

Kennesaw State University  
College of the Arts  
School of Music

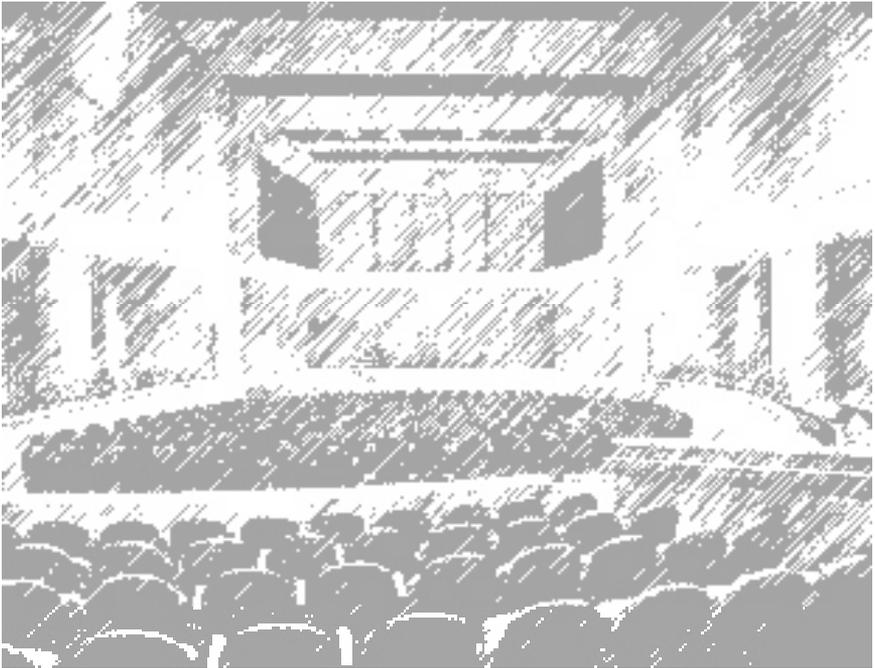
presents

## **2013-14 Guest Artist Series**

Jessica Rivera, soprano

Kelley O'Connor, mezzo-soprano

Robert Spano, piano



Thursday, October 17, 2013

8:00 p.m

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall  
*Nineteenth Concert of the 2013-14 Concert Season*

# Program

CHARLES SAINT-SAËNS (1835-1921)

***El desdichado***

DAVID BRUCE (b. 1970)

***That Time with You***

- I. The Sunset Lawn
- II. That Time With You
- III. Black Dress
- IV. Bring me again

FREDERICO MOMPOU (1893-1987)

***Combat del Somni***

- I. Damunt de tu només les flors
- II. Aquesta nit un mateix vent
- III. Jo et presentia com la mar
- IV. Fes me la vida transparent

CHARLES GOUNOD (1818-1893)

***La Siesta***

Intermission

FELIX MENDELSSOHN (1809-1847)

from **Six Lieder for voice and piano**, Op. 63

- Volklied, No. 5
- Ich wollt meine Lieb, No. 1

CLAUDE DEBUSSY (1862-1918)

***Chansons de Bilitis***

1. La flûte de Pan
2. La Chevelure
3. Le Tombeau des Naiades

JONATHAN LESHNOFF (b. 1973)

***Monica Songs***

1. For where thou go, I will go
2. We Cover Thee—Sweet Face
3. i thank You G-d for most this amazing
4. Greetings from Troy, Illinois
5. So much joy
6. There's a son born to Naomi

GABRIELA LENA FRANK (b. 1972)

***Kitchen Songs***

1. Honey
2. Sofrito

*That Time with You* was co-commissioned by the Carnegie Hall Corporation and Kelley O'Connor.

*Monica Songs* was commissioned by Sandra Hyslop, the Friends of Monica, and the Carnegie Hall Corporation, in celebration of the life of Monica Langhammer (1965-2003), *Monica Songs* is dedicated to the soprano Jessica Rivera.

# Program Notes

## ***El desdichado***

CAMILLE SAINT-SAENS

Born October 9, 1835, Paris, France

Died December 16, 1921, Algiers, Algeria

Camille Saint-Saëns applies his usual French style to a Castillian Spanish text in *El Desdichado*. The text written by Jules Barbier is indicative of classic Spanish exoticism. Utilizing a bolero dance rhythm, the rhythmic punctuations of the accents in *El Desdichado* (the unhappy one) depict the anxiety of a passionate, yet disillusioned lover.

Often compared to Mozart, Saint-Saëns was a prolific and brilliant composer who composed music for every genre of French music. He was one of the leaders of the French musical renaissance of the 1870s. Although he never truly developed a distinctive musical style, Saint-Saëns' writings were extraordinarily consistent. He defended French culture and tradition and worked to create an environment that would allow others to do the same.

## ***That Time with You***

DAVID BRUCE

Born 1970, Stamford, Connecticut

Having recently collaborated successfully with Glyn Maxwell on our chamber opera 'The Firework Maker's Daughter' - a fun and warm-hearted story for family audiences - I felt in the mood for something a lot darker. There are whole categories of 'sorrowful songs', from Dowland through to the Blues which I have always been hugely drawn to, and I felt it was time to explore something in this field. Knowing this was very much within Glyn's range of expression and having just seen a beautiful lament lyric he wrote for play in Chester, I asked him if he would give it a go. As with my song cycle 'The North Wind was a Woman', I asked him if we could have a conceit (in 'The North Wind' it is elements of nature singing in the first person) - perhaps the songs would be seem like love songs, but they would actually be the voice of Death or Time, or of somebody who had passed away.

I think the four poems Glyn came up with are incredibly evocative and expressive. The first and third poems 'The Sunset Lawn' and 'Black Dress' are clearly Death singing; the second and fourth 'That Time with You' and 'Bring me Again' and more mysterious, but they both deal with a sense of loss in a relationship. Perhaps they are voices from beyond the grave.

