Christine Brewer, soprano
Craig Terry, piano

Concert: October 15, 7:30 p.m.
Master Class: October 16, 12:30 p.m.

Wilson G. Chandler Recital Hall
F. Ludwig Diehn Center for the Performing Arts
Program

Dich, teure Halle
from *Tannhäuser*

*Wesendonck Lieder*
Der Engel
Stehe Still
Im Treibhaus
Schmerzen
Träume

September
from *Vier Letzte Lieder*
Ich liebe dich
Allerseelen
Breit über mein Haupt
Zueignung

**INTERMISSION**

With a Song in My Heart
from *Spring is Here*

Sing to Me, Sing

Review

Hickory Hill

Come Rain or Come Shine

I Had Myself a True Love
from *St. Louis Woman*

Happiness is Just a Thing Called Joe
from *Cabin in the Sky*

When I Have Sung My Songs

Love Went A-Riding

Richard Wagner (1813 – 1883)

Richard Strauss (1864 – 1949)

Richard Rodgers (1902 – 1979)

Sidney Homer (1864 – 1953)

Celius Dougherty (1902 – 1986)

Paul Sargent (1910 – 1987)

Harold Arlen (1905 – 1986)

Ernest Charles (1895 – 1984)

Frank Bridge (1879 – 1941)

An endowment established at the Hampton Roads Community Foundation, made possible by a generous gift from F. Ludwig Diehn, funds this program.
Dich, teure Halle – Tannhäuser
by Richard Wagner

You, dear hall, I greet again...
I gladly greet you, beloved room!

In you, I still hear his songs
Which waken me from my gloomy dream
When he departed from you
How desolate you appeared to me.

The peace fled from me and
Joy moved from you!
And now my chest lifts upward
You seem proud and lofty to me now;

He who has enlivened both you and me
No longer tarries in the distance!
Be greeted by me! Be greeted by me!
You, dear hall, be greeted by me!

Wesendonck Lieder – Richard Wagner

The Angel - Der Engel
In childhood early days
I often hear from angels saying
The heaven’s blessing
Exchange with the earth-sun,

That, where did a heart bother in worry
Lurked before the world,
That where it wants to bleed to death,
And go in tears of tears,

That, where fervent his prayer
Only pleading for salvation,
As the angel floats down,
And lift it gently to heaven.
Yes, an angel came down to me too,
And on bright plumage
Does he, far away from any pain,
My spirit now heavenward!

Be Still! – Stehe Still!
Hurrying, scurrying wheel of time
Marking out eternity;
Glowing spheres in distant space
Circling us with gravity;
All sempiternal generation, cease!
Enough of that – let me know peace!

Desist, now, creative powers;
The Word creating without end.
Hold back your breath, calm your desires,
Be silent just one moment’s length.
Throbbing pulse, restrain your beat
To end desire’s endless day!
So I, in sweet oblivion,
May take full measure of my joy;

See bliss within another’s eyes,
Immerse my soul within another’s,
Another’s being that mirrors mine;
An intimation that hope’s goal is near.
Then are lips hushed in wondrous silence,
The drive for newer hopes is stilled,
We see Eternity in Nature,
The search for answers is fulfilled.

In the Greenhouse – Im Treibhaus
Crown of leaves arching high,
Canopies of emerald,
Children, come from distant parts,
What is it that breaks your hearts?
Silently your branches bow,
Tracing symbols in the air,
The mute witness to your suffering,
A sweet fragrance rises there.

Yearning with desire
You stretch your arms out wide
And, captive to delusion, hug
Emptiness, the barren void.
Translations

I know that well, poor plant,
It is one fate we share;
Though glowing light surrounds us,
Our homeland left elsewhere.

And as, happily, the sun deserts
The empty light of day,
He who knows real anguish
Finds, in the dark, a silent hideaway.

The silence grows, a rustling web
Fills the darkened space with dread:
Along the edges of the leaves
I see heavy droplets quiver.

Torment – Schmerzen
Sun, you weep every evening
Till your eyes are red and sore
As, submerging in the mirrored sea,
You pass, too early, through death’s door.

