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67th  
Season

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BARITONE

&

ARMEN GUZELIMIAN  
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May 17, 1994  
Sunset Center, Carmel, CA  
Carmel Music Society presents

**THOMAS HAMPSON**  
*Baritone*  
**ARMEN GUZELIMIAN**  
*Piano*

## *Songs to Poems by Robert Burns*

*Nun holt mir eine Kanne Wein*  
*Die süsse Dirn von Inverness*

ROBERT FRANZ  
(1815-1892)

*Findlay*

CARL LOEWE  
(1796-1869)

*Niemand*  
*Dem roten Röslein gleicht mein Lieb*  
*Hochländers Abschied*

ROBERT SCHUMANN  
(1810-1856)

\* \* \*

*Sechs Lieder, Opus 48*

EDVARD GRIEG  
(1843-1907)

*Gruss* (Heinrich Heine)  
*Dereinst, Gedanke mein* (Emanuel Geibel)  
*Lauf der Welt* (Ludwig Uhland)  
*Die verschwiegene Nachtigall* (Walther von der Vogelweide)  
*Zur Rosenzeit* (J.W. von Goethe)  
*Ein Traum* (F.M. von Bodenstedt)

\* \* \*

*Songs From Des Knaben Wunderhorn*

GUSTAV MAHLER  
(1860-1911)

Poems: Gustav Mahler after folksongs collected by  
Achim von Arnim & Clemens Brentano  
*Der Schildwache Nachtlied*  
*Wer hat dies Liedlein erdacht?!*  
*Wo die schönen Trompeten blasen*  
*Das himmlische Leben*

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INTERMISSION

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The audience is kindly requested to withhold its applause until the conclusion of each group.

*The Housatonic at Stockbridge* (Robert U. Johnson)  
*Thoreau* (after Henry David Thoreau)  
*The Children's Hour* (Henry W. Longfellow)  
*Memories A & B* (Charles Ives)

CHARLES IVES  
(1874-1954)

\* \* \*

*Three Songs to Poems by Edwin A. Robinson*  
*Richard Cory*  
*Miniver Cheevy*  
*Luke Havergal*

JOHN DUKE  
(1899-1984)

\* \* \*

*Some More Old Songs*  
*General William Booth Enters into Heaven* (Vachel Lindsay)

SIDNEY HOMER  
(1864-1953)

*Tell Me, Oh, Blue, Blue Sky* (Karl Flaster)

VITTORIO GIANNINI  
(1903-1966)

*Erie Canal* (Traditional)

TRADITIONAL/ROGER AMES  
(1944- )

The audience is kindly requested to withhold its applause until the conclusion of each group.

The Carmel Music Society gratefully acknowledges gifts from Elisabeth Marshall and Mr. and Mrs. Horace Wilson toward the appearance of tonight's artists.

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THOMAS HAMPSON

Internationally acclaimed baritone Thomas Hampson divides his time among the worlds of opera, concert, lieder, and recording, while maintaining an active interest in teaching and musical research.

The thirty-eight year-old singer, who hails from Spokane, Washington, studied with Sr. Marietta Coyle, Elisabeth Schwarzkopf, Martial Singher, and Horst Günther before making his operatic debut in Düsseldorf in 1981 and then moving on to Zurich, where he participated in the Harnoncourt/Jean-Pierre Ponnelle Mozart cycle, performing the title role in *Don Giovanni* and the

Count in *Le Nozze di Figaro*. In addition to these signature parts which Mr. Hampson has sung in places such as Salzburg, Vienna, Munich, Florence, and New York, the baritone's opera repertory on stage and on disc includes Guglielmo and Don Alfonso in *Così fan Tutte*, Figaro in *Il Barbiere di Siviglia* Marcello in *La Bohème*, Valentin in *Faust*, Roland in Schubert's *Fierrabras*, the Dark Fiddler in Delius' *A Village Romeo and Juliet*, Posa in Verdi's *Don Carlo*, and the title roles in Monteverdi's *Il Ritorno di Ulisse in Patria*, Hans Werner Henze's *Der Prinz von Homburg*, Ambrose Thomas' *Hamlet*, and Britten's *Billy Budd*.

