *Die Zauberflöte* and Priam in *Les Troyens*.

Mr. Govertsen recently created the roles of David/Bonobo in Matthew Aucoin's new opera *Second Nature* for Lyric Opera Unlimited. Other operatic highlights of the past season include a reprise of La Roche at Santa Fe Opera, 2nd Soldier and 5th Jew in *Salome* with the Detroit Symphony Orchestra, and the title character in Cimarosa's *Il Maestro di Capella* with the Rochester Philharmonic Orchestra. On the concert stage this season he appeared with the Madison Symphony, Fort Wayne Philharmonic, Bach Week Festival, Battle Creek Symphony, and Champaign-Urbana Symphony Orchestra, among others.

Mr. Govertsen made his Carnegie Hall debut in 2011 as the Herald in *Otello* with the Chicago Symphony Orchestra conducted by Riccardo Muti. He is an alumnus of both the Santa Fe Opera and Central City Opera apprentice programs and holds degrees from Northwestern University, Northern Illinois University and the College of DuPage.

Locally in Chicago he has performed dozens of roles, among them the title roles in *Don Giovanni*, *Le Nozze di Figaro*, *Don Pasquale*, and *Gianni Schicchi*, the Four Villains/*Les Contes d'Hoffmann*, Sarastro/*Die Zauberflöte*, Colline/*La Bohème*,

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## ABOUT THE ARTISTS

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Basilio and Bartolo/*Il Barbiere di Siviglia*, Don Magnifico/*La Cenerentola*, Zaccaria/*Nabucco*, Sparafucile/*Rigoletto*, Padre Guardiano/*La Forza del Destino*, Nick Shadow/*The Rake's Progress*, and Friedrich Bhaer/*Little Women*.

Christopher M. Cock holds the Phyllis and Richard Duesenberg Chair in Lutheran Music and is director of the Bach Institute.

Through his activities as a choral music educator and distinguished solo artist, Professor Cock has forged a unique career path combining the roles of conductor and performer. He frequently brings his focus on outstanding repertoire, vocal technique, and polished musicality to high school ensembles throughout the country. For six years, he served as director of choirs for Lutheran Summer Music, the national Lutheran high school music camp. In 2006 he led the International Choral Invitational in Hong Kong and was conductor of the Spivey Hall High School Honor Choir, a festival begun by Robert Shaw. He has also conducted All-State Choirs in Minnesota, Georgia, and Ohio and the Collegiate Honor Choir in Pennsylvania. He has appeared at Carnegie Hall as guest conductor of the New England Symphonic Ensemble.

At Valparaiso University, Professor Cock founded the Bach Institute in 2004. The Institute performs the major works of Bach triennially and, in the years since its formation, has devoted scholarship and performances to studying Bach's professional years prior to his appointment in Leipzig (1723). His leadership of the Valparaiso University Chorale has led to numerous recordings and extensive concert tours in the United States and Europe. The Chorale has served four performance residencies at the St. Thomas Church in Leipzig, making it the only American choir to enjoy such a strong relationship with the church of J.S. Bach.

As a solo artist, Professor Cock's extensive range and communicative performances have established him as a premier lyric tenor. Appearances as a Bach Evangelist take him to concert venues throughout the United States. He appeared as Evangelist in the St. Matthew Passion with The Los Angeles Philharmonic. The Los Angeles Times praised his performance for its "illuminating freshness." He has, for numerous seasons, appeared as a guest artist with the Oregon Bach Festival, led by German conductor Helmuth Rilling. In recent seasons he has sung with the Florida Orchestra, the Los Angeles Master Chorale, the Miami Bach Society, the American Sinfonietta, the Grand Rapids Symphony, the Seattle Chamber Singers (with Orchestra Seattle), and the Northwest Sinfonietta. He frequently appeared as a soloist with Maestro Robert Shaw and the Robert Shaw Festival Singers. His performances with the Festival Singers can be heard on recordings released by Telarc International. He has sung the role of the Evangelist in both Bach Passions with the Mormon Tabernacle Choir and is tenor soloist on their recording of hymns. In 2002 he made his solo debut at Carnegie Hall and appearances with the Bach Choir of Berlin. He returned to Carnegie Hall for performances of Messiah with the Masterwork Chorus and Orchestra in 2008.

Professor Cock studied at the University of Southern California and completed his undergraduate study at Pacific Lutheran University. He holds a doctor of musical arts from the University of Arizona (Tucson), where he was a student of Maurice Skones.