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CONCERTS.ORG

PREVIEW
NOTES

Hyunah Yu, soprano; Randall Scarlata, baritone; Ken Noda, piano
Friday, April 1 • 8:00 PM — *American Philosophical Society*

Background

South Korean-born American soprano Hyunah Yu first gained recognition in 1999 as a soloist in *St. Matthew Passion* with the New England Bach Festival. She was a prize-winner in the 1999 Walter W. Naumburg International Competition and a finalist in the Dutch International Vocal Competition. At the 2000 Marlboro Music Festival, Ms. Yu was discovered by the eminent pianist Mitsuko Uchida, who has supported and encouraged her since. She was nominated by Uchida and awarded a Fellowship by the Borletti-Buitoni Trust in 2003, and in 2004 she made her Carnegie Hall recital debut. Ms. Yu studied voice at the Peabody Conservatory of the Johns Hopkins University in Baltimore, earning a Master of Music and an Artist Diploma. She also holds a degree in molecular biology from the University of Texas, Austin. Hailed for his warm, expressive sound, consummate musicianship and winning way with the audience, baritone Randall Scarlata has become one of the most sought-after musical interpreters of his generation. He earned a bachelor's degree from the Eastman School of Music and studied in Vienna on a Fulbright Grant. He received his master's degree at the Juilliard School as a student of Beverley Johnson and was a member of the Juilliard Opera Center. Mr. Scarlata currently serves on the voice faculty of the School of Music at West Chester University.

Program

Italienisches Liederbuch I and II

Hugo Wolf

Born: Mar. 13, 1860 in Windischgraz, Austria

Died: Feb. 22, 1903 in Vienna, Austria

Composed: 1891-96

Last PCMS performance: (Complete Books I and II) Benita Valente and William Stone in 1998

Duration: 83 minutes

Wolf culled the poems for both volumes of his "Italian Songbook" from a collection of anonymous Italian verse in German translation by Paul Heyse, the translator of many of the songs in Wolf's *Spanisches Liederbuch*. The *Italienisches Liederbuch* is Wolf's most unified and integrated collection. All of the songs, to one degree or another, are love songs, and aside from "Gesegnet sei, durch den die Welt entstund," none is religious. The consistently compressed nature of the verses promoted concise settings, in which Wolf's oscillation between orchestral, Wagnerian arrangements, and Schumannesque intimacy has boiled down to a uniform style. Despite the four-year hiatus between Volume I and the 24 lieder of Volume II, Wolf was able to continue composing in the lyrical manner.