Mr. Hampson has appeared in concert as soloist under the baton of conductors such as Leonard Bernstein, James Levine, Nikolaus Harnoncourt, Seiji Ozawa, Klaus Tennstedt, Wolfgang Sawallisch, Michael Tilson Thomas, and Daniel Barenboim in a wide range of repertory from Monteverdi to Mahler that includes Mahler's *Lieder eines fahrenden Gesellen* and *Des Knaben Wunderhorn*, Mendelssohn's *Die Erste Walpurgis Nacht*, Orff's *Carmina Burana*, and Brahms' *German Requiem*. A committed song recitalist, the baritone has devoted special attention to the works of Mahler and Schumann, as well as to American composers such as Copland, Griffes, Ives, MacDowell, and Bernstein. Partnered by Geoffrey Parsons, his 1989 recital debut recording for Teldec, *Des Knaben Wunderhorn*, received four major international awards, and subsequent song recordings have focussed on Schumann's *Kerner and Andersen Lieder*, Mahler's *Rückert Lieder and Kindertotenlieder*, Rossini and Meyerbeer songs, as well as Cole Porter and Stephen Foster melodies. Mr. Hampson is also featured in a series of important revival recordings of musicals such as *Annie Get Your Gun*, *Kiss Me Kate*, and *On the Town*.

Besides giving master classes in St. Paul, MN., Liberty, MO., and at Tanglewood and pursuing research projects such as co-editing the new critical edition of Mahler songs (Universal 1993), re-examining Schumann's *20 Lieder und Gesänge aus dem Lyrischen Intermezzo of Heine*, collecting settings of Walt Whitman, or unearthing neglected gems of American song, the baritone spent the closing months of 1993 giving fourteen recitals and concerts throughout the United States and Canada, prior to debuting as Chorèbe in *Les Troyens* and reprising Rossini's Figaro at the Metropolitan Opera in December.

After ringing in the New Year 1994 in New York with *Il Barbiere di Siviglia* and

making his Houston Symphony debut in January with Copland's *Old American Songs* and Mahler's *Lieder eines fahrenden Gesellen*, the baritone appeared on the operatic stage in Munich as Don Giovanni and Vienna as Figaro and then returns to the recital platform, touring fourteen European cities in February and March and thirteen North American ones in the Spring before heading West in September 1994 to create the leading role of Valmont in the San Francisco Opera's world premiere of Conrad Susa's opera, *Les Liaisons Dangereuses*.

Ever active before the studio microphones, Mr. Hampson's recent recording projects have included a recital of Berlioz, Liszt, and Wagner songs as well as the complete Mahler piano *Lieder* from *Des Knaben Wunderhorn*—both with Geoffrey Parsons, Léhar's *Die Lustige Witwe*, Mozart's *Le Nozze di Figaro* with Nikolaus Harnoncourt and the Amsterdam Concertgebouw, Bernstein's *Arias and Barcarolles* under Michael Tilson Thomas, and *Choral Works of Elinor Remick Warren* with Bruce Ferden conducting a recital of songs set to Walt Whitman text, an album of German arias, and Mozart's *Idomeneo*.

Among the most recent honors accorded Mr. Hampson have been an Honorary Doctorate of Music from Whitworth College and the recognition as Classical Singer of the Year 1993.

#### HAMPSON MASTER CLASS

The Carmel Music Society is very pleased to announce that Thomas Hampson has graciously agreed to conduct a master class for promising local vocalists as part of the California Music Teachers Asn. Central Coast Section's Choral Festival being held at Cabrillo College. Two of these vocalists are young professionals and two are college level voice students.

