

Sunday, March 1, 2009, 3pm
Hertz Hall

Nicole Cabell, *soprano*
Spencer Myer, *piano*

PROGRAM

Franz Liszt (1811–1886) Es muss ein Wunderbares sein (1839)
Die Lorelei (1841)
Oh! quand je dors (1844)
Enfant, si j'étais (1844)

Fernando Obradors (1897–1945) Five Songs from *Canciones Clásicas Españolas*
(1914–1915)

Al Amor
Corazón, porqué pasáis
Del cabello más sutil
La mi sola, Laureola
Chiquitita la novia

Carlos Guastavino (1912–2000) Hermano (c. 1941)
Piececitos (1941)
La rosa y el sauce (1942)
Bonita rama de sauce (c. 1941)

INTERMISSION

Leonard Bernstein (1918–1990) *I Hate Music*, a Cycle of Five Kid Songs (1943)

My Name Is Barbara
Jupiter Has Seven Moons
I Hate Music!
A Big Indian and a Little Indian
I'm a Person Too

Ricky Ian Gordon (b. 1956) Selections from *Genius Child* (1992)

Genius Child
Kid in the Park
To Be Somebody
Troubled Woman
Border Line
My People
Joy

Three Spirituals Oh, What a Beautiful City
My Lord, What a Morning
Ride On, King Jesus

Personal Management for Nicole Cabell: Michael Benchetrit/CAMI Vocal.

The concert is part of the Koret Recital Series.

Cal Performances' 2008–2009 season is sponsored by Wells Fargo Bank.

Franz Liszt (1811–1886)**Four Songs**

Liszt's first song was a lullaby written in 1839 for his four-year-old daughter, Blandine. Later that year he set three sonnets by Petrarch, which also served as the germs for three movements in the second volume of his *Années de Pèlerinage* ("Years of Pilgrimage"). The 82 songs that came to comprise his output in this genre over the next 44 years reflect the dazzling cosmopolitanism of his life: 58 are in German, 14 in French, five in Italian, three in Hungarian, and one each in Russian and English. As with the Petrarch sonnets, he arranged some two dozen of his songs for piano, and orchestrated eight of them. The genre proved to be a congenial one for Liszt's lyrical and poetic gifts, and his best songs present a distillation of the finest qualities of his unique genius.

The tender *Es muss ein Wunderbares sein* ("There Must Be Something Wonderful") of 1839, to a text by the prolific German poet and dramatist Oscar von Redwitz-Schmölz, is one of Liszt's finest melodic inspirations.

Liszt's setting of *Die Lorelei*, Heine's telling of the ancient German legend of the nymph who lures boatmen to their death at a treacherous bend in the Rhine, dates from 1841. As a retreat from the rigors of touring, he had just leased an isolated islet in the Rhine called Nonnenwerth, south of Bonn, and the song reflects the inspiration his new surroundings worked on him.

Liszt's settings of the poems *Oh! quand je dors* and *Enfant, si j'étais roi* by his friend Victor Hugo date from about 1844, when Liszt's standing as the musical darling of Paris was at its height. These are among Liszt's most expressive and sensual songs, and the Dutch musicologist Frits Noske noted, "Hugo's language, so rich in imagery, has only rarely found such a worthy musical equivalent as in *Oh! quand je dors*."

Fernando Obradors (1897–1945)**Five Songs from *Canciones Clásicas Españolas***

Fernando Obradors, born in Barcelona in 1897, began studying piano as a youngster but was largely

self-taught in music theory, composition and conducting. He taught at the local conservatory and conducted the radio orchestra and opera house in his native Barcelona, and was also on the faculty of the Las Palmas Conservatory in the Canary Islands; he died in Las Palmas in 1945. Obradors's creative output includes *zarzuelas* (the traditional Spanish equivalent of American musical comedy), a few chamber and orchestral works, arrangements of folk songs from various regions of Spain, and original songs, the best known of which are his four volumes of *Canciones Clásicas Españolas*, based on traditional Spanish texts and melodies, which distill the essence of the country's musical spirit.

Carlos Guastavino (1912–2000)**Four Songs**

Argentinean composer and pianist Carlos Guastavino, born in 1912 in Santa Fé, 250 miles north of Buenos Aires, showed musical talent as a boy but began his advanced education at the Universidad Nacional del Litoral, studying chemical engineering. Music proved irresistible to Guastavino, however, and in 1938 he headed to Buenos Aires to study composition privately with Athos Palma and piano with Rafael González. Guastavino was soon recognized as a pianist and a composer of songs and piano pieces, and by the mid-1940s his compositions were being performed by such noted artists as pianists Rudolf Firkušný and Inés Gómez Carrillo. In 1948, Guastavino went to London on a grant from the British Council, performing his songs and piano music throughout Great Britain and Ireland and over the BBC during the next two years. After returning to Argentina, he concertized widely in Latin America and in 1956 toured China and the Soviet Union, and then devoted himself largely to composing and to teaching at the National Conservatory (1959–1973) and the Municipal Conservatory (1966–1973) in Buenos Aires. He retired from composition in 1992 and died in Buenos Aires in 2000. Among Guastavino's recognitions were awards from the City of Buenos Aires, Justice Ministry of Argentina, Organization of American States and Inter-American Music Council.

