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Vivre

presents

**Evolving  
Landscapes**

Friday, March 5, 2010 8 pm

An die Musik, Baltimore, MD

**Caleb Johnson, viola**

Violist Caleb Johnson was born in Kansas City, so he started to appreciate jazz and improvisation very early on. Traveling young, as he was home-schooled, gave him the chance to hear music from all over - everything from bluegrass and jazz in his home state of Missouri, Central Asian folk in the Gobi desert, to Islamic sacred music in war zones in the Middle East. He learned and loved how there is always, always something about a place that can only be experienced through its music, through its art. While growing up, his uncle would take him to the Lyric Opera in Chicago. He embraced the opera as it seemed to combine everything that was beautiful - dance, acting, visual art, singing, chamber music - and soon wanted to be an opera singer. However, he turned to the viola as his voice and has never looked back. He went to study under David Holland at the Interlochen Arts Academy, where he discovered the vast world of viola literature - he started performing Hindemith and Stravinsky, and formed impromptu chamber groups where he became acquainted with the quartets of Villa-Lobos and Ginastera. His mission in life is seeking out little musical treasures from all over and adapting them to his medium.

**Julia Wilcox, piano**

Julia M. Wilcox is a recent graduate of the University of Cincinnati College-Conservatory of Music where she received a Master of Music in Piano Performance under the instruction of Frank Weinstock. While at CCM, Julia was a Graduate Assistant in the Piano Pedagogy department teaching group piano classes to undergraduate music majors. She received her Bachelor of Music in Piano from Florida State University under Leonard Mastrogiacomo. In her graduating year, Julia won the Brauchtlecht Scholarship, an award given to one senior who shows promise for success in their chosen music field. Julia currently resides in Cincinnati, Ohio where she is an active teacher and performer. She is the choir director at Faith Lutheran Church where she oversees all music pertaining to the traditional style of worship. Julia is a piano instructor at the Loveland Music Academy and is also the K-8 music teacher at Corryville Catholic Elementary. In her free time, Julia enjoys the outdoors, cooking, painting, and brewing beer.

**Megan Reed, artist**

Reed was born and raised in Virginia Beach, VA with a very large and loving family. She graduated from Longwood University with a B.F.A with a concentration in Interior Architecture. Her work ranges from abstract sculpture, paintings, and collages to creating and refurbishing functional art. Aside from working in her studio, she has experience in art sales and conservation, professional framing, and art installation. Reed is currently residing in Baltimore, MD and can be reached at [ReedDesigns@gmail.com](mailto:ReedDesigns@gmail.com). More original artwork can be viewed and purchased at [www.ReedDesigned@etsy.com](http://www.ReedDesigned@etsy.com)

**Ismar Gomes, cello**

Ismar Gomes is a master's student at the Peabody Institute in Baltimore, Maryland. He earned his Bachelor of Music from Peabody in 2009, studying with Alison Wells, and now continues his studies with Amit Peled. Ismar also works regularly with Clive Greensmith of the Tokyo Quartet in New York. Originally from Cleveland, Ismar has performed throughout the US and Europe, including two tours of the Netherlands and performances in France and Canada. Recently he has performed concerts at the Kennedy Center, Severance Hall, Amsterdam City Hall, Château de Fontainebleau, and Harris Hall. An avid promoter of contemporary chamber music, this performance season already includes several premieres of works commissioned by Mr. Gomes, with more to come. He has participated in such major festivals as Aspen, Bowdoin, Toronto Summer Academy, and the Zeist Music Days, and he has also performed with the Baltimore Chamber Orchestra, the Harrisburg Symphony, the Towson New Music Ensemble and serves as Assistant Principal of the Mid-Atlantic Symphony. Ismar uses his performance experience to shape aspiring young musicians. He has taught privately and coached chamber music in Cleveland and Baltimore, and for the past two years has coached chamber music at the Cleveland Institute of Music's Summer Festival. When Ismar is not teaching, practicing and performing, he studies historical performance practice, philosophy, music history, and enjoys watching opera.

**Cameron Huster, harp**

Prize-winning harpist, Cameron Huster has served as principal harp with many symphony orchestras including the Orlando Philharmonic, Tallahassee Symphony Orchestra, the Central Florida Symphony Orchestra, Valdosta Symphony Orchestra, and the National Youth Orchestra Festival. As a competition winner, Ms. Huster has won 2nd prize in the Florida State Music Teachers Concerto competition, 3rd place in the Intermediate I competition for the American Harp Society, 1st place in the Bach Young Artist Competition, 1st place in the Florida State Music Teachers Community Service Award, 3rd prize at the American Harp Society's Intermediate II competition, and 1st prize of the Mount Dora Young Artists Competition. In 2003 she was a young artist at the Boston University Tanglewood Institute. Equally comfortable as a recitalist and pedagogue, Ms. Huster's accomplishments include the positions of guest artist and clinician at the University of Southern Alabama, recitalist for the Volusia County Music Teachers Association, and recitalist at a benefit concert for the victims of Hurricane Katrina in Mobile, Alabama. She also performed at the World Harp Congress in Dublin, Ireland. Ms. Huster received her Bachelor's in Harp Performance from the Florida State University College of Music *summa cum laude*, her Master's in Harp Performance from the Mannes College - The New School for Music *summa cum laude*, and she is currently pursuing a Graduate Performance Diploma at the Peabody Conservatory. She has studied with Melody Long Anglin, Mary Brigid Roman, Susan Jolles, and Ruth Inglefield.