This outreach event is made possible by a greatly appreciated grant from the Pebble Beach Company Foundation expressly to support education for the youth of the Monterey Peninsula. The Choral Festival is for high school choral ensembles from Monterey, Santa Cruz, and San Benito Counties. Those Monterey County schools participating are: Monterey High School, Seaside High School, The York School, and Santa Catalina. These young singers will be afforded the opportunity to attend this master class by one of the world's leading recital and operatic artists. Mr. Hampson has conducted master classes at Tanglewood, William Jewell College, St. Paul Schubert Club, Manhattan School of Music, as well as his on-going commitment to young professional students at the Brereton International Music Symposium each summer. We are extremely fortunate to have an artist of Mr. Hampson's generosity, willing to make this commitment. The class is open only to conference attendees due to space limitations.

#### ARTISTS' RECEPTION AND CD SALES

Thomas Hampson's and Armen Guzelimian's CDs will be on sale in the lobby before the performance and during intermission. Following the performance, you are invited to a reception to meet the artists at the Women's Club immediately across the street (San Carlos). By arrangement with Angel/EMI and Do Re Mi, CDs may be purchased at the reception. The artists will be available for signing.



ARMEN GUZELIMIAN

Armen Guzelimian enjoys a versatile international career. A virtuoso soloist in his own right, he is also acclaimed as a top-ranking collaborative pianist in the U.S. and abroad. Mr. Guzelimian has soloed with the Los Angeles Philharmonic, Los Angeles Chamber Orchestra (Neville Mariner), Sydney Symphony (Stuart Challender), Nebraska Chamber Orchestra, and American Youth Symphony Orchestra (Mehli Mehta). He has appeared at the San Luis Obispo Festival, the Santa Barbara Summer Festival, and in the major concert halls from Lincoln Center to the Musikvereinsaal in Vienna. He just completed an all-Brahms Lieder CD with mezzo-soprano Florence Quivar to be released in the Fall on the Delos label.

This summer, Mr. Guzelimian returns as a faculty member on the Merola Young Artists Program of the San Francisco Opera. He will also appear as guest pianist with members of the Los Angeles Philharmonic on a chamber music program at the J. Paul Getty Museum summer series. Mr. Guzelimian can currently be seen performing and rehearsing chamber music

on the silver screen, in his movie debut in Robert Altman's *Short Cuts*.

The pianist is a graduate of the University of California in Los Angeles, where he studied with Aube Tzerko, and after graduate work with the late Jacob Gimpel, he completed his studies at the Vienna Academy of Music as a recipient of the Rotary Foundation International fellowship Award. In 1991, Mr. Hampson and Mr. Guzelimian gave the European and Viennese premiere performances of the original piano version of Mahler's *Das himmlische Leben*, which also is performed on tonight's program.

Mr. Guzelimian has partnered distinguished violinists Viktoria Mullova, Thomas Zehetmair, Miriam Fried, Daniel Heifetz. His collaboration with great vocalists include the late Lucia Popp, Peter Schreier, Thomas Hampson (an association of fifteen years), Elisabeth Söderström, Jorma Hynninen, Leona Mitchell, Faith Esham, Florence Quivar. He records on the EMI/Angel, Teldec, Nonesuch, Delos, Orion, and Crystal labels, and his performances have been heard in live radio broadcasts. He is currently Adjunct Professor at the University of Southern California.

#### SCOTTISH SONG TO TEXTS BY ROBERT BURNS 1759-1796

ROBERT FRANZ 1815-1892:  
*Nun holt mir eine Kanne Wein,  
Die süsse Dirn von Inverness*  
Composed 1845

CARL LOEWE 1796-1869:  
*Findlay* Composed c. 1837

ROBERT SCHUMANN 1810-1856:  
*Niemand, Dem roten Röslein gleicht  
mein Lieb, Hochländers Abschied*  
Composed 1840

