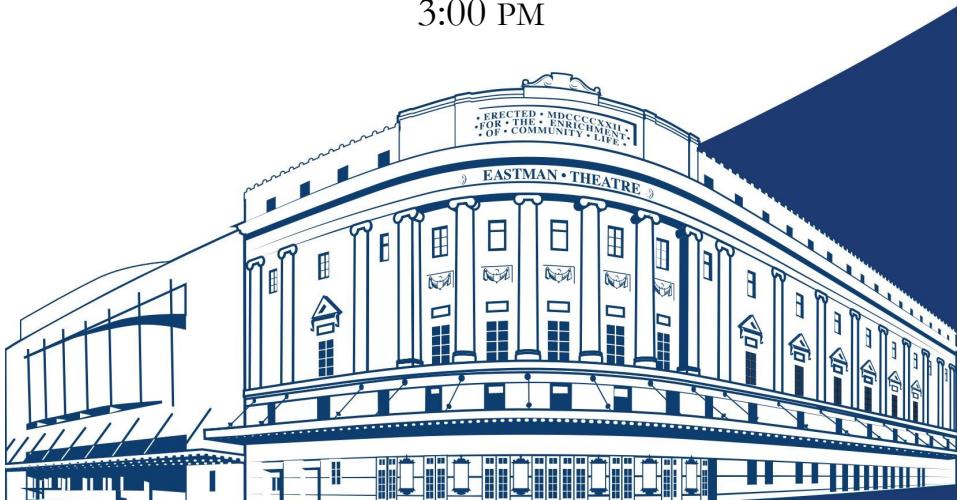


# KILBOURN CONCERT SERIES

# BARBARA HANNIGAN, SOPRANO

# BERTRAND CHAMAYOU, PIANO

Sunday, December 8, 2024  
Kilbourn Hall  
3:00 PM



EASTMAN  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

# PROGRAM

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## **Chants de Terre et de Ciel** (1938)

Bail avec Mi  
Antienne du silence  
Danse du bébé-pilule  
Arc-en-ciel d'innocence  
Minuit pile et face  
Résurrection

Olivier Messiaen  
(1908-1992)

## **Poème-Nocturne, Op. 61**

Alexander Scriabin  
(1872-1915)

## **Vers la Flamme, Op. 72**

Alexander Scriabin

## **Jumalattaret** (2012)

Proem. Opening Invocation  
Päivätär (“Sun Goddess”)  
Vedenemo (“Mother of Waters”)  
Akka (“Queen of the Ancient Magic”)  
Louhi (“Hostess of the Underworld”)  
Mielikki (“The Huntress”)  
Kuu (“Moon Goddess”)  
Tellervo (“Forest Spirit”)  
Ilmatar (“Air Spirit”)  
Vellamo (“Goddess of the Sea”)  
Postlude

John Zorn  
(b. 1953)

## TEXT & TRANSLATIONS

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**Jumalattaret (2012)**  
John Zorn

### Proem: Opening Invocation

Mieleni minun tekevi, aivoni  
ajattelevi lähteäni laulamahan,  
saa'ani sanelemahan, sukuvirittä  
suoltamahan, lajivirittä laulamahan.  
Sanat suussani sulavat, puhe'et  
putoelevat, kielelleni kerkiävät,  
hampahilleni hajoovat. ylistykseksi  
jumala

### Akka

Viel' on muitaki sanoja, ongelmoita  
oppimia

### Louhi

Siitti siivet sulkinensa kuuhuen  
käsin tavoitti

### Tellervo

Keksi piirtämän kivessä, valeviivan  
kal

### Ilmatar

Parempi olisi ollut ilman impenä  
elää

### Postlude

Ellös täältä ilman pääskö, nousko,  
kuu, kumottamahan, pääskö, päivä,  
paistamahan, kun en käyne  
päästämähän, itse tulle noutamahan  
yheksän orihin kanssa, yhen  
tamman kantamalla!

**Goddesses**  
Trans. John Zorn

### Proem: Opening Invocation

Mastered by impulsive desire, by a  
mighty inward urging, I am now  
ready for singing, ready to begin the  
chanting in praise of the goddesses!

### Queen of the Ancient Magic

There are other words of magic,  
incantations I have learned

### Hostess of the Underworld

Made a pair of feathered wings, with  
her bare hands by her magic

### Forest Spirit

Secret sign drawn on the rock

### Air Spirit

Better had it been for me to have  
stayed the airy virgin

### Postlude

Moon of gold and Sun of silver,  
Hide your faces in the caverns  
Of Pohyola's dismal mountain;  
Shine no more to gladden Northland,  
Till I come to give ye freedom,  
Drawn by coursers nine in number,  
Sable coursers of one mother!

