

Florestan Recital Project
Season 6: 2006-2007

Song Cycles

Florestan Recital Project's sixth season presents evening-length song cycles by Schubert, Wolf, and Brahms as well as a commissioned evening-length work by Boston composer John McDonald. Highlights of this season include a co-presentation with Emmanuel Music, and the world premiere of a Florestan commission by Boston composer Elena Ruehr presented in conjunction with the New Gallery Concert Series.

Evidence of Things Not Seen

College Conservatory of Music at University of Cincinnati

November 1, 2006

Evidence of Things Not Seen

Ned Rorem (b. 1923)

Part One: Beginnings

From Whence Cometh Song?
The Open Road
O Where Are You Going?
The Rainbow
How Do I Love Thee?
Life in a Love
Their Lonely Betters
His Beauty Sparkles
Boy with a Baseball Glove
A Glimpse
I Am He
Love Cannot Fill
The More Loving One
Hymn for Morning

text by Theodore Roethke (1908-1963)
text by Walt Whitman (1819-1892)
text by W. H. Auden (1907-1973)
text by William Wordsworth (1770-1850)
text by Elizabeth Barrett Browning (1806-1861)
text by Robert Browning (1812-1889)
text by W. H. Auden (1907-1973)
text by Paul Goodman (1911-1972)
text by Paul Goodman
text by Walt Whitman
text by Walt Whitman
text by Edna St. Vincent Millay (1892-1950)
text by W. H. Auden
text by Thomas Ken (1637-1711)

Part Two: Middles

I Saw a Mass
The Comfort of Friends
A Dead Statesman
The Candid Man
Comment on War
A Learned Man
Dear, Though the Night
Requiescat
Is My Team Ploughing?
As I Walked Out One Evening
The Sick Wife
Now Is the Dreadful Midnight
Hymn for Evening

text by John Woolman (1720-1772)
text by William Penn (1644-1718)
text by Rudyard Kipling (1865-1936)
text by Stephen Crane (1871-1900)
text by Langston Hughes (1902-1967)
text by Stephen Crane
text by W. H. Auden
text by Oscar Wilde (1854-1900)
text by A.E. Housman (1859-1936)
text by W. H. Auden
text by Jane Kenyon (1947-1995)
text by Paul Goodman
text by Thomas Ken

Part Three: Ends

He Thinks Upon His Death (L'Autre Sommeil)
On an Echoing Road (L'Étoile Vesper)
A Terrible Disaster
Come In
The Old Men Admiring Themselves in the Water
End of the Day (La Fin de la Journée)
Faith
Even Now
Evidence of Things not Seen

text by Julien Green (1900-1998)
text by Colette (1873-1954)
text by Paul Goodman
text by Robert Frost (1874-1963)
text by W.B. Yeats (1865-1939)
text by Charles Baudelaire (1821-1867)
text by Mark Doty (b. 1953)
text by Paul Monette (1945-1995)
text by William Penn

Aaron Engebret, baritone
Martha Guth, soprano
Joe Dan Harper, tenor
Lynne McMurtry, mezzo-soprano
Alison d'Amato, pianist

Italienisches Liederbuch

Concert Room at the Boston Conservatory

November 3, 2006

Italienisches Liederbuch (ordered by Florestan Recital Project)

Auch kleine Dinge
Mir ward gesagt
Ihr seid die Allerschönste
Gesegnet sei, durch den die Welt
Selig ihr Blinden
Wer rief dich denn?
Der Mond hat eine schwere Klag' erhoben
Nun lass uns Frieden schliessen
Dass doch gemalt
Du denkst mit einem Fädchen
Wie lange schon
Nein, junger Herr
Hoffärtig seid Ihr, schönes Kind
Geselle, woll'n wir uns in Kutten hüllen
Mein Liebster ist so klein
Ihr jungen Leute
Und willst du deinen Liebsten sterben sehen
Heb auf dein blondes Haupt
Wir haben beide lange Zeit geschwiegen
Mein Liebster singt am Haus
Man sagt mir, deine Mutter
Ein Ständchen Euch zu bringen
Was für ein Lied soll dir gesungen werden?
Ich esse nun mein Brot
Mein Liebster hat zu Tische
Ich liess mir sagen
Schon streckt' ich aus im Bett
Du sagst mir, dass ich keine Fürstin
Wohl kenn ich Euren Stand
Lass sie nur gehn
Wie soll ich fröhlich sein
Was soll der Zorn, mein Schatz
Sterb' ich, so hüllt in Blumen
Und steht Ihr früh am Morgen auf
Benedeit die sel'ge Mutter
Wenn du, mein Liebster
Wie viele Zeit verlor ich
Wenn du mich mit den Augen
Gesegnet sei das Grün
O wär dein Haus durchsichtig
Heut Nacht erhob ich mich
Nicht länger kann ich singen
Schweig einmal still
O wüsstest du, wie viel ich deinetwegen
Verschling' der Abgrund
Ich hab in Penna einen Liebsten