Born in Alloway-near-Ayr on January 25, 1759, the son of a poor tenant farmer who believed in a strict Calvinist upbringing, the young Bobby Burns credited the nurturing of his Romantic imagination to his nurse, Betty Davidson, who, he said, *cultivated in me the latent seeds of Poesy with her tales of ghosts, warlocks, and giants*. Scribbling his first love lyric at fourteen, Burns began to compose verse seriously in 1780, reaching his annus mirabilis in 1786, when he finished the great satirical poems and composed fifty-nine others, which he published in the hopes of raising enough money to move to a farm in Jamaica. This plan to sail to the New World was rapidly abandoned when *Poems, Chiefly in the Scottish Dialect* proved a huge literary success, opening new horizons to him. A major contributor to the two landmarks of the English Antiquarian Movement—James Johnson's *Scots Musical Museum* and George Thomson's *National Airs*, he traveled through his native land gathering folk song fragments, setting them down, then altering them by making additions or by completely refashioning them into original songs with lyrics of his own. The process, which was the same one that Thomas Moore used to create his influential *Irish Melodies*,

made Burns into a household name. An inveterate womanizer, given to innumerable liaisons that fathered quite a string of progeny, he eventually settled into marriage with the docile Jean Armour, who looked the other way at his extra-curricular activities, and faithfully bore him three children, giving birth to a son on the day of Burns' funeral. The poet, exhausted by chronic ill health and a peripatetic existence, finally succumbed to rheumatic fever on July 21, 1796, after eking out the last verses from his pen: *Oh wert thou in the cauld blast*.

A major figure of pre-Romanticism, Burns enjoyed a widespread fame both in his lifetime and throughout the 19th century, falling into neglect only in the more cynical climate of the 20th, when, like Moore, his lyrics were often berated as being the *facile expressions of a singer of the parish*. Sometimes criticized in the past for being no more than a *peasant rhymster*, most modern scholars now acknowledge his undeniable gifts: his unerring instinct for marrying words and music, his partiality for the particular rhythms of his native dialect, his tenderness of lyrical expression, and his delight in the simple pleasures of his folk roots as well as his insistence on championing the common man—traits which made Burns a harbinger of 19th century Romanticism and one of the most translated and influential lyrical voices of that century.

Burns' in translation, one might suspect, could be a problematic thing. The idiosyncratic rhythms of the Scots dialect are hard to reproduce in other tongues, and yet, there is something so intensely musical about the verse itself that it pulsates through the language barrier, impelling, as Robert Franz once wrote, the composer to find in *every genuinely lyric poem the corresponding melody [that] lies hidden*. Franz came to know Burns through the Ferdinand Freiligrath's translations, while Schumann

used texts by Gerhard or Herder. But whichever the rendition, what is of paramount interest is that *German poets were fascinated with the songs and verses of the Scotsman*; they saw in him, as they did in Moore, a voice of fresh national liberation, a courageous spokesman for the downtrodden, a witty and unabashed poet of physical passion, and a supremely singable wordsmith whose folk roots and exotic dialect qualified him to be the *Ur-Romantic* inspiration. Freiligrath, an activist in the Young Germany Movement and later a radical socialist, nourished his own early writings from the influences of his Scottish, Irish and French mentors—Burns, Moore, and Hugo—and he, in turn, helped to introduce these poets into 19th century German thought.

Robert Franz, who was born in Halle on June 28, 1815, to a salt manufacturing family, brought to his chosen work as a song composer his early training as a church musician. Organist of Halle's *Ulrichkirche* and conductor of the *Singakademie* in that city, Franz claimed as his models Mozart, Haydn, and Bach and the entire tradition of Protestant chorales and oratorio with their clarity of structure and emphasis on melodic expression. The editor of a critically esteemed edition of Bach's works, a friend of Liszt, and an associate of Mendelssohn, Schubert and Schumann, Franz looked to these as well as to Beethoven for his initial inspiration in song writing. Though Wagner was an early admirer of the composer, Franz felt uncomfortable being associated with the "Music of the Future," just as he rebelled a bit over the *excessive use of declamation* in Schumann's songs.