Though Guastavino wrote a few orchestral works, chamber music, sonatas for guitar and for violin, choral numbers and a ballet, he is mainly remembered for his many appealing songs, which capture the musical essence of his native Argentina. "I love melody," he once said. "I love to sing. I refuse to compose music only intended to be discovered and understood by future generations."

Leonard Bernstein (1918–1990)***I Hate Music*, a Cycle of Five Kid Songs**

Composed in 1943. Premiered on August 24, 1943, in Lenox, Massachusetts, by Jennie Tourel and the composer.

Leonard Bernstein had already accumulated a formidable *curriculum vitae* by the time he wrote his "Cycle of Five Kid Songs," *I Hate Music*, at the age of 25. Born in 1918 to a Russian Jewish family who had settled in Massachusetts, he attended the prestigious Boston Latin School as a youth and took piano lessons from Helen Coates (whose influence on his life he recognized by dedicating to her his 1954 book, *The Joy of Music*) and Heinrich Gebhard (a pupil of Leschetizky). In 1935, Bernstein enrolled at Harvard, where he studied with some of the country's most distinguished pedagogues: Tillman Merritt (theory), Walter Piston (counterpoint and fugue) and Edward Burlingame Hill (orchestration). After his graduation in 1939, he entered the Curtis Institute of Music in Philadelphia to polish his already impressive piano technique with Isabelle Vengerova and further his skills in conducting (with Fritz Reiner) and composition (Randall Thompson). He spent the summers of 1940 and 1941 at Tanglewood, where he became a student and protégé of Serge Koussevitzky, music director of the Boston Symphony, and eventually his assistant. In the autumn of 1942, Bernstein moved to New York City, working for a short time for Harms Publishing Company arranging popular pieces for piano under the pseudonym Lennie Amber (Bernstein means "amber" in German). A year later, he was chosen by Artur Rodzinski as his conducting assistant with the New York Philharmonic, and on November 14, 1943, took

over a concert for the ailing guest conductor Bruno Walter at very short notice. The national broadcast of the program went ahead as scheduled, and the 25-year-old Bernstein was instantly famous. The rest of his career is legend.

I Hate Music of 1943 was Bernstein's first published vocal music, preceded in his catalog only by the Sonata for Clarinet and Piano, the *Seven Anniversaries* for Piano, and the Symphony No. 1, "Jeremiah" (which was not premiered until 1944). *I Hate Music* was written for, and premiered at Tanglewood on August 24, 1943, by, the noted soprano Jennie Tourel, a dear friend and favored collaborator of the composer for many years. (Bernstein later created for her the cycle *La Bonne Cuisine*, the *Two Love Songs on Poems by Rilke* and *Silhouette*; he gave the eulogy at her funeral in 1973.) Bernstein wrote his own texts for this set of "Five Kid Songs," and he cautioned in the published score that "coyness is to be assiduously avoided. The natural, unforced sweetness of child expressions can never be successfully gilded; rather it will come through the music in proportion to the dignity and sophisticated understanding of the singer."

Ricky Ian Gordon (b. 1956)**Selections from *Genius Child***

Composed in 1992. Premiered in March 1993 in New York City by soprano Harolyn Blackwell and pianist Neal Goren.

Ricky Ian Gordon, born in the Long Island suburb of Oceanside in 1956, studied composition at Carnegie Mellon University in Pittsburgh and then returned to New York City, where he has emerged as a leading writer of art song, opera and musical theater through performances and recordings by such internationally renowned artists as Renée Fleming, Dawn Upshaw, Audra MacDonald, Kristin Chenoweth, Lorraine Hunt Lieberson, Frederica von Stade, Andrea Marcovicci, Harolyn Blackwell and Betty Buckley. His recent works include: *Green Sneakers* (2008), an hour-long song cycle for baritone, string quartet, empty chair and piano (played by the singer), premiered at the Bravo!—Vail

Valley Music Festival; a full-scale opera based on *The Grapes of Wrath* (2007) for Minnesota Opera; the song cycle *Orpheus and Euridice* (2005), first performed at Lincoln Center with choreography by Doug Varone; and *Morning Star* (2002), written with novelist William Hoffman during Gordon's residency with Lyric Opera of Chicago. Among his current projects are a commission from New York's Metropolitan Opera with librettist Michael Korie, a co-commission for a new work about the Civil War for Virginia Opera and the Virginia Arts Festival with a libretto by Mark Campbell, and a new opera (*Garden of the Finzi Continis*) for the 15th anniversary of the Minnesota Opera with Mr. Korie. He is also writing the music, lyrics and books for new musicals for Playwrights Horizons and the Signature Theater in Arlington, Virginia. Gordon has taught and conducted master classes at Yale, NYU, Northwestern, Juilliard, Manhattan School of Music, Bennington, Vassar, Carnegie-Mellon, Michigan State, University of Michigan, San Francisco Conservatory and other leading American schools and conservatories. His distinctions include an Alumni Merit Award from Carnegie-Mellon University, Stephen Sondheim Award, Richard Rodgers Award, Jonathan Larson Foundation Award, Gilman and Gonzalez-Falla Theater Foundation Award, and multiple awards from ASCAP, NEA and the American Music Center.

