

# UPCOMING CONCERTS AND EVENTS

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The University of Texas at Austin  
**Butler School of Music**  
*College of Fine Arts*

## **Celebrating David Renner**

Sunday, September 10, 3:00 PM  
Bates Recital Hall

## **Catharine Lysinger & Alex McDonald**

Monday, September 25, 7:30 PM  
Bates Recital Hall

## **Anton Nel on the Foretepiano**

Sunday, October 8, 4:00 PM  
Jessen Auditorium

## **Stephen Page, saxophone**

Thursday, October 12, 7:30 PM  
Bates Recital Hall

## **Kristin Jensen, bassoon**

Saturday, October 28, 7:30 PM  
Jessen Auditorium

Butler Opera Center PRESENTS

## **Mozart: Così fan tutte**

Friday, October 27, 7:30 PM  
Sunday, October 29, 4:00 PM  
Friday, November 3, 7:30 PM  
Sunday, November 5, 4:00 PM  
All Performances in McCullough Theatre

## **Andrew Brownell, piano**

Saturday, November 4, 7:30 PM  
Bates Recital Hall

## **Miró Quartet**

Thursday, November 16, 7:30 PM  
Bates Recital Hall

## **Butler Trio**

Wednesday, November 29, 7:30 PM  
Jessen Auditorium

BARITONE

## **DAVID SMALL**

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Friday, September 8, 7:30 PM  
Bates Recital Hall

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### **WITH GUEST ARTIST AND FACULTY**

Gregory Allen, *piano*  
Kristin Wolfe Jensen, *bassoon*  
Robert Kassinger, *double bass*

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This program will feature music about the Holocaust during World War II, including works by composers and poets who were in the Theresienstadt concentration camp.

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This concert will last approximately one hour and thirty minutes.

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Tonight's program notes written by Paul Grobey, program annotator for the Butler School of Music.

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## **THE UNIVERSITY OF TEXAS AT AUSTIN • COLLEGE OF FINE ARTS**

Douglas Dempster, Dean

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# PROGRAM

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**Lori Laitman**  
(b. 1955)

***Holocaust 1944*** (1996, rev. 1998)

I did not manage to save  
How can I see you, love  
Both your mothers  
What Luck  
Massacre of Boys  
Race  
Holocaust 1944

Robert Kassinger, *double bass*

## Intermission

**Gustav Mahler**  
(1860–1911)  
arr. Allen/Jensen

**“Ich bin der Welt abhanden gekommen”** (1901–1902)

Gregory Allen, *piano*  
Kristin Wolfe Jensen, *bassoon*

**Maurice Ravel**  
(1875–1937)

**Deux mélodies hébraïques**  
Kaddish  
L'énigme éternelle

Gregory Allen, *piano*

**Emmerich Kalman**  
(1882–1953)

**“Terezin-Lied” from the operette *Gräfin Mariza***

**Ilse Weber**  
(1903–1944)

**“Und der Regen rinnt”**  
**“Ich wandre durch Theresienstadt”** (1942–1944)

**Adolf Strauss**  
(1902–1944)

**“Ich weiß bestimmt, ich werd Dich wiederseh’n!”**

Gregory Allen, *piano*

# ABOUT THE PROGRAM

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## ***Holocaust 1944***

Lori Laitman

**Born:** January 12, 1955, Long Beach, New York

**Work Composed:** 2000

**Premiered:** November 6, 2000, Seattle, WA; baritone Erich Parce and bassist Gary Karr

**Estimated Duration:** approximately 30 minutes

Lori Laitman is one of American’s predominant composers of vocal music and art song, earning acclaim in recent years as an opera composer. *Holocaust 1944*, a cycle of seven songs for baritone and double bass, is the second of four commissions of her music from Music of Remembrance, a Seattle-based performing ensemble with bi-annual concerts marking both Holocaust Remembrance Day and the anniversary of *Kristallnacht* (otherwise known as the “Night of Broken Glass,” it is considered by many to be the tangible beginning of the Holocaust). The present cycle is somewhat of a sequel to *I Never Saw Another Butterfly* (1996), a song cycle for soprano and alto saxophone using texts by child prisoners during the Reich.