But, you rise again in former splendor,
Glorious in a world that’s dark,
Newly wakened in the morning;
A hero who has made his mark.

Ah, how could I then complain,
Feel like heaviness in my heart,
Must sun itself know Anguish,
Must the sun itself go under?
And if death gives birth to life,
And only torment can bring joy,
How grateful am I for such torment
Such pain with Nature.

Dreams that flower with greater beauty
With every hour of every day,
And blissful intimations of heaven
Throughout my inner self convey.

Dreams that like the rays of glory
Run through me to the very core,
Creating a picture there, effacing
All but one, for evermore.

Dreams as when the spring-time sun
Frees snowbound flowers with a kiss
So that the new day welcomes them
With unimaginable bliss,

So they may grow and bloom,
Dreaming exude their scent,
Their glow gently fading on your breast
Until their life is spent.

Select Songs – Richard Strauss

September – from Vier Letzte Lieder
The garden mourns,
Cool rain sinks into the flowers.
The summer shivers
Quietly to its end.

Leaves fall down one by one, golden,
From the high acacia.
The summer smiles surprisingly and dimly
Towards the dying garden dream.

He stands for a long time at the roses,
Longing for a rest.
Slowly he closes
His big tired eyes.
I love you – Ich liebe dich
Four noble horses
For our carriage,
We live in the castle
In proud comfort.
The early brightness
And the lightning at night –
Everything that they shed light upon
Belongs to us.

Although you wander forsaken,
An exile, through the world,
I am with you in the streets
In poverty and shame!
Our hands will bleed,
Our feet will ache,
The four walls will be without comfort,
And no dog will know us.

If, fitted with silver,
Your coffin will stand at the altar,
They shall bear me as well
On the bier to you.
And if, far away on the heath,
You die in anguish,
I shall draw my dagger from its sheath
And follow you in death!

All Souls Day – Allerseelen
Bring in the mignonettes’ fragrant spires,
The last red asters on the table lay,
And let again us speak of love’s desires,
Like once in May.

Give me your hand in furtive,
sweet advances –
If people see it, mind not what they say:
Give me just one of your delighting
  glances,
Like once in May.

Today the graves are full of lights
and flowers,
One day a year the dead shall
hold their sway:
Spend on my heart again those
lovely hours,
Like once in May.

Spread over my head your black hair –
Breit’ über mein Haupt dein schwarzes
  haar
Spread over my head your black hair,
And incline to me your face,
So that into my soul, so brightly and clearly,
Will stream your eye’s light.

I do not want the splendor of the
sun above,
Nor the glittering crown of stars;
I want only the night of your locks
And the radiance of your gaze.

Dedication – Zueignung
Yes, you sense how much I languish,
How your absence feeds my anguish.
Love can bring the keenest pangs.
Hearty thanks!

Once I posed as freedom’s champion,
Holding high my shining tankard,
And you blessed the toast I drank.
Hearty thanks!

Yes, you saved my soul from capture,
So that, raised to holy rapture,
Fired with love in your arms I sank.
Hearty thanks!
Biographies

Grammy Award-winning American soprano Christine Brewer’s appearances in opera, concert, and recital are marked by her own unique timbre, at once warm and brilliant, combined with a vibrant personality and emotional honesty reminiscent of the great sopranos of the past. Named one of the top 20 sopranos of all time (BBC Music), her range, golden tone, boundless power, and control make her a favorite of the stage and a highly sought-after recording artist, one who is “in her prime and sounding glorious” (Anthony Tommasini, New York Times).

On the opera stage, Brewer is highly regarded for her striking portrayal of the title role in Strauss’s Ariadne auf Naxos, which she has performed with the Metropolitan Opera, Opéra de Lyon, Théâtre du Châtelet, Santa Fe Opera, English National Opera, and Opera Theatre of St. Louis. Attracting glowing reviews with each role, she has performed Wagner’s Tristan und Isolde at San Francisco Opera, Gluck’s Alceste with Santa Fe Opera, the Dyer’s Wife in Strauss’s Die Frau ohne Schatten at Lyric Opera of Chicago and the Paris Opera, and Lady Billows in Britten’s Albert Herring at Santa Fe Opera and the Los Angeles Opera. She created the role of Sister Aloysius in the world premiere of Doug Cuomo’s opera Doubt with the Minnesota Opera in 2013 and reprised the role in 2016 with the Union Avenue Opera in St. Louis.

