Guest Artist Recital

Randall Scarlata, Baritone & Gilbert Kalish, Piano

Sunday, November 2, 2025 at 7:30pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
The College of Professional Studies and School of Music, Theatre & Dance present

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Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the concert.
Use of cameras, recording equipment, and all digital devices is not permitted in the concert hall.

PROGRAM

Winterreise (Winter Journey).....Franz Schubert (1797-1828)

1. Gute Nacht
2. Die Wetterfahne
3. Gefror'ne Tränen
4. Erstarrung
5. Der Lindenbaum
6. Wasserflut
7. Auf dem Flusse
8. Rückblick
9. Irrlicht
10. Rast
11. Frühlingstraum
12. Einsamkeit
13. Die Post
14. Der greise Kopf
15. Die Krähe
16. Letzte Hoffnung
17. Im Dorfe
18. Der stürmische Morgen
19. Täuschung
20. Der Wegweiser
21. Das Wirtshaus
22. Mut
23. Die Nebensonnen
24. Der Leiermann

Program Notes

Standing alone in Schubert's tiny "Death Apartment" in Vienna, it is not hard to imagine the last days of the composer's life. Suffering with the later stages of syphilis, Schubert's doctor recommended he move in with his brother Ferdinand, where his family could better look after him. There are several accounts of the dampness and cold in which the great composer wrote his last songs and chamber works, and prepared the second half of *Winterreise* for publication. These last works are shaded with both darkness and light, with despair and the possibility of redemption – and as so often with Schubert, the heartbreaking, momentary shift to major for reflection on what might have been.

Historians frequently discuss the lack of a female lead in Schubert's own story. His adolescent crush on Therese Grob seems to not have been only that, and his close relationships with gay men (Johann Mayrhofer and Franz von Schober, for example), whether sexual or not, were often stormy. Standing at just over five feet tall, his portly figure netted him the nickname *Schwammerl*, or "little mushroom," and surely the syphilis symptoms of red flush and patchy hair loss did not help his situation. His jovial disposition and talent earned the affection and admiration of his circle of artistic friends, but he otherwise seems to have lived a solitary life on the fringe of society. It is not such a stretch to imagine that Schubert felt a kinship with the unhappy wanderer of *Winterreise*.

Throughout most of his life, Schubert seems to have found refuge in his close friends, literature, a good glass of rosé, and in writing music. Living in the shadow of Beethoven, few could believe there was another titan, albeit a gentler one, living in Vienna at the same time. Schubert scraped by as a composer, at last earning enough money to buy his first proper piano just a few months before he died. His extended forms and surprising modulations did not endear him to some of the Viennese public at the time, but led to a new synergy of words and music, and the development of true art song. His love for literature, and perhaps more importantly, his understanding of which poems would be heightened by music, sustained him. Even in his last days, when he no longer cared to eat, he asked his friend Franz von Schober to bring him book after book.

Schubert found some of his greatest inspiration in the poetry of his contemporary, Johann Ludwig Wilhelm Müller (1794-1827). The poet likewise had dreamed that someday a "kindred spirit" might come along and "hear the tunes behind the words." Unfortunately, the two never met – but what depth and beauty has been passed down from the union of their arts. Müller's poetry has its inspiration in the seemingly polar opposites of Byronesque Romanticism and humble folksong. This combination must have resonated with the *gemütlich*, cusp composer, whose writing itself espouses the poise of the Classical period with the chromaticism, passion, and self-reflection of the Romantic era. Schubert worked and reworked the *Winterreise* section of Müller's *Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten***,** taking license to reorder poems as he saw fit. He presents us with a clear musical and emotional path for the journey.

Schubert guides us through the cycle of songs with a deft, nearly expressionist take on Müller's haunting words. Using an economy of notes that fully express regret, joy, horror, irony, and deepest sadness, the composer allows little room for sentimentality. Schubert's markings and instructions to the performers may be few, but are specific and potent. Rarely has an accent or *portato* carried such psychological weight.