In *Holocaust 1944*, Laitman strove to unite the darker timbres of the double bass and baritone voice with poetry of a darker slant. Of the five poets represented, one died in the Holocaust; three others lost family members to the Nazis. She writes: “My goal as a composer is to be true to the spirit of each poem, and to enhance its emotional content by my musical settings. . . . From the frustration found in the opening song, *I Did Not Manage to Save*, to the tale of the baby rescued from the ghetto, *Both Your Mothers*, to mass murder, *Massacre of the Boys*, leading to the final song of futility and despair. . . this cycle creates an album of pain, hope, futility, life, and death.” Laitman generally treats the double bass and baritone as fully independent dramatic entities, their complex interwoven lines generating, at different times, humor, strife, conflict, and unity.

UPCOMING FACULTY CONCERT

# ANTON NEL, FORTEPIANO

Sunday, October 8, 2017, 4:00 PM  
Jessen Auditorium



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## Franz Joseph Haydn

Sonata in B Minor, Hob XVI:32

## W.A. Mozart

Sonata in C Major, K. 330

## C.P.E. Bach

Sonata in A major, H. 186 Wq. 55/4

## Ludwig van Beethoven

Sonata No. 14 in C-sharp minor, Op. 27, No. 2, Moonlight

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## ***“Ich bin der Welt abhanden gekommen”***

Gustav Mahler

**Born:** July 7, 1860, Kaliště (Kalischt), Czech Republic

**Died:** May 18, 1911, Vienna, Austria

**Work Composed:** Summer 1901, Maiernigg am Wörthersee

**Premiered:** January 29, 1905, Vienna, Mahler conducting

**Estimated Duration:** approximately 7 minutes

In the German-speaking lands where he worked at the end of the nineteenth century, Gustav Mahler was an unusual and controversial musician. Though his instrument from youth was the piano, he gained early aptitude and skill as an opera conductor, which became his primary vocation, though he also often worked as a symphonic conductor. He was often a man apart from his contemporaries: his relentless rigor in rehearsal and the demands placed on his forces precipitated challenges to duel, among other altercations; his conducting theatrics generated mixed reviews; and his earliest attempts at composition were met, even by his supporters, with some bewilderment. Plagued by anti-Semitism, the Jewish Mahler was an unlikely yet strong enthusiast for the music of Richard Wagner, which, along with Mozart's, comprised much of his staple repertoire.

Like Wagner, poetry and the voice are central to Mahler's compositions. He was often at work simultaneously on song cycles and symphonies, and song materials frequently find their way into symphonic projects. Such is certainly the case with *Ich bin der Welt abhanden gekommen*, one of the first *Rückert-Lieder* composed in summer 1901, some snatches of which briefly appear in the fifth symphony's famed *Adagietto*. He gravitated, especially in later works, towards texts with themes of death, heaven, eternity, and possibly the abdication of Nietzsche's "Will"; the text of *Ich bin der Welt* is one such. The work's harmonic and formal transparency suits the uncomplicated spirit of the poem. The second stanza's explanation is only slightly more animated, while the third is enclosed by the return of the gently expansive music from the song's beginning, depicting the author's soft evaporation into blissful eternity.

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## Deux mélodies hébraïques

Maurice Ravel

**Born:** March 7, 1875, Ciboure, France

**Died:** December 28, 1937, Paris, France

**Work Composed:** 1914, Saint-Jeande-Luz

**Premiered:** June, 1914; soprano Alvina Alvi with Ravel at the piano

**Estimated Duration:** approximately 7 minutes

“I don’t particularly care about ‘sincerity.’ I try to make art,” Ravel once said. The famed Parisian composer was known for a shockingly unapologetic approach to his craft, penning works ranging from breathtakingly picturesque, to charmingly simple, to intensely bleak. The success of his previous Hebrew song setting, the 1910 *Chanson hébraïque* from the *Chants populaires* (“Popular Songs”) led to the commission of the present work in 1914 by St. Petersburg Opera soprano Alvina Alvi. Later that year, Ravel would quickly complete his Piano Trio in advance of enlisting for military service, with relatively few works dating from the following First World War period. A composer not afraid to take his time (he claims to have spent three years *removing* notes from his Violin Sonata), it is significant that Ravel completed the *Deux mélodies* within half a year.