*I compose feelings, not words*, Franz was to insist, describing his musical idiom which was marked first and foremost by melody coupled with fluid tonality, rich harmonic language, and associative key structures. Very much

the pure lyricist whose songs have a delicacy, melancholy, and rich palette of inner emotion, his temperament and style found him naturally drawn to the poetry of Burns—to those miniature gems of subtle song which seemed to beg for the kind understated beauty of detail present in Franz's compositions. The critic Krehbiel once wrote: *The melodies of Franz's songs seems to rise from the poems like an exhalation*, while the composer, himself, *urged listeners to remember that his Lieder were not intended to arouse, but to create peace and tranquility, to use music to do nothing more than deepen the poetic substratum*.

A potent emphasis on dramatic dialogue also characterizes the style of Carl Loewe's ballads. His *Findlay*, a setting of Burns' wickedly teasing, bawdy song *Wha Is That at My Bower Door?*, affords the performer the challenge of creating two distinct dramatic voices without the intervention of a third-person narrator (other than in the perfunctory, *quo' Findlay*). The incorrigibly amorous Burns must have sympathized with the sweet-talking seducer-protagonist of this tale!

The three Schumann settings all date from the composer's year of songs, 1840, when in the fulfillment of his marriage to Clara Wieck (after the long years of separation and battles with her father) and just three years before his first mental collapse, he set down over 100 of his finest *Lieder*. For his German texts Schumann used Gerhard's more faithful translations of Burns' verse—(Freiligrath's tend to a touch of rewriting, especially when there is an opportunity in a song like *Mein Herz ist im Hochland* to wax lyrical about his own political-nationalistic concerns)—which capture exceptionally well the rhythmic structures and cadences of Burns' Scottish dialect.

EDVARD GRIEG 1843-1907  
*Sechs Lieder, Opus 48* Composed 1889

In an overall output of some 140 plus songs, Edvard Grieg set only eighteen German texts. Of these both Opus 2 and Opus 4 are early efforts, written when he was an eighteen and nineteen year-old student at the Leipzig Conservatory, where the composer would later write deprecatingly, he felt *like a parcel stuffed with dreams*.

For the Bergen-born Norwegian, Scots-descended Grieg, who began his early musical training at home and with Ole Bull, a passionate partisan of Norwegian nationalism, the period from 1858-1862, which Grieg spent in Germany, seemed rather like an enforced exile to the frail and sensitive youth, who would later disparage the stuffy academicism of his training there. But the German *Bildungsjahre* as well as his subsequent visit to Liszt in Rome in 1870 was to color permanently his perceptions of Romanticism and to graft onto his developing nationalistic sensibilities a patina of lush lyricism that forever marked his debt not only to the great German *Lieder* composers, especially Schumann, but even more importantly, to the poetic voices of German literature. For Opus 2 and Opus 4 the young Grieg chose the works of Chamisso, Uhland, and Heine, and crafted songs especially designed for the pristine lyric soprano of his bride, Nina Hagerup. By the time he returned to German poetry as an inspiration for his songs in 1889 in the *Sechs Lieder* that constitute *Opus 48* a quarter of a century had passed. In the intervening years he had not only discovered Norwegian folk music, had been introduced to Norwegian political and artistic nationalism by his friend, the musician Rikard Nordraak, (whose untimely death from pleurisy in 1866 left Grieg feeling oblig-

ated to complete Nordraak's mission), and had become acquainted with the great literary voices of Scandinavia, among them Andersen, Ibsen, and the landsmål poet Vinje, but he had also absorbed some of Liszt's cosmopolitan idiom, and been invigorated by the first Bayreuth Festivals. But besides the fact that Grieg's mature style reflected a blend of cross-cultural influences, the voice for which he composed these six songs to texts by Heine, Geibel, Uhland, von der Vogelweide, Goethe, and Bodenstedt was now the Swedish born Wagnerian soprano, Ellen Gulbransen, whose more expansive, dramatically colored voice, while it recognized the differences between opera and song so essential to Grieg, nevertheless possessed a ripe lushness intimately suited to the passionate poems he set.

Thus, *Opus 48* remains a fascinating work in the Grieg song canon and one which speaks eloquently to the personal style the composer developed—a style that blended the melodic inspiration of German Romanticism with recognizable folk idioms and a distinctly Nordic harmonic scheme marked by frequent open fourths and fifths.