—David Bruce, July 2013

## ***Combat del Somni***

FEDERICO MOMPOU

Born April 16, 1893 Barcelona, Spain

Died June 30, 1987, Barcelona, Spain

*Combat del Somni* is Federico Mompou's most famous song collection. Composed over a nine-year span from 1942 to 1951, the work is based on a set of poems by Josep Janés. It is comprised of four songs that pay homage to Mompou's Catalan

culture. “Damut de tu només les flors,” the first of the set, is the most frequently performed. This song depicts the pain and suffering felt at the loss of a loved one. Mompou uses, tritones, dissonance, and F minor diatonic harmonies to create a haunting and mournful presence. A prominent undulating melody can be heard by the piano throughout the song. The next two songs are “Aquesta nit un mateix vent” and “Jo et pressentia com la mar.” “Aquesta nit un mateix vent” features a wave-like contour and rhythm that imitates the wind described in the first line of the text. Mompou uses ever-changing chromatic harmonies to keep the idea of the wind present until the line “El bes se’ns a feia transparència – Si tu eres l’aigua, jo el mirall – ”(Our kiss became transparent – if you were the water I was the mirror) where the wind calms and the text can be clearly heard. “Jo et pressentia com la mar” continues the dreamlike state of the first two pieces of the cycle. It invites images of boundless landscapes and vast oceans. The climax of this song is regarded as one of the most sweeping and dramatic of all of Mompou’s works. “Fes me la vida transparent,” is stylistically different from the other three in the set in that the melody is distinctly more chromatic, and the piano accompaniment uses steady block chords instead of arpeggiated, diatonic chords.

### ***La Siesta***

CHARLES GOUNOD

Born June 17, 1818, Paris, France

Died October 18, 1893, Saint-Cloud, France

Charles Gounod is the French composer best known for his opera *Faust*. Gounod wrote numerous works in every major genre of his day, sacred or secular. Although as he grew older his popularity started to diminish, his place as a respected and prolific composer in France cannot be argued. As with most of his *mélodies*, Gounod stayed true to the French romantic tradition. His accompaniments usually make limited technical demands upon the pianist. Instead his brilliance came from his wide range of imagination in piano textures and aura he created with the use of modal progressions and play on poetry. This allowed Gounod to change the color of his works with simple diatonic block harmonies and secondary dominants.

### **Opus 63: Volkslied No. 5**

FELIX MENDELSSOHN

Born February 3, 1809, Hamburg, Germany

Died November 4, 1847, Leipzig, Germany

Often regarded as the greatest child prodigy after Mozart, Felix Mendelssohn composed numerous symphonies, oratorios, concerti, piano and chamber music. Mendelssohn’s opus 63 is in the style typical of the 19th century Lied, made famous by composers such as Schubert, Mendelssohn, Schumann, Brahms, Wolf, and Strauss.

Mendelssohn’s works were meant to be sung in small social gatherings or with friends. Opus 63 contains six lieder for voice and piano. The fifth is Volkslied which is a translation of Robert Burns’ “O wert thou in the cauld blast.” Mendelssohn sets the poem in strophic form. The two sopranos sing in rhythmic unison while sounding a third apart. The piano reiterates the simplicity of the work while following the vocalists.

### **Opus 63: Ich wollt meine Lieb ergosse sich No.1**

FELIX MENDELSSOHN

Born February 3, 1809, Hamburg, Germany

Died November 4, 1847, Leipzig, Germany

The first work from Mendelssohn's Opus 63, *Ich wollt meine Lieb* "I would that my love," is a love duet. The poem of *Ich wollt meine Lieb* was written by German poet Heinrich Heine. Sung in the key of E Major, Mendelssohn uses the German language to create a beautiful rich sonority. The work describes someone who is dreaming of their love. The first two verses are set to exactly the same music. The dominant is emphasized at the end of each verse, following with a cadence to the tonic. The third verse modulates to the relative key of C sharp when the narrator speaks of the image he sends to his love: "My image will follow you, Into your deepest dream."

### ***Chanson de Bilitis***

CLAUDE DEBUSSY

Born August 22, 1862, Saint-Germain-en-Laye, France

Died March 25, 1918, Paris, France

In the late 1880s Claude Debussy became friends with poet Pierre Louÿs. Louÿs published his *Chansons de Bilitis* in 1894, which is a collection of ostensibly Greek poems in the manner of Sappho. The poems depict a Greek woman who has a sexual awakening. This topic may have seemed risqué in Paris during this time, but Louÿs' technique was to make the prose to seem as if the situation had a certain dignity by setting the scene in a far off unreachable land. Debussy was fascinated with Louÿs' prose-poems and set three of them in 1897, "La flûte de Pan", "La Chevelure" and "Le Tombeau des Naïades," for female voice and piano. "La flûte de Pan" depicts new love when a young girl, Bilitis, stays out late with a young shepherd boy. "La chevelure" is a depiction of the erotic dream the young boy has about Bilitis. "Le tombeau des naiades" tells of Bilitis's search for the remnants of love once lost. In 1901 Debussy arranged the music for two flutes, two harps, and celesta to be played during readings of *Chansons de Bilitis*. This arrangement added three more poems. Debussy recomposed the music in 1914 as a part of *Six épigraphes* antiques for piano duet, and an orchestral version was arranged by Maurice Delage in 1926.