Ms. Brewer begins this season with Mahler’s Symphony No. 8 to open the Dresden Philharmonic season conducted by Michael Sanderling. She sings the title role in Ariadne auf Naxos with the Kentucky Opera before returning to the St. Louis Symphony for Berg’s Seven Early Songs led by music director David Robertson. She sings Barber’s Knoxville: Summer of 1915 with Symphony NH, Strauss’ Four Last Songs with the Duluth Superior Symphony Orchestra, and scenes from Wagner’s Götterdämmerung with the Jacksonville Symphony led by Courtney Lewis. During the summer she sang Lady Billows in Albert Herring for Union Avenue Opera and Act II from Die Walküre with baritone Alan Held for the Miami Music Festival.

Ms. Brewer continues her work with the Marissa, Illinois, sixth graders in a program called Opera-tunities, which is now in its 14th year. She also works with the voice students at Webster University. On April 29, 2015, Christine Brewer joined 140 other notable celebrities receiving a bronze star on the St. Louis Walk of Fame.

Brewer’s discography includes over 25 recordings. Her most recent recording, Divine Redeemer, on Naxos contains selections with concert organist Paul Jacobs.
Lauded for his “sensitive and stylish” (The New York Times) and “superb” (Opera News) playing, pianist Craig Terry enjoys an international career regularly performing with the world’s leading singers and instrumentalists. Currently Terry serves as music director of the Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago after having served for 11 seasons at Lyric as assistant conductor. Previously, he served as assistant conductor at the Metropolitan Opera after joining its Lindemann Young Artist Development Program. Terry has performed with such esteemed vocalists as Jamie Barton, Stephanie Blythe, Christine Brewer, Lawrence Brownlee, Nicole Cabell, Sasha Cooke, Eric Cutler, Danielle de Niese, Joyce DiDonato, Giuseppe Filianoti, Renée Fleming, Susan Graham, Denyce Graves, Bryan Hymel, Brian Jagde, Joseph Kaiser, Quinn Kelsey, Kate Lindsey, Ana María Martínez, Eric Owens, Ailyn Perez, Nicholas Phan, Susanna Phillips, Luca Pisaroni, Patricia Racette, Hugh Russell, Bo Skovhus, Garrett Sorenson, Heidi Stober, Amber Wagner, Laura Wilde, and Catherine Wyn-Rogers. He has collaborated as a chamber musician with members of the Metropolitan Opera Orchestra, the Lyric Opera of Chicago Orchestra, the Gewandhaus Orchester, and the Pro Arte String Quartet.

Craig Terry’s 2018-19 season recital performance schedule includes concerts in North America, Europe, Africa, and Australia with artists including Stephanie Blythe, Christine Brewer, Lawrence Brownlee, Jennifer Johnson Cano, Joyce DiDonato, Susan Graham, Ana María Martínez, Eric Owens, Nicholas Phan, Patricia Racette, Hugh Russell, and Heidi Stober. He is artistic director of “Beyond the Aria,” a highly acclaimed recital series now in its fifth sold-out season, presented by the Harris Theater in collaboration with the Ryan Opera Center and Lyric Unlimited. Terry’s discography includes three recently released recordings: Diva on Detour with Patricia Racette; As Long As There Are Songs, with Stephanie Blythe; and Chanson d’Avril, with Nicole Cabell. His latest recording project with Joyce DiDonato, Songplay, will be released by Warner Classics in November 2018.

Terry hails from Tullahoma, Tennessee, received a Bachelor of Music in music education from Tennessee Technological University, continued his studies at Florida State University and received a Master of Music in collaborative piano from the Manhattan School of Music, where he was a student of pianist Warren Jones.
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Christine Brewer

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