Gordon said of the song cycle *Genius Child*, composed in 1992 for soprano Harolyn Blackwell, "The songs I have written using the poems of Langston Hughes were inspired by the naturalness of the verses, which lend themselves so easily to song...and by my concerns with growing up different and developing a strange, skewed view of the world—which, perhaps, becomes one's voice, one's aesthetic. Musically, I would say these songs are definitely urban in sound, informed by simple,

recognizable rhythms and easy forms. In a way the cycle consists of one major element: watching—watching the world go by, watching life happen and, in turn, the awakening of compassion, of spirituality, of joy."

Three Spirituals

"In the Negro spirituals of America," wrote Antonín Dvořák during his residency in this country in the early 1890s, "I discover all that is needed for a great and noble school of music. They are pathetic, tender, passionate, melancholy, solemn, religious, bold, merry.... It is music that suits itself to any mood and purpose." The spiritual, an established part of plantation life by the early 19th century, was the musical embodiment of the pain, the hope and the religious conviction of enslaved African Americans. Elements of European hymnody and African music are usually held to be part of the spiritual's background, but these deeply felt songs, one of the richest treasures of American folk music, were essentially the product of a unique communal genius. The first spiritual to appear in print, *Roll, Jordan, Roll*, was published in Philadelphia in 1862; a collection of *Slave Songs of the United States* was issued in Jamaica five years later. Beginning in 1871, the tours of the Jubilee Singers of Fisk University in Nashville, established by the federal government after the Civil War to promote the education of freed slaves, brought the spiritual to audiences throughout America and Europe. It has remained one of the quintessential and most influential musical expressions ever to arise in this country.

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Franz Liszt

Es muss ein Wunderbares sein

Text: Oscar von Redwitz-Schmölz

Es muss ein Wunderbares sein
Ums Lieben zweier Seelen,
Sich schliessen ganz einander ein,
Sich nie ein Wort verhehlen,
Und Freud und Leid
Und Glück und Not
So miteinander tragen,
Vom ersten Kuss bis in den Tod
Sich nur von Liebe sagen.

Liszt

Die Lorelei

Text: Heinrich Heine

Ich weiss nicht, was soll es bedeuten,
Dass ich so traurig bin;
Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl und es dunkelt,
Und ruhig fliesst der Rhein,
Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kämmt ihr goldnes Haar.

Sie kämmt es mit goldenem Kamme,
Und singt ein Lied dabei;
Das hat eine wundersame,
Gewaltige Melodei.

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh'.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Lorelei getan.

There Must Be Something Wonderful

There must be something wonderful
about the loving of two souls,
locking each other wholly in,
never hiding any word,
and joy and sorrow,
happiness and misery
thus bearing with each other,
from the first kiss unto death,
speaking but of love together.

I don't know what it must betoken
that I am so sad.
A story of old times
will not be gone from my mind.

The air is cool, and it is dusk,
and the Rhine flows calmly;
the summit of the mountain gleams
in the evening sunshine.

The loveliest maiden sits
up there, wonderful.
Her golden jewelry sparkles.
She's combing her golden hair.

She combs it with a golden comb,
and sings a song the while
which has a fantastic
powerful melody.

The fisherman in the little skiff
is gripped with wild longing by it.
He does not see the rocky reefs,
he gazes only aloft.

I fancy the waves devour
boatman and boat in the end.
And that, with her singing,
the Lorelei has done.

Liszt**Oh! quand je dors***Text: Victor Hugo*

Oh! quand je dors, viens auprès de ma couche,
Comme à Pétrarque apparaissait Laura,
Et qu'en passant ton haleine me touche...
Soudain ma bouche
S'entr'ouvrira.

Sur mon front morne où peut-être s'achève
Un songe noir qui trop longtemps dura,
Que ton regard comme un astre s'élève...
Et soudain mon rêve
Rayonnera!

Puis sur ma lèvre où voltige une flamme
Eclair d'amour que Dieu même épura.
Pose un baiser et d'ange deviens femme...
Soudain mon âme
S'éveillera.

Liszt**Enfant, si j'étais roi***Text: Victor Hugo*

Enfant, si j'étais roi, je donnerais l'empire
Et mon char et mon sceptre et mon peuple à genoux,
Et ma couronne d'or et mes bains de porphyre
Et mes flottes à qui la mer ne peut suffire
Pour un regard de vous!

Si j'étais Dieu, la terre et l'air avec les ondes
Les anges, les démons courbés devant ma loi,
Et le profond chaos aux entrailles fécondes.
L'éternité, l'espace et les cieux et les mondes
Pour un baiser de toi!