### ***Monica Songs***

JONATHAN LESHNOFF

Born 1973, New Jersey

Jonathan Leshnoff composed *Monica Songs* in 2012 for the soprano Jessica Rivera. Mr. Leshnoff and Ms. Rivera, with the assistance of Ms. Rivera's husband, Barry Shafer, selected the six texts for *Monica Songs* from a variety of sources. They form a cycle of six independent songs that work together as one cohesive unit. *Monica Songs I* and *VI* quote from the Old Testament Book of Ruth; *Song II* is Emily Dickinson's somber reminder of the frustration and grief that the living feel in losing their grip on the dying; *Song III* is e. e. cummings's brilliant declaration of new life, and spring; *Songs IV* and *V*, drawn from a private collection of letters between a mother and a daughter, present a panorama of human emotions: the daughter's wit and humor, as well as her existential doubts, and the mother's love and affirmation; *Song VI*, returning to the Book of Ruth, closes the cycle with the

assertion that beauty can emerge from pain, just as Ruth and Naomi's suffering was precursor to the birth of David and his Psalms.

Mr. Leshnoff has balanced the themes of life and death, love and loyalty, joy and sorrow in music that echoes and enriches the poems and letters. His interweaving of the vocal and piano parts insures the integrity of the work. Among the unifying musical elements is a melodic figure that appears throughout the cycle. Heard first in the piano's opening statement, the figure traces a melodic leap of one octave, with an immediate descent of a third. This element occurs repeatedly in the vocal line as well.

*Monica Songs* is characterized by a musical balance of consonance and dissonance; open, spare harmonies in contrast with thick, lush chord structures; and soaring arioso passages set alternately with more chromatic melodic materials. In the music of *Monica Songs* Mr. Leshnoff has respected the wide-ranging internal demands of the texts for appropriate rhythmic treatment and he has given shape to the six pieces as one coherent, finely sculpted arch.

—Sandra Hyslop, 2013

Jonathan Leshnoff has proven repeatedly in recent years that he has earned the Washington Post's assessment that he is one of the "gifted young composers around." In spring 2011, Jessica Rivera and Robert Spano both performed premieres of his works—Ms. Rivera sang *Leshnoff's Hope: An Oratorio*, and Mr. Spano conducted The Philadelphia Orchestra in the premiere of Leshnoff's *Flute Concerto*, with Jeffrey Khaner the soloist.

Leshnoff has achieved an international reputation through concert hall performances of his music, in the United States and abroad. The major symphony orchestras of Atlanta, Kansas City, Buffalo, Kyoto, Mexico City, Philadelphia, and Baltimore head a lengthy list of ensembles throughout the world who have performed his music.

Mr. Leshnoff's current commissions include a second symphony, for Robert Spano and the Atlanta Symphony Orchestra; a new guitar concerto for Manuel Barrueco (a co-commission of the Baltimore and Nashville symphony orchestras in the U.S., and the Asturias Symphony Orchestra in Spain); and a clarinet concerto for Ricardo Morales.

Jonathan Leshnoff, born September 1973 in New Jersey, is Composer-in-Residence of the Baltimore Chamber Orchestra and Professor of Music at Towson University. Learn more and find a complete works list at [www.jonathanleshnoff.com](http://www.jonathanleshnoff.com).

***Kitchen Songs: Honey & Sofrito***

GABRIELA LENA FRANK

Born September 1972, Berkeley, California

Nothing but good food and friendship inspired Gabriela Lena Frank to compose *Kitchen Songs*. Composed as a tribute to the friendship of Jessica Rivera and Kelley O'Connor this work celebrates food that is essentially Latin American in spirit. This light and humorous work touches on the heart, soul, and stories one might find in the kitchen. Along with Frank the work was co-written with the help of the Pulitzer Prize winning playwright Nilo Cruz. The duo decided to write a duet that paid tribute to one of the oldest luxuries known to man: honey. They decided that

not only would they portray honey in the literal sense, they would use honey to symbolize the relationship between a mother and daughter. To quote Frank, "Tenderness abounds between them, likely inspired by the real-life friendship between Ms. Rivera and her frequent partner, the mezzo-soprano Kelley O'Connor. This song was especially composed with their voices in mind."

*The composer writes:*

"Honey and Sofrito are the first two songs for an ongoing cycle entitled "The Kitchen Songbook" for solo voice(s) and piano. Honey utilizes texts co-written with the Pulitzer Prize playwright Nilo Cruz and pays tribute to one of the oldest and sweetest elixirs known to man: Honey. Rather than linger on its attributes solely in the kitchen, Honey serves as a metaphorical lens through which a mother and daughter view the world. Slightly-barbed affection and tenderness abounds between them. The second song, Sofrito, also on texts co-written with Mr. Cruz, frames an affectionate friendship between two women in gustatory terms. Humorously ruminating on the virtues of sofrito, a starter of fried onions, garlic, and tomatoes essential to many Latin American dishes, this song alternates between speech and sung lines. Ultimately, sofrito serves as a wise counselor on the matters of love. Both Honey and Sofrito were especially written for life-long colleagues and friends, soprano Jessica Rivera and mezzo-soprano Kelley O'Connor, who also gave the songs their premiere."

Gabriela Lena Frank, born in Berkeley, California, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, explores her multicultural heritage most ardently through her compositions. Gabriela has travelled extensively throughout South America and her pieces reflect and refract her studies of Latin-American folklore, incorporating poetry, mythology, and native musical styles into a western classical framework.

Winner of a Latin Grammy and nominated for Grammys as both composer and pianist, Gabriela also holds a Guggenheim Fellowship and a USA Artist Fellowship given each year to fifty of the country's finest artists. A member of the Silk Road Ensemble, Gabriela is regularly commissioned by luminaries such as cellist Yo Yo Ma, soprano Dawn Upshaw, the King's Singers, and the Kronos Quartet. She is also commissioned and performed by premiere orchestras such as the New York Philharmonic, the Chicago Symphony, the Boston Symphony, the Philadelphia Orchestra, the Cleveland Symphony, and the San Francisco Symphony.

Gabriela's life and music is featured in multiple scholarly books including the W.W. Norton Anthology: *The Musics of Latin America*.