All of Ravel’s output seems to strive for the right balance between precision and expression, an ideal he cherished in the poetry of Edgar Allen Poe (1809-1849), whom he considered his third teacher after his mentors at the Paris Conservatoire, Gabriel Fauré and André Gédalge. In his vocal writing, Ravel usually opted for a text-driven, recitative-like style (not wholly unlike that of his contemporary, Debussy) which is found in *Kaddish*, with improvisatory, expressive outpourings revolving spiritually around the piano’s persistent “pedal” (constant) note, G. The languid vocal lines and coldly mechanistic accompaniment of *L’énigme éternelle* underscore the substantial semantic and linguistic differences between the two texts—the first, an elaborate Magnificat from the synagogue service in Aramaic and Hebrew; the second, a concise, traditional Yiddish verse—and anticipates Ravel’s later postwar bitonality.

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## ABOUT DAVID SMALL

Baritone **David Small** enjoys an established and continuing career on the operatic and concert stage. Equally comfortable with comedy or drama, his repertoire is richly varied, including performances of well over fifty different operatic roles. In 1991, he debuted his Figaro in *Il Barbiere di Siviglia* for the Lyric Opera of Kansas City with great success, and subsequently has enjoyed over one hundred performances of the role. He made his Austin Lyric debut in this signature role in 1998 and repeated it for ALO in the 2007 season. His Figaro has charmed audiences for the opera companies of Des Moines Metro Opera, Fresno, Nevada, Dayton, Toledo, Lyric Opera Cleveland, and on tour of France and Spain with Il Teatro Lyrico d’Europa. Mr. Small’s repertoire also includes Escamillo (*Carmen*), Dr. Malatesta (*Don Pasquale*), Belcore (*L’Elisir d’Amore*), The Pirate King (*Pirates of Penzance*), Girard (*Andrea Chenier*), Valentin (*Faust*), Danilo (*Merry Widow*), Don Giovanni (*Don Giovanni*), Il Conte d’Almaviva (*Le Nozze di Figaro*), Guglielmo (*Così fan Tutte*), Papageno (*The Magic Flute*), The Four Villains (*Les Contes d’Hoffman*), Marcello (*La Bohème*), Scarpia (*Tosca*), Sharpless (*Madama Butterfly*), High Priest (*Samson et Delila*), Eisenstein (*Die Fledermaus*), Faninal (*Der Rosenkavalier*), Germont (*La Traviata*), and many others. Mr. Small sang and recorded the role of Tony in Menotti’s *Help, Help the Globolinks!* for Madison Opera and is heard on Newport Classics with John DeMain conducting. He is featured on the recording of Jerre Tanner’s *The Kona Coffee Cantata* with the Prague Chamber Orchestra, as well as discs *The Songs of Joseph Marx* and *Classical Carols*, produced by Hal Leonard Publications.



Mr. Small earned an Artist Diploma in opera and a Master of Music in vocal performance from the University of Cincinnati College-Conservatory of Music under the tutelage of the late Metropolitan Opera basso Italo Tajo. He also studied at the DePauw University School of Music with Thomas Fitzpatrick (student of Mack Harrell) and received a Bachelor of Music in vocal performance with a Performer’s Certificate.

## ABOUT THE GUEST ARTISTS

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**Gregory Allen**, Professor of Piano, was the Grand Prize winner of the 1980 Arthur Rubinstein International Piano Competition in Tel Aviv, won the second prize at the 1978 Queen Elisabeth Competition in Brussels, and received top honors in the Los Angeles Young Musicians Foundation, the Gina Bachauer, and the Washington International Competitions. He has appeared with the New York, Los Angeles, and Israel Philharmonics, as well as orchestras in San Francisco, San Diego, Baltimore, Houston, Austin, and San Antonio. Major teachers include John Perry, Jerome Lowenthal, and Leon Fleisher.