Fernando Obradors**Five Songs from *Canciones Clásicas Españolas*****1. Al Amor***Text: Cristóbal de Castillejo (17th c.)*

Dame, Amor, besos sin cuento
Asido de mis cabellos
Y mil y ciento tras ellos
Y tras ellos mil y ciento
Y después...
De muchos millares, tres!

Oh, while I sleep come to my bedside,
as Laura appeared to Petrarch,
and in passing let your breath touch me...
all at once my lips
will smile.

On my somber brow, where perhaps there is ending
a dismal dream that has lasted too long,
let your face rise like a star...
all at once my dream
will glow!

Then on my lips, where a flame flutters,
a flash of love purified by God himself,
place a kiss, and be transformed from angel to woman...
all at once my soul
will awaken.

My child, if I were king I would surrender empires,
my chariot and my scepter and my subjects,
I'd give my crown of gold, my baths of porphyry
and my ships that the sea cannot hold,
all to gain one look from you!

If I were God, I'd forfeit earth, air and ocean,
the angels, the demons bowed before my decree,
and the darkness of profound Chaos,
eternity, space, the heavens and worlds
to win one kiss from you!

1. To the Beloved

Love, give me kisses without number,
countless as the number of hairs on my head,
and give me a eleven thousand after that,
and eleven thousand yet again...
and then after those...
many thousands more...three thousand more!

Y porque nadie lo sienta
Desbaratemos la cuenta
Y...contemos al revés.

2. Corazón, porqué pasáis*Text: Anonymous (17th c.)*

¿Corazón, porqué pasáis
Las noches de amor despierto
Si vuestro dueño descansa
En los brazos de otro dueño?

3. Del cabello más sutil*Text: Traditional*

Del cabello más sutil
Que tienes en tu trenzado
He de hacer una cadena
Para traerte a mi lado.

Una alcarraza en tu casa,
Chiquilla, quisiera ser,
Para besarte en la boca,
Cuando fueras a beber.

4. La mi sola, Laureola*Text: Juan Ponce (XVI c.)*

La mi sola, Laureola
La mi sola, sola, sola,
Yo el cautivo Leriano
Aunque mucho estoy ufano
Herido de aquella mano
Que en el mundo es una sola.
La mi sola, Laureola
La mi sola, sola, sola.

5. Chiquitita la novia*Text: Traditional*

Chiquitita la novia,
Chiquitito el novio,
Chiquitita la sala
Y er dormitorio,
Por eso yo quiero
Chiquitita la cama
Y er mosquitero.

And because nobody cares,
Let us tear up the tally
and begin counting backwards!

2. My heart, why do you lie awake?

My heart, why do you lie awake
during these nights of love,
when your master rests
in the arms of another?

3. Of the Softest Hair

Of the softest hair
that you have in you braid
I would make a chain
so that I may draw you to my side.

A cup in your house,
dear one, I would like to be,
so that I may kiss your lips
every time you take a drink.

4. My Only Laureola

My only Laureola
my only, only, only one,
I, captive Leriano
am very proud
to be wounded by the hand
which is unique in the world.
My only Laureola
my only, only, only one.

5. A Tiny Bride

A tiny bride,
a tiny groom,
a tiny parlor
and a bedroom,
that's why I want
a tiny bed
and a mosquito net.

Carlos Guastavino**Hermano***Text: Hamlet Lima Quintana*

Fijate hermano cómo vas cantando,
 Toda la tierra te escucha conmigo.

Del surco hasta el cañadón,
 Del viento hasta la madera,
 Del tiempo hasta la ternura
 De la vida verdadera.

Porque es preciso tener
 Un corazón derramado,
 Jirones de sueños viejos
 Que van quedando olvidados.

Fijate hermano cómo vas cantando,
 Toda la tierra te escucha conmigo.

Guastavino**Piececitos***Text: Gabriela Mistral*

Piececitos de niño,
 Azulosos de frío,
 ¡Cómo os ven y no os cubren,
 Dios mío!
 ¡Piececitos heridos
 Por los guijarros todos,
 Ultrajados de nieves
 Y lodos!
 El hombre ciego ignora
 Que por donde pasáis,
 Una flor de luz viva
 Dejáis;
 Que allí donde ponies
 La plantita sangrante,
 El nardo nace más
 Fragante.
 Sed, puesto que marcháis
 Por los caminos rectos,
 Heroicos como sois
 Perfectos.
 Piececitos de niño,
 Dos joyitas sufrientes,
 ¡Cómo pasan sin verso
 Las gentes!

Brother

Notice, brother, how you are singing,
 All the earth listens to you with me.

From the rut up to the canyon
 From the wind up to the wood,
 From time to the tenderness
 Of true life.

Because it is necessary to have
 A broken heart,
 Shreds of old dreams
 That are remaining forgotten.

Notice brother how you are singing,
 All the earth listens to you with me.

Little Feet

Little feet of children
 Blue with cold,
 How do they see you and do not cover you up,
 My god!
 Little feet, hurt by
 All the pebbles,
 Injured by snow
 And mire!
 The blind man ignores
 That where you walk,
 A flower of light
 Lives behind;
 That there where you put
 Your bleeding foot,
 The nard is born more
 Fragrant.
 Walking straight paths
 by heroic little feet,
 As you are
 Perfect.
 Little feet of children
 Two suffering little jewels,
 How do people pass
 And not see you?