GUSTAV MAHLER 1860-1911  
Mahler after Achim von Arnim &  
Clemens Brentano  
*Songs From Des Knaben Wunderhorn*

*The four Mahler songs are performed here in their original versions for piano and voice, dating from 1892-1901, which have recently been issued in a new critical edition, published by Universal, edited by Dr. Renate Hilmar-Voit with the active collaboration and sponsorship of Thomas Hampson, and recorded by Teldec with Mr. Hampson and Geoffrey Parsons. These liner notes have been based upon and partially excerpted from the prefatory article by Dr. Hilmar and Mr. Hampson:*

The single greatest influence on Gustav Mahler's vocal output in the years leading up to 1901 was the great collection of German Romantic folk-songs published by Achim von Arnim and Clemens Brentano between 1806-1808. Although *Des Knaben Wunderhorn* had proved popular with previous composers, Mahler rightly regarded his own relationship with these poems something special, his exclusiveness as a conscious choice. He told Ludwig Karpath in March 1905 that *I have devoted myself heart and soul to that poetry.*

Mahler's infatuation with the *Wunderhorn* texts is evident not only from his writings, but more importantly from the extent of the creative energies he lavished on setting them. Not only did he compose them in these original piano-vocal forms, but he went on to create entirely new orchestral settings for them—settings which are not at all mere transcriptions, as they were long supposed to be, but rather compositions with significantly differing dynamics, phrasing, time signatures, metronome markings, pitches, note values, and even words themselves.

The performance of the songs in their original piano-vocal versions is illuminating in eradicating a number of misconceptions about the works. Mahler did not, for example, intend these songs for any gender-specific voice category, nor did he prescribe a performing order, urging singers to determine the latter on their own. Indeed, listening to a group as richly varied and full of narrative-dramatic possibilities as this selection of four songs, one immediately recognizes the composer's ability to translate human sympathies into song and to plumb all the nuances and possibilities inherent in the genre not only with affection, but also with more than a hint of self-irony.

Among the fifteen *Wunderhorn* texts which Mahler set between 1892-1901,

*Der Schildwache Nachtlid, Wer hat dies Liedlein erdacht?!*, and *Das himmlische Leben* were described by the composer as "humoresques." The tender pleading of *Wer hat dies Liedlein erdacht?!* has a touch of gentle whimsy, while *Das himmlische Leben* takes on a sharper edge. This latter composition remained unpublished in its piano-vocal version for one hundred years, even though Mahler himself prepared it for publication. The song is most closely associated with the soprano solo form it took on when Mahler later incorporated it into his *Fourth Symphony*, but the piano version sung here by baritone has an even more pungent, more abrasive and more dissonant character, while the tessitura of the voice—now integrated into the accompaniment rather than being exposed above it—plays a significant role in elucidating the bucolic, thoroughly "unheavenly" life that is presented here in such a charming but knowing manner.

Irony is present in the carefully juxtaposed metaphors of *Wo die schönen Trompeten blasen* as well, but it is especially vivid in *Der Schildwache Nachtlid* in its bitter accusation, *Wer's glauben tut ist weit davon! Er ist ein König [He who believes that is far away! he is a King!]*, which suggests to the listener the composer's anti-war sentiments. At the end, however, he inverts the words of his source so that the scene acquires an air of unreality. To the music earlier associated with the cajoling voice of the sentinel's girlfriend, a narrator's voice adds by way of commentary *Verlorne Feldwacht sang es um Mitternacht [The solitary field sentinel sang it at midnight]*, thereby suggesting that the entire accusation and, indeed, the entire scene goes unheard and is lost.