Bassoonist **Kristin Wolfe Jensen**, has been on the faculty at The University of Texas at Austin Butler School of Music since 1995, and is also on the faculty of the International Festival Institute at Round Top and principal bassoonist with the River Oaks Chamber Orchestra. In addition she has made a number of acclaimed solo and chamber music recordings. An esteemed pedagogue, she has given guest recitals and master classes at many major American music schools and her former UT students hold major orchestral positions and university teaching positions around the country.



**Robert Kassinger** was appointed to the Chicago Symphony Orchestra in 1993. Prior to Chicago, Rob performed as assistant principal bass with the Colorado Symphony and also played with the New Orleans Symphony. In addition to his busy schedule with the orchestra, he is an active chamber musician. Rob performs with the Revolution Ensemble, the Orion Ensemble, Fulcrum Point, Ars Viva, Music of the Baroque, the Callisto Ensemble, MusicNow, and broadcasts on WFMT and WTTW. He has been a featured guest with Yo-Yo Ma's Silk Road Ensemble, and has performed Schubert's "Trout" Quintet with Daniel Barenboim.



## ABOUT THE POETS OF *HOLOCAUST 1944*

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**Jerry Ficowki**, Polish poet, translator, literary critic. He was born in Poland in 1924. Ficowki fought in the Polish army in the war, and his work is particularly focused on the sufferings of the gypsies and the victims of the Holocaust in Poland. His poem 'Your two mothers' concerns the story of his wife who was smuggled out of the Warsaw Ghetto immediately after she was born, and brought up by a foster mother. Her natural Jewish mother perished.

**David Vogel**, Jewish poet who wrote in Hebrew. Vogel was born in 1891 in Russia and grew up in Villa and Lviv. As a young man he settled in Vienna where he was arrested as a Russian enemy alien during World War One. Afterwards he settled in Paris and with the onset of the Second World War he was arrested again, this time as an Austrian enemy alien. In 1944 he was arrested yet once more by the Nazis and thereafter disappeared, presumably deported.

**Tadeusz Różewicz**, Polish poet, was born in Radomsko, central Poland. He was involved in the Polish Resistance and after the war studied art history at the University of Cracow. His work has been translated into many languages and in 1966 he was awarded Poland's most prestigious literary award, the State Prize for Literature, First Class. As a witness of the German Occupation in Poland, Różewicz wrote, "What I produced is poetry for the horror-stricken. For those abandoned to butchery. For survivors."

**Anne Ranasinghe**, poet, born as Anneliese Katz in Essen, Germany. She was brought to England in 1939, the only one of her family to be rescued from the Nazis. She trained as a journalist and married a university professor from Sri Lanka where she now lives. She began to write in 1969 and her poems have appeared in a number of periodicals and have been anthologies world-wide.

**Karen Gershon**, poet and prose writer, born in Bielefeld, Germany, in 1923. She was brought to England in 1939 without her family. She made a name for herself when she wrote *We Came As Children*, 1966. She was a pioneer in writing of her inter life as a German refugee in England. Unlike more sophisticated poets who sometimes used Holocaust imagery for other purposes (e.g. Sylvia Plath, Anne Sexton), Karen Gershon wrote in a straightforward way about the effects of the Holocaust on individuals, and of her unending grief for her parents who perished. She died in 1991.

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# TEXTS AND TRANSLATIONS

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## ☰ HOLOCAUST 1944

### Lori Laitman

#### I Did Not Manage to Save

Jerzy Ficowski  
trans. Keith Bosley and Krystyna Wandycz

I did not manage to save  
a single life

I did not know how to stop  
a single bullet

and I wander round cemeteries  
which are not there

I look for words  
which are not there  
I run

to help where no one called  
to rescue after the event

I want to be on time  
even if I am too late

#### How Can I See You, Love

David Vogel  
trans. A. C. Jacobs

How can I see you, love,  
Standing alone  
Amid storms of grief  
Without feeling my heart shake?

A deep night,  
Blacker than the blackness of your eyes,  
Has fallen silently  
On the world

And is touching your curls.  
Come,  
My hand will clasp your dreaming  
Hand,  
And I shall lead you between the nights,

Through the pale mists of childhood,  
Thus (as) my father (once) guided me  
To the house of prayer.