Winterreise starts in a dark place and quickly seeks out even bleaker regions. A despondent young man chooses to leave town after a breakup with his beloved. The young couple was serious enough to have spoken of love and considered marriage. Originally from another town, the young man ever felt a stranger. And so he decides to leave at night, when there is less chance for an encounter with the young lady, or for derision from others. As he passes her home, he pauses to write "good night" upon the gate, so that she will know he thought of her as he left.

What follows is a journey through a barren, wintry landscape. As is typical of Romantic poetry, the outer world largely reflects the inner world of the wanderer. We encounter musical depictions of fickle weathervanes, frozen rivers hiding surging currents, a linden tree's whispering branches, mocking predatory birds, as well as hope, as a trembling, withered leaf in the wind. As our wanderer's state deteriorates, a cemetery is perceived as a full, unwelcoming inn, and three suns seem to appear in the frozen, arctic sky. Finally, on the outskirts of a small town, the wanderer meets a lone, destitute musician, the Leiermann, or hurdy-gurdy player.

There are many interpretations of the role of the hurdy-gurdy player in *Winterreise.* Even after many years of living with this song cycle, the haunting drone that is the basis of this song can still make one catch their breath. The unkempt hurdy-gurdy player is often seen as representing Death, who has until now eluded the wanderer on his journey. Sometimes, the

poor musician is interpreted as a vision the wanderer has of himself – what he has become, living on the edge of society, begging with his music to stay alive. The hurdy-gurdy player is also the first person our wanderer encounters for which he has empathy. Perhaps his reaching out to this strange, old man represent a new beginning, a reaching out to humanity.

The wanderer's journey ends with two questions: "Strange old man, shall I go with you? Will you turn your hurdy-gurdy to my songs?" The musician does not answer with words, but with an excited swell, followed by a sparse, hushed, minor cadence.

About the Performers

Baritone **Randall Scarlata** has been praised by the *New York Times* as "an intelligent and communicative singer" with a "compelling desire to bring texts to life." He has also been acclaimed for his "extraordinary vocal range and colour palette" and "ability to traverse so many different singing styles," (*MusicWeb International*). *The Daily Telegraph* (London) adds, "Randall Scarlata sings with the assurance of one with nothing to prove."

Known for versatility, consummate musicianship, and winning way with the audience, baritone Randall Scarlata's repertoire spans five centuries and sixteen languages. A sought-after interpreter of new music, he has given world premieres of works by George Crumb, Paul Moravec, Richard Danielpour, Ned Rorem, Lori Laitman, Thea Musgrave, Benjamin CS Boyle, Robert Maggio, Melissa Dunphy, Hilda Paredes, Perry Goldstein, and Christopher Theofanidis, among others. He regularly performs the great song cycles with many of the world's prominent pianists, and has developed especially rewarding partnerships with Gilbert Kalish, Laura Ward, and Cameron Stowe.

Randall Scarlata has appeared on concert stages throughout Europe, North America, South America, Australia, and Asia. As a soloist, he has sung with orchestras such as the Philadelphia and Minnesota Orchestras, and with the Pittsburgh, San Francisco, American, Sydney, Ulster, Tonkünstler, BBC, New World, and National Symphonies, as well as early music groups such as Wiener Akademie, Grand Tour, Tempesta di Mare, and Musica Angelica. Many of the world's great music festivals have also sought him out as a performer, including the Ravinia, Marlboro, Edinburgh, Vienna, Music at Menlo, Gilmore, Kaposfest, Seattle Chamber Music Festival, Salzburg, Manchester Music Festival, and the Norfolk, Aspen, Rockport, and Spoleto (Italy) festivals. He is a regular guest with the Chamber Music Society of Lincoln Center, Brooklyn Art Song Society, and has been involved with Philadelphia's Lyric Fest since its creation in 2003, appearing as a guest artist on every season.