Guastavino**La rosa y el sauce***Text: Francisco Selva*

La rosa se iba abriendo
 Abrazada al sauce,
 El árbol apasionado,
 La amaba tanto!
 Pero una niña,
 Una niña coqueta se la ha robado,
 Y el sauce desconsolado la está llorando.

Guastavino**Bonita rama de sauce***Text: Arturo Vasquez*

Bonita rama de sauce, bonita rama de amor.
 Nunca floreció, que siempre se quedó diciendo adiós.
 El río pasa y la peina, el río la jura amar.
 La rama le da sus trenzas.
 El río miente y se va...
 Se va...se va...
 Y la ramita se inclina, no la vean sollozar.

Leonard Bernstein**I Hate Music****1. My Name Is Barbara**

My mother says that babies come in bottles;
 but last week she said they grew on special babybushes.
 I don't believe in the storks, either!
 They're all in the zoo, busy with their own babies!
 And what's a babybush, anyway?
 My name is Barbara.

2. Jupiter Has Seven Moons

Jupiter has seven moons or is it nine?
 Saturn has a million, billion trillion sixty-nine;
 ev'ryone is a little sun, with six little moons of its own!
 But we have only one!
 Just think of all the fun we'd have if there were nine!
 Then we could be just nine times more romantic!
 Dogs would bay 'til they were frantic!
 we'd have nine tides in the Atlantic!
 The man in the moon would be gigantic!
 But we have only one! Only one!

The Rose and the Willow

The rose was opening,
 Embracing the willow,
 The impassioned tree,
 Who loved her so!
 But a maiden,
 A coquettish maiden has stolen her away,
 And the disconsolate willow is weeping for her.

Pretty Willow Branch

Pretty willow branch, pretty branch of love.
 It never flourished, but always remained saying good-bye.
 The river passes and combs it, the river swears its love.
 The branch gives him its tresses.
 The river lies and goes...
 Goes...goes...
 And the twig inclines to not see it sob.

3. I Hate Music!

I hate music! But I like to sing:
 la dee da da dee; la dee da dee.
 But that's not music, not what I call music. No, sir.
 Music is a lot of men in a lot of tails,
 making lots of noise like a lot of females;
 Music is a lot of folks in a big dark hall,
 where they really don't want to be at all;
 with a lot of chairs, and a lot of airs,
 and a lot of furs and diamonds!
 Music is silly! I hate music!
 But I like to sing:
 la dee da da dee: la dee da dee: la dee da dee.

4. A Big Indian and a Little Indian

A big Indian and a little Indian were walking down
 the street.
 The little Indian was the son of the big Indian;
 but the big Indian was not the father of the little Indian:

You see the riddle is, if the little Indian was
 the son of the big Indian, but the big Indian
 was not the father of the little Indian, who was he?—
 I'll give you two measures:

His mother!

5. I'm a Person Too

I just found out today, that I'm a person too, like you!
 I like balloons; lots of people like balloons:
 But ev'ryone says, "Isn't she cute? She likes balloons!"
 I'm a person too, like you!
 I like things that ev'ryone likes:
 I like soft things and movies and horses
 and warm things and red things: don't you?
 I have lots of thoughts; like what's behind the sky;
 and what's behind what's behind the sky:
 But ev'ryone says, "Isn't she sweet?
 She wants to know ev'rything!" Don't you?
 Of course I'm very young to be saying all these things
 in front of so many people like you;
 but I'm a person too! Though I'm only ten years old;
 I'm a person too, like you!

Ricky Ian Gordon
Selections from *Genius Child***Genius Child**

This is a song for the genius child.
 Sing it softly, for the song is wild.
 Sing it softly as ever you can—
 Lest the song get out of hand.
 Nobody loves a genius child.

Can you love an eagle,
 Tame or wild?
 Wild or tame,
 Can you love a monster
 Of frightening name?

Nobody loves a genius child.

Kill him—and let his soul run wild!

Kid in the Park

Lonely little question mark
 on a beach in the park:

See the people passing by?
 See the airplanes in the sky?
 See the birds
 flying home
 before
 dark?

Home's just around
 the corner
 there—
 but not really
 anywhere.

To Be Somebody

Little girl
 Dreaming of a baby grand piano
 (Not knowing there's a Steinway bigger, bigger)
 Dreaming of a baby grand to play

That stretches paddle-tailed across the floor,

Not standing upright
 Like a bad boy in the corner,
 But sending music
 Up the stairs and down the stairs
 And out the door

To confound even Hazel Scott
Who might be passing!

Oh!

Little boy
Dreaming of boxing gloves
Joe Louis wore,
The gloves that sent
Two dozen men to the floor.
Knockout!
Bam! Bop! Mop!
There's always room,
They say,
At the top.