Gabriela earned her bachelor's and master's degrees at Rice University in Houston, Texas and her doctorate at the University of Michigan in Ann Arbor.

*Except where noted, program notes prepared by:*

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# Text and Translations

CHARLES SAINT-SAËNS  
(1835-1921)

## ***El desdichado***

Anonymous (French translation by Jules Barbier)

Qué me importa que florezca  
El arbol de mi esperanza,  
Si se marchitan las flores,  
Y jamas et fruto cuaja. Ha!

Dicen que el amore es Gloria,  
Y yo digo que es infierno.  
Pues siempre estan los amantes  
En un continuo tormento! Ay!

El feliz y el desdichado,  
Suspiran con diferencia:  
Unos publican sus gustos,  
Y otros publican suspenas. Ha!

## **Boléro**

It matters not to me whether  
The tree of ruined hopes blossoms,  
If God wishes it to wither  
Without ever bearing fruit.

They say love is intoxication!  
But I pity those it oppresses.  
Look at the poor lovers  
In their eternal torment!

Day and night their hearts are downing  
In sighs and tears!  
One sighs with joy,  
And the other with sorrow.

DAVID BRUCE  
(b. 1970)

Text by Glyn Maxwell

## ***That Time with You***

### **1. The Sunset Lawn**

I was not why you came by  
To the party on the sunset lawn  
When I caught your eye  
You looked away  
Then back again  
I had never crossed your mind  
You wondered who on earth I was  
Was I your kind  
Did love demand some time of us?  
I know nothing of that love  
You know I'm nothing of the kind  
By the stars above  
There's time  
There's time enough  
There's time enough to meet me friend  
Time

### **2. That Time with You**

You wonder what I'm looking for  
When the sky's blue  
And the morning's long  
And you ask what's wrong and there's

nothing wrong  
But it's half true  
I was looking for that time with you  
You wonder why our silences  
They brew and stew  
Where they used to grow  
And you ask is there something and I  
say no  
But that's not true-  
I'm looking for the time I'm spending  
Looking for that time with you  
You wonder in some messages  
What happened to  
Some way we were  
And you call me 'love' and I call me 'her'  
And yes it's true  
For she's looking for the time she's wast-  
ing  
Looking for the time she's wasted  
Looking for that time with you  
I wonder if you'll call or if I  
Hope you do I mean to say  
For I do have such a busy day  
You know that's true

For I'm looking for the time I'm losing  
Looking for the time I lost  
Looking for the time I've lost  
Looking for that time with you

### 3. Black Dress

Three coffees and an early start  
Be still my navigating heart  
I've a black dress and a G.P.S  
And I have a date to enter  
I've a pretzel and a hunch  
I have a number I can crunch  
I set out for the center  
A black dress  
And a G.P.S.  
And in the centre there I stay  
Although I ride a century and a day  
In a black dress with a G.P.S.  
While the highway rolls below me  
I have a cell phone and a song I never  
put a toenail wrong and you'll know me  
when you know me  
A black dress and a G.P.S.

### *Combat del somni*

Josep Janes (1913-1959)

#### 1. Damunt de tu només les flors

Damunt de tu només les flors.  
Eren com una ofrena blanca:  
la llum que daven al teu cos  
mai més seria de la branca.

Tota una vida de perfume  
amb el seu bes t'era donada.  
Tu resplendies de la llum  
per l'esguard clos atresorada.

Si hagués pogut ésser sospir  
de flor! Donar-me com un llir  
a tu, perquè la meva vida  
s'anés marcint sobre el teu pit.  
I no saber mai més la nit  
que al teu costat fora esvaïda.

#### 2. Aquesta nit un mateix vent

Aquesta nit un mateix vent  
i una mateixa vela encesa

#### 4. Bring me again

When we met bring me again  
Where I met you and you met me  
To the hour before the moment when  
Bring me again  
What you knew, tell me again  
What you lived and loved and longed for  
What were these when I was none of  
them  
Tell me again  
Where you're from, take me again  
Where you dreamed and what you  
dreamed of  
To the time before the time had come  
Take me again  
Now you're gone, meet me again  
When you see a stranger waiting  
By a stream when all has come and gone  
Meet me again

FREDERIC MOMPOU  
(1893-1987)

#### 1. Over you only the flowers

Over you only the flowers.  
They were like a white offering:  
The light they threw on your body would  
never again be the same as that on the  
branch.

They gave you a whole life of perfume  
with their kisses.  
You were resplendent in the light  
kept as a treasure by your closed eyes.

If I could have been the sigh  
of a flower! Offer myself, as a lily,  
To you, so that my life  
would wither over your breast.  
And no longer know the night  
That, next to you, would have vanished.

#### 2. Tonight only one wind

Tonight only one wind  
and only one burning sale

devein dû el teu pensament  
i el meu per mars on la tendresa

es torna musica i cristall.  
El bes se'ns feia transparència,  
sit u eres l'aigua, jo el mirall,  
com si abracéssim una absència.

El nostre cel for a, potser,  
un somni etern aixís de besos  
fets melodia i un no ser  
de cossos junts i d'ulls encesos  
amb flames blanques i un sospir  
d'acariciar sedes de llir.

### **3. Jo et presentia com la mar**

Jo et presentia com la mar

i com el vent, immense, lliure,  
alta damunt de tot atzar  
i tot destí.

I en el meu viure  
com el respire.

I ara que et tinc  
veig com el somni et limitava.  
Tu no ets un nom ni un gest.

No vinca tu  
com a l'imatge blava d'un somni huma.

Tu no ets la mar  
que es presonera dins de platges,  
tu no ets el vent pres en l'espai.  
Tu no tens límits; no hi ha, encara,  
mots per a dir-te, ni paisatges  
per se el teu món, ni seran mai.