Hugo Wolf (1860-1903)
Anon. Italian poems,
translated by Paul Heyse (1830-1914)

Jesse Clark, baritone
Martha Guth, soprano
Alison d'Amato, pianist

Winterreise

Concert Room at the Boston Conservatory
Goethe Institut-Boston

January 19, 2007
January 21, 2007

Winterreise

Gute Nacht
Die Wetterfahne
Gefrorene Tränen
Erstarrung
Der Lindenbaum
Wasserflut
Auf dem Flusse
Rückblick
Irrlicht
Rast
Frühlingstraum
Einsamkeit
Die Post
Der greise Kopf
Die Krähe
Letzte Hoffnung
Im Dorfe
Der stürmische Morgen
Täuschung
Der Wegweiser
Das Wirtshaus
Mut
Die Nebensonnen
Der Leiermann

Franz Schubert (1797-1828)
text by Wilhelm Müller (1784-1849)

Joe Dan Harper, tenor & Anne Kissel, pianist

Romanzen aus die schöne Magelone

Emmanuel Church Library

March 2, 2007

Brahms's songs will be performed within a reading of *The Love Story of the Fair Magelone and Count Peter of Provence* (Ludwig Tieck, 1795).

Philip Naegele will read his original English translation.

Romanzen aus die schöne Magelone

Keinen hat es noch gereut
Traun! Bogen und Pfeil sind gut für den Feind
Sind es Schmerzen, sind es Freuden
Liebe kam aus fernen Landen
So willst du des Armen
Wie soll ich die Freude
War es dir
Wir müssen uns trennen
Ruhe, Süßliebchen
So tönet denn
Wie schnell verschwindet
Muss es eine Trennung geben
Geliebter, wo zaudert
Wie froh und frisch
Treue Liebe dauert lange

Johannes Brahms (1833-1897)
text by Johann Ludwig Tieck (1773-1853);
original translation by Philip Naegele

James Maddalena, baritone & Judith Gordon, pianist

The Creatures Choir

Concert Room at the Boston Conservatory

April 13, 2007

***The Creatures Choir:
Songs and Interludes for Voice and Piano****

John McDonald (b. 1959)
text by Carmen Bernos de Gasztold (b.1919)
English translations by Rumer Godden (1907-1998)

**World Premiere performance*

The Lion
The Lamb
The Centipede
First Interlude: The Gazelle

“Fleet, light, my heart stifled with wild fear...that my life might be a race run straight to the haven of Your love...”

The Snail
The Swallow
The Starfish
Second Interlude: The Hedgehog

“Yes, Lord, I prick! Life is not easy—but You know that—When people see me, my anxious nose searching for fat slugs...why can’t they leave me alone?”

The Ladybird
The Toad
The Mother Hen
Third Interlude: The Camel

“...Carrying my royalty in the aristocratic curve of my neck from oasis to oasis...”

The Mole
The Lizard
The Whale
Fourth Interlude: The Gnat
The Parrot
The Spider
The Fly
Fifth Interlude: The Peacock

“...A royal train, Lord, more scintillating than jeweled enamel...True, my discordant cry shames me a little—and it is humiliating to make me remember my meager heart...”

The Oyster
The Seagull
The Bear
Sixth Interlude: The Flea

“I jump. I bite.”

The Beaver
Little Song

Jessica Bowers, mezzo-soprano & John McDonald, pianist

Colors of Black and White

Community Music Center of Boston

April 26, 2007

Lullaby-Alleluia*

Ruehr, Elena

**World premiere: commissioned by Florestan Recital Project*

Aaron Engebret, baritone
Amanda Forsythe, soprano
Linda Osborn-Blaschke, pianist