Troubled Woman

She stands
In the quiet darkness,
This troubled woman
Bowed by
Weariness and pain
Like an
Autumn flower
In the frozen rain,
Like a
Wind-blown autumn flower
That never lifts its head
Again

Border Line

I used to wonder
About living and dying—
I think the difference lies
Between tears and crying.

I used to wonder
About here and there—
I think the distance
Is nowhere.

My People

The night is beautiful,
So the faces of my people.
The stars are beautiful,
So the eyes of my people.

Beautiful, also, is the sun.
Beautiful, also, are the souls of my people.

Joy

I went to look for Joy,
Slim, dancing Joy,
Gay, laughing Joy,
Bright-eyed Joy—
And I found her
Driving the butcher's cart
In the arms of the butcher boy!
Such company, such company,
As keeps this young nymph, Joy!

Three Spirituals

Oh, What a Beautiful City

Oh, what a beautiful city!
Oh, what a beautiful city!
Oh, what a beautiful city!
Twelve gates to the city!
Hallelu!
Three gates in-a de east
Three gates in-a de west
Three gates in-a de north
Three gates in-a de south
Making it twelve gates to de city
Hallelu!
My Lord built-a dat city
Said it was jus-a fo' square
Wanted all-a you sinners
To meet Him in-a de air
Cause He built twelve gates-a to city
Hallelu!
Oh, what a beautiful city
Oh, what a beautiful city
Oh, what a beautiful city
Twelve gates, twelve gates
Hallelu!

My Lord, What a Morning

My Lord, what a morning!
O my Lord, what a morning!
When the stars begin to fall.
Done quit all my worldly ways
Join that heavenly band
Done quit all my worldly ways
Join that heavenly band
O my lord what a morning
My lord what a morning
O my lord what a morning
When the stars begin to fall.

Ride On, King Jesus

Ride on, King Jesus
 No man can a-hinder me
 Ride on King Jesus, ride on
 No man can a-hinder me
 For he is king of kings, he is lord of lords
 Jesus christ the first and last, no man works like him
 For he is king of kings, he is lord of lords
 Jesus Christ the first and last, no man works like him.
 King Jesus rides on a milk white horse
 No man works like him
 The river Jordan he did cross
 No man works like him
 For he is king of kings, he is lord of lords,
 Jesus Christ the first and last,
 King Jesus rides in the middle of the air,
 he calls the saints from everywhere, ah.
 Ride on King Jesus, no man can a hinder me
 Ride on, King Jesus, ride on,
 No man can a hinder me
 He is the king, he is the lord,
 Yes, he is the king, he is the lord,
 Jesus Christ the first and last,
 No man works like him,
 Ride on, ride on, ride on, ride on, Jesus!



Devon Cass

Nicole Cabell, the 2005 Winner of the BBC Singer of the World Competition in Cardiff and Decca recording artist, is fast becoming one of the most sought-after lyric sopranos of today. Her solo debut album, *Soprano*, was named “Editor’s Choice” by *Gramophone* and has received an incredible amount of critical acclaim and several prestigious awards: the 2007 Georg Solti Orphée d’Or from the French Académie du Disque Lyrique and an Echo Klassik Award in Germany.

Ms. Cabell’s current season brings her to the Metropolitan Opera for her much-anticipated house debut in two of her most acclaimed roles: Pamina in *The Magic Flute*, followed by Adina in *L’Elisir d’Amore*. With her home company, the Lyric Opera of Chicago, she can be heard in a new role, Leïla, in Bizet’s *Les Pêcheurs de Perles*, as well as at the very beginning of the season in an *Opera Concert* at Millenium Park conducted by the company’s music director, Sir Andrew Davis. Other opera engagements this season will include two role debuts: the Countess in Mozart’s *Le Nozze di Figaro* with the Cincinnati Opera and *Micaëla* in *Carmen* with the Deutsche Oper Berlin. In concert, Ms. Cabell will be heard in Copenhagen, Prague, Munich, Frankfurt, Dortmund, Ottawa,

Indianapolis and Raleigh. Ms. Cabell will appear in recital at Carnegie Hall for Marilyn Horne’s 75th birthday gala concert, as well as in Toronto, Berkeley and Cincinnati. A more unusual event in the soprano’s season will be a series of cabaret concerts at the Orange County Performing Arts Center. Future engagements include leading roles with the Metropolitan Opera, the Lyric Opera of Chicago and the Royal Opera House, Covent Garden.

Ms. Cabell’s 2007–2008 season began and ended with performances of the role of Musetta in *La Bohème* with the Lyric Opera of Chicago, the Royal Opera House, Covent Garden, and the Washington Opera. Other notable opera appearances included Pamina with Opera Pacific and a concert of Donizetti’s *Don Pasquale* with the Bayerischer Rundfunk. Nicole Cabell was heard in concert in London, Munich, Lyon, Oslo and Pittsburgh, as well as in Christmas concerts with the New York Pops at Carnegie Hall. She appeared in recital in Atlanta’s Spivey Hall, Omaha, St. Louis and Tryon.