### **4. Fes-me la vida transparent**

Fes-me la vida transparent,  
com else teus ulls;  
torna ben pura la mà meva,  
i al pensament  
du-m'hi la pau.  
Altra ventura no vull,  
sino la de seguir  
l'estela blanca que neixia

are carrying your thought  
and mine across seas on which tender-  
ness

Becomes music and crystal.  
Our kiss became a luminosity  
You were the water, I the mirror  
As if we were embracing an absence.

Is our heaven, perhaps,  
an eternal dream of kisses  
made melody, and a not being  
of bodies together and eyes burning  
With white flames, and a sign  
as if caressing silken lilies.

### **3. I had a premonition of you being like the sea**

I had a premonition of you being like the  
sea  
and the wind: immense, free,  
towering over all fate  
and all destiny.

And in my life  
like breathing.

But now that I have you  
I see how limiting my dream had been.  
You are not a name nor a gesture.

Nor do I come to you  
as one goes to the bluish image.

Of a human dream. You are not the sea,  
caught in a prison of beaches;  
You are not the wind, caught in space.  
You have no limits; there are yet  
No words to name you, no scenery  
To become your world – there never will  
be.

### **4. Make my life transparent**

Make my life transparent,  
like your eyes;  
make my hand wholly pure,  
and to my thoughts  
bring peace.  
I desire no other adventure  
than to follow  
the white wake created

dels teus camins.  
I no llanguir  
per ser mirall d'uns ulls.  
Voldria ser com un riu oblidadis  
que es llura al mar,  
les aigües pures de tota imatge  
amb un anhel de blau.  
I ser llavors feliç  
de viure lluny d'amores obscures  
amb l'esperança del teu cel.

**La Siesta**

Anonymous

Con el viento murmuran,  
madre, las hojas;  
y al sonido me duermo  
bajo su sombra.

Sopla un manso viento  
alegre y suave,  
que mueve la nave  
de mi pensamiento;  
dame tal content  
que me parece  
que el cielo me ofrece  
bien a deshora;  
y al sonido me duermo  
bajo su sombra.

Si acaso recuerdo  
me hallo entre las flores,  
y de mis Dolores  
apenas me acuerdo;  
del sueño vencida,  
y dame la vida  
el son de las hojas;  
y al sonido me duermo  
bajo su sombra

**Volkslied, Opus 63, No. 5**

Robert Burns (1759 - 1796)

O Säh ich auf der Heide dort

Im Sturme dich, im Sturme dich!  
Mit meinem Mantel vor dem Sturm  
Beschütz ich dich, beschütz ich dich!

by your passage,  
not to languish  
for being the mirror of your eyes.  
I would wish to be like an oblivious river  
that abandons itself to the sea,  
the pure waters of every image,  
yearning for the blue.  
And to be happy then,  
Living far from dark loves  
with hope for your heaven.

CHARLES GOUNOD

(1818-1893)

**Nap**

The leaves murmur  
in the wind, Mother,  
and lull me to sleep  
in their shade.

A breeze blows  
soft and light,  
moving the ship  
of my thoughts.  
It makes me feel  
so content, it's as if  
I've been given an advance taste  
of heaven,  
lulled to sleep  
in their shade.

If I happen to wake,  
I find myself among flowers,  
scarce able to recall  
my cares –  
lost to sight,  
vanquished by dreaming –  
and the sound of the leaves  
brings me to life,  
lulled to sleep in their shade.

FELIX MENDELSSOHN

(1809-1847)

**Folks Song, Op. 63, No. 5**

Ah, could I but see you there on the  
heath,  
In the storm, in the storm!  
I'd shelter you, shelter you  
From the storm with my cloak!

Und kommt mit seinem Sturme je  
Dir Unglück nah, dir Unglück nah,  
Dann wär dies Herz dein Zufluchtsort,  
Gern teilt ich's ja, gern teilt ich's ja.

O wär ich in der Wüste, die  
So braun und dürr, so braun und dürr,  
Zum Paradiese würde sie,  
Wärst du bei mir, wärst du bei mir.

Und wär ein König ich, und wär  
Die Erde mein, die Erde mein,  
Du wärst in meiner Krone doch  
Der schönste Stein, der schönste Stein!

**“Ich wollt’ meine Lieb’ ergösse sich”,  
Op. 63, No. 1**  
Robert Burns (1759-1796)

Ich wollt, mein Lieb’ ergösse  
Sich all in ein einzig Wort,  
Das gäb ich den lust’gen Winden,  
Die trügen es lustig fort.

Sie tragen zu dier, Geliebte,  
Das lieb-erfüllte Wort;  
Du hörst es zu jeder Stunde,  
Du hörst es an jedem Ort.

Und hast du zum nächtlichen Schlummer  
Geschlossen die Augen kaum,  
So wird mein Bild dich vergolten  
Bis in den tiefsten Traum.

**Chansons de Bilitis**  
Pierre Louys (1870-1925)

### 1. La flûte de Pan

Pour le jour des Hyacinthies,  
il m’a donné une syrinx faite  
de roseaux bien taillés,  
unis avec la blanche cire  
qui est douce à mes lèvres comme le  
miel.

Il m’apprend à jouer, assise sur ses  
genoux;  
mais je suis un peu tremblante.  
il en joue après moi,

Ah, if misfortune, if misfortune  
Should ever storm around you,  
This heart shall be your refuge,  
Which I’ll gladly, gladly share with you.

Ah, were I ever in the desert,  
So barren and bare, so barren and bare,  
It would become a paradise,  
If you, if you were by my side.

And if I were a king, and if  
The earth, the earth were mine,  
You in my crown would then be  
The fairest jewel, the fairest jewel!

*English: Richard Stokes © 2010*

**“I wish my pain would flow into a  
single word”, Op. 63, No. 1**

I wish my pain would flow  
Into a single word,  
Which I’d give to the airy winds,  
Who would carry it merrily along.