## PROGRAM NOTES

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**Jumalattaret (2012)**

Using pieces of texts from the epic Finnish tale the *Kalevala*, *Jumalattaret (2012)* is a song cycle in praise of nine Finnish Goddesses out of Sami Shamanism: Päivätär, goddess of summer—Vedenemo, the mother of waters—Akka, goddess of the underworld—Louhi, a powerful witch and shapeshifter—Mielikki, the goddess of the hunt—Kuu, the moon

John Zorn

## PROGRAM NOTES

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goddess—Tellervo, goddess of forests—Ilmatar the virgin spirit of air—Vellamo, the goddess of water. The music uses a variety of musical techniques, genres, and moves from lyrical folk-like simplicity to more complex atonal and textural pyrotechnics.

### *John Zorn:*

Barbara Hannigan was in New York City performing George Benjamin's *Written on Skin* at Lincoln Center in the summer of 2015. We met for the very first time, introduced by mutual friends, for a memorable lunch at the Thai restaurant Som Tum Der on Avenue A. We stayed for hours talking candidly about music, life, collaboration, improvisation, the classical world, conductors, and so much more. It was deeply inspiring—and we began to imagine a path forward. Remembering *Jumalattaret*, I sent her the score and proposed it as our first adventure together.

### *Barbara Hannigan:*

Meeting John back in 2015 was a turning point in my life as a creative person. The connection between us as musicians was immediate and magnetic. I began working on *Jumalattaret* in 2016/17, but realized quite quickly, that I'd met my "Waterloo" in its virtuosic demands. I was not sure I would manage it, even though I had tackled many "impossible" pieces before. Finally, I mustered the courage to write to John with my concerns. I was hoping he might make a few corners of it a little more "possible" for me to manage.

We exchanged several emails, and John was incredibly deep in his response to the vulnerabilities I was sharing with him.

I'd never experienced anything like this kind of support with a composer. He was not offended. He was really with me in the struggle.

John wrote the following to me:

one cannot transcend anything by staying on safe ground  
and it is in these intense moments that we can find deeper truths, bring  
mind and heart together - and begin to understand the soul and its  
workings

in that courageous moment of letting go and going for it, the music will  
become alive in a special and heroic way - a way that is beyond just the  
notes on paper

### *John:*

The long journey toward Barbara's mastery of the piece is beautifully told in Mathieu Amalric's insightful documentary *Zorn III*, which is focused on our back-and-forth communications and the long process of Barbara learning, struggling, rehearsing, and performing *Jumalattaret*.

### *Barbara:*

Because of John's belief in me, I felt overcome with a new energy and summoned all my strength to throw myself into the music until I was completely immersed in it, and it became a part of me. I have performed it

## PROGRAM NOTES

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many times now at festivals celebrating John Zorn's music and wanted to put it into a new performance context, programming it together with Messiaen's song cycle *Chant de terre et de ciel*. Both works are deeply spiritual, mysterious, tender and ecstatic. While the Messiaen cycle has a more male dominated focus, (the God of the Catholic faith) the Zorn is inspired by female power, as are many of John's compositions.

John has gone on to write another 5 works for my voice, with various combinations of instruments and not a season goes by that I am not singing his music, somewhere. He has become a very dear friend and inspiring mentor.

### MEET THE ARTISTS

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Embodying music with an unparalleled dramatic sensibility, soprano and conductor **Barbara Hannigan** is an artist at the forefront of creation. More than 30 years since her professional debut, Hannigan has created magical working relationships with world class musicians, directors, and choreographers for audiences worldwide. Her artistic colleagues include John Zorn, Krzysztof Warlikowski, Simon Rattle, Sasha Waltz, Kent Nagano, Vladimir Jurowski, Andreas Kriegenburg, Andris Nelsons, Esa Pekka Salonen, Christoph Marthaler, Antonio Pappano, Katie Mitchell, and Kirill Petrenko. The late conductor and pianist Reinbert de Leeuw has been an extraordinary influence and inspiration on her development.



The Grammy Award winning Canadian musician has shown a profound commitment to the music of our time and has given the world première performances of nearly 100 new creations, with extensive collaborations with composers including Boulez, Zorn, Dutilleux, Ligeti, di Castri, Stockhausen, Khayam, Sciarrino, Barry, Dusapin, Dean, Benjamin, and Abrahamsen.