Other recent engagements included many exciting debuts, most notably with the Royal Opera House, Covent Garden as Eudoxie in concert performances of *La Juive*, the Orchestra of St. Luke’s at Carnegie Hall in Poulenc’s *Gloria*, the Santa Fe Opera as Musetta in *La Bohème*, the Opéra de Montpellier as Adina in *L’Elisir d’Amore*, the Deutsche Oper Berlin as Juliette, Ilia in *Idomeneo* and Pamina in *Die Zauberflöte*, as well as the release of her first solo CD for Decca, *Soprano*. Another important recording project was the title role of Donizetti’s *Imelda de’ Lambertazzi* for Opera Rara, which she also performed in concert in London. Notable concert appearances included *Carmina Burana* and *Honey and Rue* with the Oslo Philharmonic and Andre Previn, an all-Bernstein evening at Harvard with Judith Clurman, Górecki’s Third Symphony with the Minnesota Orchestra and Osmo Vänskä, and a return to the Indianapolis Symphony for a concert of opera arias with Mario Venzago. Ms. Cabell also appeared in recital in London, Tokyo, Hammond, Los Angeles, and for the opening of the new hall at Mount Vernon, Virginia.

Prior to that, Nicole Cabell made a number of debuts, especially in opera with the Palm Beach and Madison Operas for Pamina in *Die Zauberflöte*, with Michigan Opera Theater as Musetta in *La Bohème* and, last but not least, with the Spoleto Festival USA for Juliette in Gounod's *Roméo et Juliette*. She appeared in recital in New York City as part of Marilyn Horne's birthday gala at Carnegie's Zankel Hall as well as in Chicago, Buffalo and Bradford, Pennsylvania. On the concert stage, Ms. Cabell was heard in Louisville in both the Poulenc *Gloria* and Beethoven's Ninth Symphony with Raymond Leppard, in Milwaukee in a program of Shakespeare-themed pieces with Nicholas McGegan, in crossover concerts with the Pasadena Pops and in Montreal Opera's annual gala. She also sang in a "Classical Christmas" program with the Indianapolis Symphony. Later in the season, Ms. Cabell returned to Rome for concerts of Britten's *Les Illuminations* and Mahler's Fourth Symphony with James Conlon and the Accademia di Santa Cecilia. In the summer, Ms. Cabell made her London concert debut at the Proms in Britten's *Les Illuminations* with the BBC Symphony Orchestra and Sir Andrew Davis; she returned to the Ravinia Festival for a crossover concert with James Conlon, to the Bard Music Festival for a recital of Franz Liszt *Lieder* and a concert of music by Halévy and to the Pasadena Pops for evenings of music from around the Mediterranean. She also made her St. Louis debut with more crossover concerts with the Compton Heights Band.

While a member of the Lyric Opera of Chicago's Lyric Opera Center for American Artists (now known as Ryan Opera Center), Nicole Cabell had the opportunity to sing the title role in Janáček's *The Cunning Little Vixen* in student matinees as well as to cover the roles of Marzelline in *Fidelio* and Rita Billingsly in the world premiere of William Bolcom's *A Wedding*. Ms. Cabell made her extremely successful Orchestra Hall debut with the Chicago Symphony in concerts of Tippett's *A Child of Our Time* with Sir Andrew Davis conducting. She also made her European debut in concerts of Brahms's *Ein deutsches Requiem* with the Accademia di Santa Cecilia in Rome with

Antonio Pappano and Thomas Hampson; she appeared with the Florida Orchestra as the soprano soloist in Mahler's Fourth Symphony with the Florida Orchestra and Stefan Sanderling and in Villa-Lobos's *Bachianas Brasileiras* No. 5 with the Baltimore Symphony. She was also heard in recital in Little Rock, Arkansas.

The preceding year, Ms. Cabell sang Barbarina and covered Susanna in *Le Nozze di Figaro* and appeared as Isabel in *The Pirates of Penzance* at the Lyric Opera, having sung with the same company the role of Crobyle in *Thaïs* in fall 2002. In concert, she made her debut with the Oregon Symphony as the soprano soloist in Mahler's Symphony No. 2 with Carlos Kalmar and repeated Barbarina with the Chicago Symphony and Daniel Barenboim at the Ravinia Festival. That summer, Ms. Cabell was also heard live on *A Prairie Home Companion* in a celebration of Ravinia's 50th season and sang the role of Lauretta in *Gianni Schicchi* with the Grant Park Festival.

In concert, Ms. Cabell was a featured soloist in Ravinia's all-Gershwin concert with the Chicago Symphony Orchestra under the baton of David Alan Miller, and participated in Ravinia's opening-day concert, accompanied by Welz Kauffman. Ms. Cabell has appeared as a soloist in Chicago's Grant Park Festival and Lyric Opera Center for American Artists Rising Stars in Concert.

Past roles include La Princesse in Ravel's *L'Enfant et les Sortilèges*, La Femme in Poulenc's *La Voix Humaine*, Miss Jessel in *The Turn of the Screw*, Arsamenes in *Xerxes* and La Ciesca in *Gianni Schicchi*.