CHARLES IVES 1874-1954  
*The Housatonic at Stockbridge*  
Composed 1921

*Thoreau*  
Composed 1915

*The Children's Hour*  
Composed 1901

*Memories A—Very Pleasant & Memories B—Rather Sad*  
Composed 1897

When Ives published his *114 Songs* at his own expense in 1922, he frankly admitted that some of the songs in this book...cannot be sung. For the Danbury-born, Yale-educated, confirmed New Englander whose family history included his father's service to the Union cause as a Civil War bandmaster, his grandparents intimacy with Emerson and Margaret Fuller, and his in-laws friendship with Mark Twain, writing songs was his way of keeping a diary. Each of the diverse compositions in Ives' vocal catalogue represents a spiritual jotting, an almost impressionistic attempt to transfix a moment, a memory, an echo from the depths of his wholly American subconscious. Essentially a melodist, whose innovations in polytonality, polyrhythm, and polytexture gave his work a dissonant modern cast, he incorporated many native folk tunes (over 150 have been identified) into his compositions. These tunes, drawn from hymns, psalms, camp meetings, spirituals, band music, as well as from earlier American composers like Stephen Foster, form the particularly rich texture of the art song tapestries he wove.

*The Housatonic at Stockbridge* not only has an especially apt geographical connection to the Berkshires, but the poem manages, as does Wordsworth's *Tintern Abbey* on the River Wye, manages to convey immortality on the the sleepy Connecticut river that courses through

the composer's primal memories. The song, lushly Romantic both poetically and musically, is one of Ives' masterpieces of tone painting. Originally composed as a movement in a series of pieces for orchestra, the piano accompaniment in its eventual format retains vestiges of orchestral coloring.

The portrait sketch, *Thoreau*, together with Ives' songs to Whitman and Emerson speak of the composer's profound, life-long sympathy for the Transcendental movement. A fervent admirer of Thoreau's prose, Ives once said that few poems could capture the spontaneity and wildness that *Walden* had. The theme used in this short setting comes from Ives' own *Concord Sonata*. Ives does not permit the interpreter to sing in the opening measures, creating instead a quietly sublime dialogue between spoken voice and hushed piano, that accentuates the serenity of Thoreau's prose, which will then organically flower into song at the climactic moment. The entire tone is one of rapt reverie that creates a microcosm of the sounds and sensations of Thoreau's epic experiment.

In setting of Longfellow's *Children's Hour*, Ives turned to one of the most metrical and accessibly musical of the New England poets. The rhyming line and nostalgic sentiments of the poem evoke a father's tender amusement at the intrusion into his study of his three daughters, each given her own music. The same juxtaposition of wistful humor and melancholy appears in the two-part contrasting piece, *Memories A & B*. The *allegro* first section, in which the composer recalls the naive excitement of a young boy just before curtain-rise at the opera, is a tongue-in-cheek parody of a Gilbert and Sullivan patter song, while the second half with its recalled snatch of a sad tune speaks of Ives' assimilation of the nostalgic melancholy of Stephen Foster.

JOHN DUKE 1899-1984  
EDWIN ARLINGTON ROBINSON 1869-1935  
Richard Cory, Miniver Cheevy, Luke  
Havergal Composed 1945

American poetry was a passion for John Duke! For the composer who confessed to spending many an hour restlessly combing anthologies for the texts which constituted three-quarters of his total song catalogue, it was not surprising that he should eventually find in Edward Arlington Robinson a kindred spirit. Both Duke and Robinson had strong New England roots, living out most of their professional years in the small Yankee towns that form the spiritual climate of these songs.

Robinson grew up in Gardiner, Maine, to which he returned after a brief stint at Harvard. There he passed his days in quiet industry, working as a poet and journalist, nursing a long and unrequited flame for his brother's widow, and observing with subtle irony and considerable compassion the myriad of miniature dramas that played themselves out in the confines of rural America. Duke, on the other hand, was born in Cumberland, Maryland and raised with a Southern heritage. He acquired his love of song from his mother, Mathilda Hoffmann, a singer of some

accomplishment, and his passion for literature from a household where reading poetry and Shakespeare was part of the daily fabric of life. After studies at the Peabody Conservatory and with Nadia Boulanger in Paris, he migrated to the Berkshires in 1923, taking a post at Smith College in Northampton, Massachusetts, where he remained until 1967, making a significant reputation for himself as a teacher, composer, and pianist, who premiered many of his own works.