They would carry it to you, my beloved,  
The pain-filled word;  
You hear it always,  
You hear it everywhere.

And scarcely have you closed your eyes  
To night-time slumbers,  
My image will follow you,  
Into your deepest dream.

CLAUDE DEBUSSY  
(1862-1918)

**Songs of Bilitis**

### 1. The pan pipes

For the festival of Hyacinthus  
he gave me a syrinx, a set of pipes made  
from well-cut reeds joined  
with the white wax  
that is sweet to my lips like honey.

He is teaching me to play, as I sit on his  
knees;  
but I tremble a little.  
He plays it after me, so softly

si doucement que je l'entends à peine.

Nous n'avons rien à nous dire,  
tant nous sommes près l'un de l'autre;  
mais nos chansons veulent se répondre,  
et tour à tour nos bouches  
s'unissent sur la flûte.

Il est tard,  
voici le chant des grenouilles vertes  
qui commence avec la nuit.  
Ma mère ne croira jamais  
que je suis restée si longtemps  
à chercher ma ceinture perdue.

## 2. La Chevelure

Il m'a dit: "Cette nuit, k'ai rêvé.  
J'avais ta chevelure autour de mon cou.  
J'avais tes cheveux comme un collier  
noir  
autour de ma nuque et sur ma poitrine.

"Je les caressais, et c'étaient les miens;  
et nous étions liés pour toujours ainsi,  
par la même chevelure, la bouche sur la  
bouche,  
ainsi que deux lauriers n'ont souvent  
qu'une racine.

"Et peu à peu, il m'a semblé,  
tant nos membres étaient confondus,  
que je devenais toi-même,  
ou que tu entras en moi comme mon  
songe."

Quand il eut achevé,  
il mit doucement ses mains sur mes  
épaules,  
et il me regarda d'un regard si tender,  
que je baissai les yeux avec un frisson.

## 3. Le Tombeau des Naiades

Le long du bois couvert de givre, je  
marchais;  
Mes cheveux devant ma bouche  
Se fleurissaient de petits glaçons,  
Et mes sandales étaient Lourdes  
De neige fangeuse et tassée.  
Il me dit: "Que cherches-tu?"  
"Je suis la trace du satyre.

that I can scarcely hear it.

We are so close that we have  
nothing to say to one another;  
but our songs want to converse,  
and our mouths are joined  
as they take turns on the pipes.

It is late:  
here comes the chant of the green frogs,  
which begins at dusk.  
My mother will never believe  
I spent so long  
searching for my lost waistband.

## 2. The Hair

He told me: "Last night I had a dream.  
Your hair was around my neck,  
it was like a black necklace  
round my nape and on my chest.

"I was stroking your hair, and it was my  
own;  
thus the same tresses joined us forever,  
with our mouths touching,  
just as two laurels often have only one  
root.

"And gradually I sensed,  
since our limbs were so entwined,  
that I was becoming you  
and you were entering me like my  
dream."

When he'd finished,  
he gently put his hands on my shoulders,  
and gazed at me so tenderly  
that I lowered my eyes, quivering.

## 3. The tomb of the water-nymphs

I was walking along in the frost-covered  
woods;  
in front of my mouth  
my hair blossomed in tiny icicles,  
and my sandals were heavy  
with muddy caked snow.  
He asked: "What are you looking for?"  
"I'm following the tracks of the satyr –

Ses petits pas fourchus alternant  
Comme des trous dans un manteaux  
blanc.”

Il me dit: “Les satyres sont morts.

“Hes satyres et les nymphes aussi.

Depuis trente ans, il n’a pas fait un hiver  
aussi terrible.

La trace que tu vois est celle d’un bouc.  
Mais restons ici, où est leur tombeau.”

Et avec le fer de sa houe il cassa la glace  
De la source ou jadis riaient les naïades.

Il prenait de grands morceaux froids,

Et les soulevant vers le ciel pale,  
Il regardait au travers.

his little cloven hoofprints alternate  
like holes in a white cloak.”

He said: “The satyrs are dead.

“The satyrs are dead, and the nymphs  
too.

In thirty years there has not been such a  
terrible winter.

That’s the train of a he-goat.  
But let’s pause here, where their tomb is.”

With his hoe he broke the ice  
of the spring where the water-nymphs  
used to laugh.

There he was, picking up large cold slabs  
of ice,  
lifting them toward the pale sky,  
and peering through them.

JONATHAN LESHNOFF  
(b. 1973)

### **Monica Songs**

I

#### **Book of Ruth 1:16-17**

1:16. For whither thou goest, I will go;  
and where thou lodgest, I will lodge:  
thy people shall be my people, and thy  
G-d my G-d:

1:17. Where thou diest, will I die, and  
there will I be buried.

(King James Version, public domain)

II

#### **We Cover Thee, Emily Dickinson**

We Cover Thee-Sweet Face-  
Not that We tire of Thee-  
But that Thyself fatigue of Us-

Remember-as Thou go-  
We follow Thee until

Thou notice Us-no more-  
And then-reluctant-turn away  
To Con Thee o'er and o'er-

And blame the scanty love  
We were Content to show-

Augmented-Sweet-a Hundred fold-  
If Thou would'st take it-now-

—Emily Dickinson (c.1862)  
(public domain)

III

#### **i thank You, e. e. cummings**

i thank You G-d for most this amazing  
day; for the leaping greenly spirits of  
trees and a blue true dream of sky;  
and for everything which is natural which  
is infinite which is yes

(i who have died am alive again today,  
and this is the sun's birthday; this is the  
birth  
day of life and of love and wings; and of  
the gay  
great happening illimitably earth)

how should tasting touching hearing  
seeing

breathing any-lifted from the no  
of all nothing-human merely being  
doubt unimaginable You?