Her awards include first place in both the Palm Beach Opera Vocal Competition and the Women's Board of Chicago Vocal Competition. Ms. Cabell was a semi-finalist in the 2005 Metropolitan Opera National Council Auditions and earned first place in the American Opera Society competition in Chicago. She is the 2002 winner of the Union League's Rose M. Grundman Scholarship and the 2002 Farwell Award with the Woman's Board of Chicago. Nicole Cabell holds a bachelor's degree in vocal performance from the Eastman School of Music.



Roger Mastroianni

Gold Medalist of the 2008 New Orleans International Piano Competition, **Spencer Myer** is garnering stellar audience and critical acclaim from around the globe, rapidly establishing himself as one of the most outstanding pianists of his generation.

Following a summer that included debuts at the Cape Cod Chamber Music Festival and the Meadowlark Music Festival, Mr. Myer's current season is highlighted by debuts with the Bozeman, Knoxville, Richmond (Indiana) and Wyoming symphony orchestras and return engagements with the Louisiana Philharmonic Orchestra and Southeast Iowa Symphony Orchestra, as well as solo and collaborative recitals throughout the United States.

Mr. Myer's orchestral, recital and chamber music performances have been heard throughout North America, Canada, Europe, Africa and Asia. He has been soloist with the Cleveland Orchestra, the Indianapolis, New Haven, Phoenix and Santa Fe symphonies, the Dayton and Louisiana philharmonics and Beijing's China National Symphony, collaborating with, among others, conductors Nicholas Cleobury, Neal Gittleman, Jacques

Lacombe, Jahja Ling, Maurice Peress, Klauspeter Seibel, Arjan Tien and Victor Yampolsky. In May 2005, his recital/orchestral tour of South Africa included a performance of the five piano concerti of Beethoven with the Chamber Orchestra of South Africa. Mr. Myer made his debut at the famed festival of the Blossom Music Center during the summer of 2007.

Mr. Myer's recital appearances have been presented in New York City's Weill Recital Hall, the 92nd Street Y and Steinway Hall, Philadelphia's Kimmel Center for the Performing Arts and London's Wigmore Hall, as well as in Chicago, Cincinnati, Fort Worth, Knoxville, Logan and China, while many of his performances have been broadcast on WQXR (New York), WHYY (Philadelphia), WCLV (Cleveland) and WFMT (Chicago). An avid chamber musician, he has also performed with the Blair and Pacifica string quartets. In January 2007, Mr. Myer performed Gershwin's *Rhapsody in Blue* at the Inaugural Festivities of Ohio's Governor Ted Strickland and Lieutenant Governor Lee Fisher.

In 2004, Mr. Myer captured First Prize in the 10th UNISA International Piano Competition in Pretoria, South Africa, as well as special prizes for the best performances of Bach, the commissioned work, the semifinal round recital and both concerto prizes in the final round. He is also a laureate in the 2007 William Kapell, 2005 Cleveland, 2005 Busoni (where he was also awarded the Audience Prize) and 2004 Montreal International Piano Competitions. Winner of the 2006 Christel DeHaan Classical Fellowship from the American Pianists Association, Mr. Myer also received both of the competition's special prizes in Chamber Music and Lieder Accompanying. He is also the winner of the 2000 Marilyn Horne Foundation Competition, and subsequently enjoys a growing reputation as a vocal collaborator. Mr. Myer has been a member of Astral Artistic Services' performance roster since winning that organization's 2003 national auditions.

An enthusiastic supporter of the education of young musicians, Mr. Myer has been a frequent guest artist at workshops for students and teachers, including Indiana's Goshen College Piano Workshop and the Texas Conservatory for Young

About the Artists

Artists in Dallas, and has served on the faculty of the Baldwin-Wallace College Conservatory of Music. He is also an advocate of contemporary music and inter-arts collaboration, and has worked with the Chicago- and New York-based ICE (International Contemporary Ensemble), Indianapolis's Dance Kaleidoscope, Ohio Dance Theatre, New York's New Triad for Collaborative Arts and The Juilliard School's *Composers and Choreographers* series.

Mr. Myer is a graduate of The Juilliard School, where he studied with Julian Martin. His other teachers include Peter Takács, Joseph Schwartz and Christina Dahl. He spent two summers at the Music Academy of the West, studying piano with Jerome Lowenthal and, later, vocal accompanying with Warren Jones and Marilyn Horne. During the

course of his undergraduate studies at the Oberlin Conservatory, he was the recipient of numerous awards from that institution, while, in 2000, he was named a recipient of a four-year Jacob K. Javits Memorial Fellowship from the U.S. Department of Education. His Doctor of Musical Arts degree was conferred by Stony Brook University in 2005.

Spencer Myer can be heard on the Dimension Records label, performing music of the late Cleveland composer Frederick Koch and on a composer-conducted Naxos CD in performances of three concerti from Huang Ruo's *Chamber Concerto Cycle*. His debut CD for Harmonia Mundi USA—music of Busoni, Copland, Debussy and Kohs—was released in fall 2007. Mr. Myer is a Steinway Artist.