#### Both Your Mothers | *for Bieta*

Jerzy Ficowski  
trans. Keith Bosley

Under a futile Torah  
under an imprisoned star  
your mother gave birth to you

you have proof of her  
beyond doubt and death  
the scar of the navel  
the sign of parting for ever  
which had no time to hurt you

this you know

Later you slept in a bundle  
carried out of the ghetto  
someone said in a chest  
knocked together somewhere in Nowolipie  
Street  
with a hole to let in air  
but not fear  
hidden in a cart load of bricks

You slipped out in this little coffin  
redeemed by stealth  
from that world to this world  
all the way to the Aryan side  
and fire took over

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the corner you left vacant  
So you did not cry  
crying could have meant death  
luminal hummed you  
its lullaby  
and you nearly were not  
so that you could be

But the mother  
who was saved in you  
could now step into crowded death  
happily incomplete  
could instead of memory give you  
for a parting gift  
her own likeness  
and a date and a name

so much

And at once a chance  
someone hastily  
bustled about your sleep  
and then stayed for a long always  
and washed you of orphan hood  
and swaddled you in love  
and became the answer  
to your first word

That is how  
both your mothers taught you  
not to be surprised at all  
when you say  
*I am*

#### What Luck

Tadeusz Rozenwicz  
trans. Adam Czerniawski

What luck I can pick  
berries in the wood  
I thought  
there is no wood no berries.

What luck I can lie  
in the shade of a tree  
I thought trees  
no longer give shade.

What luck I am with you  
my heart beats so  
I thought man  
has no heart

#### Massacre of the Boys

Tadeusz Rozewisz  
trans. Adam Czerniawski

The children cried 'Mummy!'  
But I have been good!  
It's dark in here! Dark!

See them They are going to the bottom  
See the small feet  
they went to the bottom Do you see  
that print  
of a small foot here and there

pockets bulging  
with string and stones  
and little horses made of wire

A great closed plain  
like a figure of geometry  
and a tree of black smoke  
a vertical  
dead tree  
with no star in its crown.

#### Race

Karen Gershon

When I returned to my home town  
believing that no one would care  
who I was and what I thought  
it was as if the people caught  
an echo of me everywhere

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they knew my story by my face  
and I who am always alone  
became a symbol of my race

Like every living Jew I have  
in imagination seen  
the gas-chamber the mass-grave  
the unknown boy which was mine  
and found in every German face  
behind the mask the mark of Cain  
I will not make their thoughts my own  
by hating people for their race

**Holocaust 1944** | *to my mother*  
Anne Ranasinghe

I do not know  
In what strange far off earth  
They buried you;  
Nor what harsh northern winds  
Blow through the stubble,  
The dry, hard stubble  
Above your grave.

And did you think of me  
That frost-blue December morning.  
Snow-heavy and bitter,  
As you walked naked and shivering  
Under the leaden sky.  
In the last moment  
When you knew it was the end,  
The end of nothing  
And the beginning of nothing.  
Did you think of me?

Oh I remember you my dearest,  
Your pale hands spread  
In the ancient blessing  
Your eyes bright and shining  
Above the candles  
Intoning the blessing  
Blessed be the Lord...

And therein lies the agony,  
The agony and the horror  
That after all there was no martyrdom  
But only futility—  
The futility of dying  
The end of nothing  
And the beginning of nothing.  
I weep red tears of blood.  
Your blood.

≡ **Ich bin der Welt abhanden gekommen**  
(I am lost to the world) Friedrich Rückert

I am lost to the world  
With which I used to waste so much time,  
It has for so long heard nothing from me  
That it may very well believe that I am  
dead!

It is of no consequence to me  
If it thinks me dead;  
I cannot deny it,  
For I truly am dead to the world.

I am dead to the world's tumult  
And I rest in a quiet realm!  
I live alone in my heaven,  
In my love  
And in my song

≡ **Deux mélodies hébraïques**  
(Two Hebrew melodies)  
Maurice Ravel

**Kaddish**  
Magnified and sanctified be His great name  
Throughout the world  
Which He has created according to His will.  
May He establish His kingdom during the  
days of our life  
And the life of all  
Speedily and soon and let us say: Amen.