(now the ears of my ears awake and  
now the eyes of my eyes are opened)

"i thank You G-d for most this amazing"

*from*

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**IV**

**Letter from Monica to Sandra,  
November 19, 2001**

Dear Mutti,

Greetings from Troy, Illinois. You would  
love it here. Lots of truck stops and Den-  
ny's and American Flags. ... I just want to  
thank you ... for sponsoring my Thanks-  
giving vacation. Maybe next year I'll have  
a three month old baby - you know how  
these truck stops are ... My baby would  
have a stubby beard and an air freshener  
tree around his neck and mudflaps on his  
behind.... I love you lots. Well, I'm going  
to ... hit the road again.

Love always,  
Monica

*used with permission of Sandra Hyslop*

**V**

**Letter from Sandra to Monica,  
December 12, 1995**

Dear Monica,

When you questioned the meaning of  
your life, I experienced an almost over-  
whelming rush of images - reasons why  
you matter, and why your life matters ...  
you have brought so much joy to my life.  
Your spirit and talents and your beauty in-  
fluence many people...

... what a precious and wonderful person  
you are ...

Can you, too, see what we see? What a  
beautiful and valuable person you are?

I love you.  
Mutti

*used with permission of Sandra Hyslop*

**VI**

**Book of Ruth, 4:17**

...There is a son born to Naomi; and they  
called his name Obed:  
he is the father of Jesse, the father of  
David.

I love you.

(King James Version, public domain)

GABRIELA LENA FRANK  
(b. 1972)

Honey and Sofrito (2013)  
selections from **The Kitchen Songbook**  
Words by Nilo Cruz and Gabriela Lena Frank  
Music by Gabriela Lena Frank

For full text for Honey and Sofrito, please visit <http://bit.ly/16xnfPD>

# Biographies

## Jessica Rivera, soprano

**J**essica Rivera, praised by the San Francisco Chronicle for its “effortless precision and tonal luster,” is established as one of the most creatively inspired vocal artists before the public today. The intelligence, dimension, and spirituality with which she infuses her performances has garnered the Grammy Award-winner unique artistic collaborations with many of today’s most celebrated composers, including John Adams, Gabriela Lena Frank, Osvaldo Golijov, Jonathan Leshnoff, and Nico Muhly, and has brought her together in collaboration with such esteemed conductors as Bernard Haitink, Sir Simon Rattle, Esa-Pekka Salonen, Robert Spano, and Michael Tilson Thomas.

Ms. Rivera’s 2013–2014 season features performances of Donnacha Dennehy’s *That the Night Come* with Miguel Harth-Bedoya and the Fort Worth Symphony; Rachmaninoff’s *The Bells with Matthew Halls* and the Houston Symphony; Golijov’s *La Pasión según San Marcos* with Robert Spano and the Boston Symphony Orchestra; Mark Grey’s *Fire Angels*, Mahler’s *Symphony No. 4*, and Vaughan Williams’s *Dona Nobis Pacem*, all with Mr. Spano and the Atlanta Symphony Orchestra; Philip Glass’s the *CIVIL warS: The Rome Section* with Grant Gershon and the Los Angeles Philharmonic Orchestra; and Mozart’s *Requiem* with David Robertson conducting the Cleveland Orchestra. The artist reprises her acclaimed portrayal of Micaëla in *Carmen* for Cincinnati Opera and, in a national recital tour, she is joined by mezzo-soprano Kelley O’Connor and Mr. Spano as pianist for concerts at Carnegie Hall and Kennesaw State, among others. Ms. Rivera continues her Artist Residency Program with San Francisco Performances, where she conducts workshops in classroom and community settings throughout the Bay Area, encouraging young people to open their minds to the beauty and power of music and to the poetry and spirit behind the art of song. Ms. Rivera releases two recordings this season—an exclusive iTunes release of Mr. Spano’s *Hölderlin-Lieder* and her second release on the Urtext label entitled *Classical Spanish Songs* with pianist L. Mark Carver.

Ms. Rivera was heralded in the world premiere of John Adams’s opera *A Flowering Tree*, singing the role of Kumudha, in a production directed by Peter Sellars as part of the New Crowned Hope Festival in Vienna. Since then, she has performed *A Flowering Tree* for her debut with the Berliner Philharmoniker with Sir Simon Rattle and, under the composer’s baton, with the Cincinnati Opera, San Francisco Symphony, the Los Angeles Philharmonic, the Orchestra of St. Luke’s at Lincoln Center, and the London Symphony Orchestra at the Barbican Centre. The London performances were recorded and are commercially available on the Nonesuch Records label.

Ms. Rivera made her European operatic debut as Kitty Oppenheimer in Mr. Sellars’s acclaimed production of Adams’s *Doctor Atomic* with the Netherlands Opera, a role that also served for her debuts at the Lyric Opera of Chicago and Finnish National Opera, and she joined the roster of the Metropolitan Opera for its new

production of *Doctor Atomic* under the direction of Alan Gilbert. She gave concert performances of *Doctor Atomic* with Mr. Spano and the Atlanta Symphony Orchestra, and her portrayal of Kitty Oppenheimer was captured in Amsterdam and is commercially available on DVD on the BBC/Opus Arte label.

Committed to the art of recital, Ms. Rivera has performed in concert halls in New York, Los Angeles, San Francisco, and Santa Fe amongst others. She was deeply honored to have received a commission from Carnegie Hall for the world premiere of a song cycle by Nico Muhly called *The Adulteress* given on the occasion of her Weill Hall recital performance.