*I am still amazed at the way my career has turned out, Duke exclaimed in his later years. In my early days my ambition was to be a great pianist, and I could not have believed anyone who told me I was going to be a song composer. And yet, write countless songs, he did, all of which were animated by his desire to bring back the concreteness, the humanity of melody and to see all forms of music as an extension of our urge to sing, to go beyond speech in intensity and beauty of form.*

The three Robinson texts which comprise this triptych all deal with individuals living lives of silent despair, and each has an autobiographical parallel in the poet's own existence. The outwardly successful Richard Cory, who one day surprises his townsfolk by putting a bullet through his head, is a thinly veiled portrait of Robinson's brother Herman who effectively committed suicide with alcohol after a series of disastrous business investments, dying prematurely in 1893. Miniver Cheevy with his fatal Romanticism and self-destructive drunken passivity again reminds of Herman, but also suggests the poet himself in his perennial sense of being unappreciated and misunderstood as an artist and intellectual, while Luke Havergal's mourning of a dead love and his epiphany that only through the western gate of death can there be true union of souls, is an aching hymn to Robinson's

passion for his sister-in-law, Emma Shepherd.

Duke limns each of these miniature portraits with a clarity and sympathy that corresponds precisely to the blend of cynicism and Romanticism in Robinson's verse. Two distinct voices can be heard in *Richard Cory*: that of the blunt narrator with his square 2/4 rhythm and of the polished Cory with his fluttering piano accompaniment and many grace notes to suggest the "glitter" of his presence. *Miniver Cheevy* is a masterpiece of Duke's musical characterization and biting humor: as the title suggests, it is a satire in the form of eight variations. Appropriate to its theme, *Luke Havergal* is the most unabashedly Romantic setting of the three with a quasi-operatic dimension to its melody that speaks of Duke's faith in the mystery of music *that causes time to lose the character of successive moments and become an ever-expanding present.*



### *Some More Old Songs*

SIDNEY HOMER 1864-1953

*General William Booth Enters into Heaven*

VITTORIO GIANNINI 1903-1966

*Tell, Me, Oh, Blue, Blue Sky*

TRADITIONAL/ROGER AMES 1944-

*Erie Canal*

This group of American concert songs evokes a time when American musical life was rich in radio broadcasts of "serious" song programs and when the song recital performed by well-known personalities was a major and much appreciated event in every smaller city in the nation. Today these nostalgic compositions are often relegated to encore material or—even worse—neglected altogether, despite that fact that they speak eloquently for an era and an ethos that are neither forgotten nor irrelevant. Drawn from the folk roots of an eclectic American culture and set or arranged by serious composers of the past and present, these three compositions have an emotional spontaneity that strikes an immediate response: they are direct, unforced, sometimes simple, obvious, heart-on-sleeve, yes, even naive, but they are also

always eminently singable and entertaining.

Sidney Homer, husband of the contralto Louise Homer (for whom he wrote many of his vocal compositions) and uncle of composer Samuel Barber, was a prolific song writer, whose works are all but unknown today. Like Ives, he turned frequently to American texts, inspired in this instance by Vachel Lindsay's jazz poetry. With its rousing cadences and meaty, characterful depiction of the evangelical founder of the Salvation Army, *General William Booth Enters into Heaven* is a fascinating musical-poetic portrait of the Revivalist Movement.

Like Homer, singing was very much part of Philadelphia-born Vittorio Giannini's daily life; his father Feruccio had been an operatic tenor in Italy and his sister Dusolina enjoyed an international career as a soprano, so it was not at all surprising that he should turn to the rich melodic, romantic tradition of the 19th century to shape songs such as the expressive love lament, *Tell Me, Oh, Blue, Blue Sky*.

And as this haunting ballad segues into the powerful, idiomatic Ames arrangement of the traditional tune, *Erie Canal*, one is struck not only by the range of inspiration, thematic material, and vocabulary of these American songs, but also by the ability of their composers and poets to tap directly the complex pulse of a pluralistic society.

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