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Exalted and glorified, lauded and praised,  
Acclaimed and honored be the name of  
the Holy One  
Blessed be He, praised beyond all blessing  
and hymns,  
Beyond all tributes that mortals can  
express  
And let us say: Amen

≡ **L'énigme éternelle** (The eternal enigma)

If the world asks the old question  
Tra la tra la la la la...  
One answers:  
Tra la la  
And if one wishes, one can say:  
Tra la la la Tra la la la  
If the world asks the old question  
Tra la la....

≡ **Terezin-Lied**  
Author unknown

I beg you not laugh about the things  
That happen to me here daily  
The oven, the holes, the little chair, the  
housetops...  
None of that can make me feel shy or  
embarrassed.

I find it infuriating when someone  
unleashes a stormy rage of speech  
Words aren't spared there, with sweetness  
no one can wait even for something silly  
that cannot happen,  
So many people don't understand.  
I listen and don't speak,  
And only say:

We here in Terezin, we accept this life so  
lightly  
Because if we don't it would be a mishap  
Here there are beautiful women, a pleasure

to look at,  
So I accept it gladly.  
I'm free from all blame  
And so I have patience even though  
My heart it full of longing  
We here in Terezin, we accept life lightly,  
And love our little Terezin.

Should I die here, someone after me will  
inherit my clothes and Ghetto money.  
I rustle through the ether, greet my  
forefathers  
And am no longer in this world.  
Tell, my loves, what happened here,  
How we simply lived  
Without any question at all.

By coffee, by tureen, and by soup,  
Meat only through an eyeglass,  
And that almost every day.  
And dumplings  
With cream from sweet girls,  
No sign of any dogs and I say:

We here in Terezin, we accept this life so  
lightly  
Because if we don't it would be a mishap  
Here there are beautiful women, a pleasure  
to look at,  
So I accept it gladly.  
I'm free from all blame  
And so I have patience even though  
My heart it full of longing  
We here in Terezin, we accept life lightly,  
And love our little Terezin.

≡ **Und der Regen rinnt** (And the Rain Flows)  
Ilse Weber

And the rain flows...  
I think in the dark of you, my child.  
The mountains are high and the sea is deep,  
My heart is tired and heavy with longing.

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Why are you so far away, my child?  
And the rain flows...  
God himself has separated us, my child.  
You shouldn't have to see sorrow and  
misery,  
You shouldn't have to gin on stony  
alleyways.  
Have you forgotten me, child?

☰ **Ich wandre durch Theresienstadt**  
(I wander through Theresienstadt)  
Ilse Weber

I wander through Theresienstadt  
My heart as heavy as lead  
Until my path ends  
Right there on the bastion.

There I stop on the bridge  
And look out over the valley  
I want so much to keep going  
I want so much to go home.

Home! You magical, wonderful word  
You weigh my heart down  
They took my home from me  
Now I don't have one anymore.

I turn, troubled and dull,  
And I'm so sad as I turn.  
Theresienstadt, when will the pain and  
sorrow end?  
When will we again be free?

☰ **Ich weiß bestimmt ich werd dich wiedersehen**  
(I know for certain I will see you again)  
Ludwig Hift

When I saw you for the first time  
I was transfixed by your glance  
And your smile seemed like a ray of  
sunshine and happiness  
And I tried to be near you

As you went by me  
I felt so rich  
And knew immediately  
That love's springtime laughed at us

I know for certain I will see you again  
And hold you in my arms  
And everything rejoices in me  
How love it will be to kiss you forever.

What happened before is now sunken and  
forgotten,  
No shadows worry the sunshine  
Who can then measure our happiness  
And I want to be with you always.

But fate ripped you from me,  
Far over land and sea  
And now many years of heavy worries  
Lay between us.  
Built deep longing takes me, which doesn't  
make me tired;  
I have, day and night, thought only of you  
And within me there sings the song:

I know for certain I will see you again  
And hold you in my arms  
And everything rejoices in me  
How love it will be to kiss you forever.

What happened before is now sunken and  
forgotten,  
No shadows worry the sunshine  
Who can then measure our happiness  
And I want to be with you always.

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