Mr. Scarlata currently appears on 25 commercially released recordings and numerous live performances available online. His recording of Schubert's *Winterreise* with pianist Gilbert Kalish was honored with a Grammy nomination for Best Classical Vocal Solo. Mr. Kalish and Mr. Scarlata recorded Schubert's *Die schöne Müllerin* during the summer of 2025 for release this winter. Future recording projects include an album of French *mélodie* with pianist Laura Ward, and an album of late Schubert songs with pianist Cameron Stowe.

Randall Scarlata holds degrees from the Eastman School of Music and the Juilliard School. In addition, he was a special student at Vienna's Hochschule für Musik und darstellende Kunst (MDW) as a Fulbright scholar. In the formative stages of his career, he was a top prize winner in the Young Concert Artists' International Auditions, the Naumburg Competition, The Das Schubert Lied Competition (Vienna), The International Brahms Competition (Hamburg), Joy in Singing, and was awarded the Alice Tully Vocal Arts Debut Recital.

In addition to his performing career, Mr. Scarlata is a sought-after master teacher. In 2019, he joined the faculty of the Peabody Conservatory of Johns Hopkins University and the Tanglewood Music Center, where he was named an Endowed Berkshire Master Teacher Chair. He has previous teaching affiliations with West Chester University, SUNY Stony Brook, Bard Conservatory, and The Juilliard School. For many years, he was also Co-Artistic Director of AlpenKammerMusik, a chamber music festival in the Austrian Alps. Mr. Scarlata spent several years under the tutelage of the great French baritone, Gérard Souzay, and worked with great artists such as Elly Ameling, Norman Shetler, Walter Berry, Dalton Baldwin, Ernst Haefliger, Graham Johnson, Peter Schreier, Christoph Eschenbach, Blanche Moyse, and Benita Valente. Mr. Scarlata enjoys sharing his connection to this lineage of music making by giving masterclasses throughout the United States and abroad.

“It is impossible to imagine Randall Scarlata singing a mechanical or thoughtless phrase. Scarlata searches out the Platonic essence of what he plans to sing and then uses every attribute at his disposal to create the most appropriate and fully dimensional realization possible,” (*The Washington Post*).

The profound influence of pianist **Gilbert Kalish** as an educator and pianist in myriad performances and recordings has established him as a major figure in American music making. Mr. Kalish is a native New Yorker and a graduate of Columbia College.

He was the pianist of the Boston Symphony Chamber Players for 30 years and was a founding member of the Contemporary Chamber ensemble, a group devoted to new music that flourished during the 1960’s and 70’s. He is a frequent guest with many of the world’s most distinguished chamber ensembles. Since 2006 he has been an Artist member of the Chamber Music Society of Lincoln Center. His thirty-year partnership with the great mezzo-soprano Jan DeGaetani was universally recognized as one of the most remarkable artistic collaborations of our time. He has long standing partnerships with the soprano Dawn Upshaw as well as with the cellists Timothy Eddy and Joel Krosnick.

As an educator, he is Distinguished Professor at Stony Brook University where he has served for over forty years. From 1969-1997 he was a faculty member at the Tanglewood Music Center and served as “Chairman of the Faculty” at Tanglewood from 1985-1997. Since that time, he has been a participant in summer music institutions such as the Banff Centre, the Marlboro Festival, the Steans Institute at Ravinia, and the Yellow Barn Festival. He has been a performer and faculty member at Music@Menlo since its inception, and in 2012 was appointed Director of the International Program at this festival.

Mr. Kalish has been presented with the Paul Fromm award by the University of Chicago's music department for distinguished service to the music of our time, the Peabody Medal by the Peabody Institute for his contributions to the music of America, and the Richard J. Bogomolny National Service Award by Chamber Music America for his outstanding contributions to chamber music in America.

His discography of some 100 recordings encompasses classical repertory, 20th Century masterworks, and new compositions. Of special note are his solo recordings of Charles Ives’ *Concord Sonata* and sonatas of Joseph Haydn, landmarks of the 20*th* Century by composers such as Carter, Crumb, Harbison, Shapey, and Schoenberg, as well as an immense discography of vocal music with Jan DeGaetani.