A passionate musician of unique and courageous choices, Hannigan is renowned for creating innovative orchestral programs, combining new and older repertoire in a highly dramatic and authentic manner. Having begun her career as a soprano, tackling some of the most difficult and virtuoso roles in the repertoire, she then turned her hand to conducting, with her debut in 2011 at age 40 at the Chatelet in Paris, and now balances her engagements as singer or conductor on a free and original path. She has held the position of Principal Guest Conductor of the Gothenburg Symphony orchestra since 2019, and in 2026 she will begin her tenure as Chief Conductor and Artistic Director of the Iceland Symphony Orchestra.

## MEET THE ARTISTS

In recent years, she has been conducting world class orchestras including the Concertgebouw and Cleveland Orchestras, the London Symphony Orchestra, Rome's Accademia Nazionale di Santa Cecilia, has ongoing relationships with festivals including Aix-en-Provence and Spoleto, and has had starring soprano roles on opera stages including London's Covent Garden, Teatro San Carlo in Naples, Paris Opera's Palais Garnier, and the opera houses of Berlin, Hamburg and Munich.

**Bertrand Chamayou** has mastered an extensive repertoire displaying striking assurance, imagination, artistic approach, and remarkable consistency in his performances. He is a regular performer in venues such as the Théâtre des Champs Elysées, Lincoln Center, the Herkulessaal Munich, and London's Wigmore Hall. He has appeared at major festivals including New York's Mostly Mozart Festival, the Lucerne Festival, Salzburg Festival, Edinburgh International Festival, Rheingau Musik Festival, and Beethovenfest Bonn.

This season sees him appear with Philharmonie de Paris and Vienna Philharmonic, with both in Messiaen's Turangalila Symphony, Orchestre Philharmonique de Radio France with Barbara Hannigan, San Francisco Symphony, Orquesta y Coro Nacionales de España, Barcelona Symphony, Antwerp Symphony, Orchestra National du Capitole de Toulouse, Czech Philharmonic, and the Orchestre de Paris under the baton of Esa-Pekka Salonen. A tour with Orchestre des Champs-Elysees and Louis Langree will lead him to important venues across France.

Bertrand Chamayou has worked with orchestras including Rotterdam Philharmonic Orchestra, Deutsche Kammerphilharmonie Bremen, hr-Sinfonieorchester, WDR Sinfonieorchester Köln, NHK Symphony Orchestra, Seattle Symphony Orchestra, Seoul Philharmonic Orchestra, The Cleveland Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, and Danish National Symphony Orchestra. Recent highlights have included his celebrated debuts with New York Philharmonic, Chicago Symphony Orchestra, Orchestre Symphonique de Montreal, Pittsburgh Symphony and Budapest Festival Orchestra, Bamberg Symphony, Atlanta Symphony, and Gewandhaus Orchestra Leipzig. Chamayou collaborated with conductors such as Pierre Boulez, Leonard Slatkin, Sir Neville Marriner, Michel Plasson, Stéphane Denève, Emmanuel Krivine, and Andris Nelsons.



## UPCOMING EASTMAN SERIES CONCERTS

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Tickets for all series concerts can be purchased at [EastmanTheatre.org](http://EastmanTheatre.org)

### KODAK HALL SERIES

#### Elf in Concert

Kodak Hall at Eastman Theatre

Saturday, December 14, 2024 at 2:00 PM & 7:00 PM

Experience your favorite Christmas film transformed with the music of a live symphony orchestra in *Elf™ in Concert!* For the first time ever, audiences can rediscover the magic of this holiday classic while a live symphony orchestra performs John Debney's wonderful score and Santa Claus soars across the big screen in high-definition.

## UPCOMING STUDENT ENSEMBLE CONCERTS

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All student performances are free unless otherwise noted.

### Eastman School Symphony Orchestra

Kodak Hall at Eastman Theatre

Monday, December 9, 2024 at 7:30 PM

Music of Fanny Mendelssohn-Hensel, Felix Mendelssohn, and Mozart

### Vocal Jazz

Kilbourn Hall

Monday, December 9, 2024 at 7:30 PM

### CHAMBER MUSIC EXTRAVAGANZA

#### Duo Piano Recital

Hatch Recital Hall

Monday, December 9, 2024 at 8:30 PM

*We acknowledge with respect the Seneca Nation, known as the “Great Hill People” and “Keepers of the Western Door” of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.*



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