### **Kelley O'Connor, mezzo-soprano**

**K**elley O'Connor, possessing a voice of uncommon allure, musical sophistication far beyond her years, and intuitive and innate dramatic artistry, the Grammy® Award-winning mezzo-soprano has emerged as one of the most compelling performers of her generation. During the 2013-14 season, the California native's impressive calendar includes John Adams's *The Gospel According to the Other Mary* with Grant Gershon conducting the Ravinia Festival Orchestra, the world premiere of John Harbison's *Crossroads* with the Saint Paul Chamber Orchestra conducted by Edo de Waart, Peter Lieberson's *Neruda Songs* with the Gothenburg Symphony Orchestra and Joana Carneiro, and Beethoven's Ninth Symphony with Alan Gilbert and the New York Philharmonic. Miss O'Connor joins Franz Welser-Möst and the Cleveland Orchestra for an international tour of Beethoven's Mass in C, a work that also serves for her return to the San Francisco Symphony under the baton of Michael Tilson Thomas. She collaborates with Vladimir Jurowski for the first time in performances of Adams's *El Niño* with the London Philharmonic Orchestra. The artist returns to the Atlanta Symphony Orchestra for Brahms' *Alto Rhapsody* led by Donald Runnicles as well as to the National Symphony Orchestra in performances of *El amor brujo* conducted by the venerable Spanish maestro, Rafael Frühbeck de Burgos.

Highlights of recent seasons include performances of Ravel's *Shéhérazade* with Esa-Pekka Salonen and the Philharmonia Orchestra at the Edinburgh Festival, Bach's *St. Matthew Passion* with Robert Spano and the Atlanta Symphony, Stravinsky's *Les Noces* with David Robertson and the St. Louis Symphony, Mahler's "Resurrection" Symphony with Donald Runnicles and the Atlanta Symphony, Elgar's *Sea Pictures* and Britten's *Spring Symphony* with Edward Gardner and the City of Birmingham Symphony Orchestra, and Mozart's Requiem with Louis Langrée and the Mostly Mozart Festival Orchestra, as well as with Iván Fischer leading the Orchestra of St. Luke's at Carnegie Hall. Miss O'Connor's role debuts as Suzuki in *Madama Butterfly* at Boston Lyric Opera, Ursule in Berlioz's *Béatrice et Bénédicte* at Opera Boston, and Hippolyta in *A Midsummer Night's Dream* at the Lyric Opera of Chicago and Canadian Opera Company.

Her discography includes Lieberson's *Neruda Songs* and Golijov's *Ainadamar* with Robert Spano and the Atlanta Symphony as well as Beethoven's Ninth Symphony with Franz Welser-Möst and the Cleveland Orchestra for Deutsche Grammophon.

[www.kelleyoconnor.com](http://www.kelleyoconnor.com)

## Robert Spano, piano

**R**obert Spano, conductor, pianist, composer, and pedagogue, is one of the most imaginative talents of his generation. Serving Atlanta as Music Director of the Atlanta Symphony Orchestra since 2001, he has created a sense of inclusion, warmth and community that is unique among American orchestras. As Music Director of the Aspen Music Festival and School, he oversees the programming of more than 300 events and educational programs for 630 students, including Aspen's American Academy of Conducting.

Under Maestro Spano's guidance, the ASO and audiences explore a creative programming mix. The Atlanta School of Composers reflects his commitment to American contemporary music, thus defining a new generation of American composers. In his 13th season as Music Director of the Atlanta Symphony Orchestra, Robert Spano has programmed five world premieres as well as six Atlanta premieres. He has led ASO performances at Carnegie Hall, Lincoln Center, and at the Ravinia, Ojai, and Savannah Music Festivals. Guest engagements include the New York and Los Angeles Philharmonics, San Francisco, Boston, Cleveland, Chicago, and Philadelphia Symphony Orchestras, as well as Orchestra Filarmonica della Scala, BBC Symphony, and Amsterdam's Royal Concertgebouw Orchestra. He has conducted for Covent Garden, Welsh National Opera, Lyric Opera of Chicago, Houston Grand Opera, and the 2005 and 2009 Seattle Opera Ring cycles.

Robert Spano will make three appearances at New York's Carnegie Hall this season in varied programming. This is the fourth consecutive season in which Maestro Spano has been presented by the prestigious venue in more than one medium – and will mark the eighth time that Maestro Spano leads his Atlanta Symphony Orchestra and Chorus in Carnegie Hall's Isaac Stern Auditorium. Additional guest appearances are with the Minnesota Orchestra, Cincinnati Symphony, Orquesta Sinfonia de Galicia, Tampere Philharmonic and two weeks of performances with the Boston Symphony Orchestra. Robert Spano is also an artistic curator at the Ojai Festival for a second season in June 2014. In addition to his work on the podium and at the piano, Robert Spano has continued to focus on composition. In November 2013, ASO Media will release a digital recording on iTunes of Mr. Spano's solo piano work, *under water*, and a cycle of five songs written for soprano Jessica Rivera.

With a discography of critically acclaimed recordings for Telarc, Deutsche Grammophon, and ASO Media recorded over nine years, Spano has won six Grammy™ Awards with the Atlanta Symphony. Musical America's 2008 Conductor of the Year, Spano is on the faculty of Oberlin Conservatory, and has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University, and Oberlin. Robert Spano was inducted into the Georgia Music Hall of Fame in 2012 and is proud to live in Atlanta.

[www.robertspanomusic.com](http://www.robertspanomusic.com)

## Kennesaw State University School of Music

The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

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## Upcoming Events

*Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.*

Monday, October 21

**Guest Artist: Alex Wasserman, piano**

Monday, October 28

**Faculty Recital: Robert Henry, piano**

Tuesday, October 22

**Guest Artist: David Zerkel, tuba**

Tuesday, October 29

**KSU Chamber Singers and Men's Ensemble**

Wednesday, October 23

**KSU Concerto Competition Finals**

Monday, November 4

**Faculty Recital: Doug Lindsey, trumpet**

Thursday, October 24

**Jazz Ensemble I**

Tuesday, November 5

**Jazz Guitar Ensemble and Jazz Combos**

Thursday, October 24

**Octubafest**

Music Building Recital Hall, 8 pm

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