PLU SCHOOL OF MUSIC, THEATRE & DANCE

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL UNLESS OTHERWISE NOTED.

SEPTEMBER

21 Sunday, 3pm
Faculty Recital: Erik Steighner, Saxophone & Oksana Ejokina, Piano, free admission

28 Sunday, 3pm
Richard D. Moe Organ Recital Series: Angela Kraft Cross, Organist

OCTOBER

5 Sunday, 3pm
University Wind Ensemble

14 Tuesday 11:15am
Igor Santos Composition Masterclass. Mary Baker Russell Music Center Room 334, free admission

14 Tuesday and 15 Wednesday, 7:30pm
Fall Festival of Choirs

16 Thursday 12:15pm
John Popham and Pala Garcia Composition Workshop. Mary Baker Russell Music Center Room 334, free admission

21 Tuesday, 7:30pm
University Symphony Orchestra

24 Friday, 12pm
Orchestra Festival concert, free admission

25 Saturday
NATS Artist Awards competition

26 Sunday, 3pm
South Sound Saxophone Ensemble, free admission

28 Tuesday, 7:30pm
Faculty Recital: Danielle Lemieux, Horn & Amy Boers, Piano, free admission

30 Thursday 10:30am
Matt Aucoin Composition Masterclass. Mary Baker Russell Music Center Room 116, free admission

31 Friday, 7:30pm
PLU Symphonic Band, free admission

NOVEMBER

2 Sunday, 3pm
Angela Meade Vocal Competition, free admission

2 Sunday, 7:30pm
Guest Artist Recital: Randall Scarlatta, Baritone & Gilbert Kalish, Piano, free admission

8 Saturday, 12:30pm
Wendy Wilhelmi Flute Masterclass, free admission

9 Sunday, 3pm
Richard D. Moe Organ Recital Series: Julia Brown, Organist

12 Wednesday, 7:30pm
Early Music Concert, free admission

15 Saturday, 3pm
Woodwind Students Recital, free admission

15 Saturday, 4:30pm
Brass Students Recital, free admission

16 Sunday, 3pm
University Wind Ensemble

16 Sunday, 7:30pm
Steel Band, free admission

18 Tuesday, 7:30pm
University Concert Band

19 Wednesday, 7:30pm
Piano Ensemble, free admission

20 Thursday, 7:30pm
Percussion Ensemble, free admission

21-22 Friday-Saturday, 7:30pm
Opera Scenes. Eastvold Auditorium, Karen Hille Phillips Center

22 Saturday, 12pm
Sølvvinden Flute Ensemble, free admission

23 Sunday, 12pm
Guitar Orchestra & Guitar Ensemble, free admission

NOVEMBER, Cont.

23 Sunday, 3pm
Choral Union

23 Sunday, 6pm
Chamber Music Kaleidoscope, free admission

23 Sunday, 7:30pm
String Kaleidoscope, free admission

24 Monday, 7:30pm
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center

DECEMBER

***All Shall Be Well*, A PLU Christmas Concert**
Tickets go on sale Tuesday, November 4

Friday, December 5, at 7:30pm - Lagerquist Concert Hall
Saturday, December 6, at 2pm - Lagerquist Concert Hall
Saturday, December 6, at 7:30pm - Lagerquist Concert Hall
Sunday, December 7, at 2pm - Lagerquist Concert Hall
Monday, December 8, at 7:30pm - Benaroya Hall, Seattle

2 Tuesday, 6pm
Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission

3 Wednesday, 7:30pm
Sounds of Christmas, featuring University Singers and Knights Chorus

JANUARY

10 Saturday, 4:30 and 6:30pm
Northwest High School Honor Band, free admission

18 Sunday, 6pm
PLU Honor Orchestra for Strings, free admission

25 Sunday
South Sound Flute Day, Mary Baker Russell Music Center

To view more detailed event information, please visit:
www.plu.edu/music/calendar (Updated October 28, 2025)