In memory of  
Armando Perez-  
Segura (1984-2009)

# Evolving Landscapes

Evolving Landscapes was inspired by the changes taking place in our present world. This season's programming is intended to show various representations of changing settings, moods, or physical landscapes. It embodies the evolution we see culturally, politically, personally, and artistically.

Our inaugural season is also a season-long musical tribute to our dear friend and artistic colleague, Armando Perez-Segura, whom recently lost his life in a motorcycle accident. Evolution, through its unpredictability and intrinsic inevitability brings joy, pain, love, and sorrow; all of which are testaments to a life well lived. We honor Armando's memory for he was vital, vibrant, and vividly vivacious - personifying the totality of Vivre Musicale. With Evolving Landscapes, we will ensure that the music lives, and through it, the memory of a gifted musician and benevolent friend. We hope that through our musical selections, you will celebrate with us a life well lived and will share in our eagerness for the exciting things to come.

## **Jenny Marlin, flute**

Jenny Marlin received her Bachelor of Music Education and Flute Performance ('05) from Pittsburg State University where she studied flute with Dr. James Hall. While at PSU, she was principle of the Wind Ensemble and Southeast Kansas Orchestra, and was a winner of the Waddill Chamber Music competition. She was also the flutist for the Heartland Opera Company and subbed for the St. Joseph Symphony. She received her Master of Music from the University of Wisconsin-Milwaukee in 2008, where she studied with Caen Thomason-Redus. While at UWM she sat principle of the orchestra and wind ensemble and played in the Telos Quintet. In spring of 2008 she was asked to perform a concerto with the UWM Community Orchestra. Miss Marlin was also asked to play on master classes with Mathieu Dufour, Leone Buyse, Tadeu Coelho, and Keith Underwood. Currently Miss Marlin is teaching elementary music where she is able to share her love for music to the next generation of musicians. She also participates in music education outreach programs and recently played on the world premier of *Zin! Zin! Zin! A Violin* composed by John C. Ross, which incorporates music with the reading of the book by Llyod Moss. Miss Marlin's aspiration is to touch people's lives with the music she loves so much.

## **Adrienne Geisler, violin**

Adrienne Geisler graduated from Peabody Conservatory of Music in May 2009 with a Master of Music in violin performance. She has studied with Almita and Roland Vamos at the Music Institute of Chicago, Shirley Givens at Peabody (Bachelor of Music), and Herbert Greenberg at Peabody (Master of Music). An avid orchestral musician, she is currently a member of the Annapolis Symphony, Allentown Symphony, and Philharmonic Orchestra of the Americas. Splitting time among New York, Baltimore, and Pennsylvania, she also performs as a substitute with the Baltimore Symphony, Norwalk Symphony, Binghamton Philharmonic, Symphony in C, and Westchester Chamber Orchestra. Miss Geisler has participated in several summer festivals including Aspen Music Festival, Kent Blossom Music Festival (where she performed with the Cleveland Orchestra and served as concertmaster of the chamber orchestra), and the National Repertory Orchestra. Adrienne has performed at Jazz at Lincoln Center and Alice Tully Hall in New York City, and the Kennedy Center and Italian Embassy in Washington, D.C. She also served as assistant concertmaster during a segment honoring Leon Fleisher at the Kennedy Center Honors in 2007, has been a featured soloist several times on PBS, and has won several top talent awards at the Miss Indiana Scholarship Program (part of the Miss America system). Also a lover of new music, Adrienne has performed with the Peabody Camerata, SONAR New Music Ensemble, and Ligetisplit Ensemble.

### Jessica Abel, Associate Director, soprano

Jessica Abel is a young American soprano who is committed to artistry and nuance in the music she performs. Ms. Abel enjoys singing a wide variety of music, operatic and concert, classic and contemporary. In her recent performance of Schoenberg's *Pierrot lunaire* with the Dallas Festival of Modern Music, the Fort Worth Examiner hailed her as "perfect throughout her delivery as Pierrot...executing the Sprechstimme technique with intimate aplomb." In 2010, Jessica will cover the roles of Despina in the Chesapeake Concert Opera production of *Così fan tutte*, Susanna and Barbarina with The Figaro Project production in May, and this year, she joins the cast of *The Mikado* with the Washington Savoyards. Jessica is also a frequent guest soloist at churches in the Baltimore/Washington area. Jessica has previously appeared in roles with the Florida State Opera, the Peabody Outreach, Chamber and Mainstage Operas, The Bay Area Summer Opera Theatre, and the American Institute of Musical Studies. In addition to her performance life, Jessica's specialized graduate-level training as a vocal pedagogue has led her to teaching voice to youths through a private studio in Baltimore, MD and as a faculty member at the International School of Music in Bethesda, MD. Jessica holds a Master of Music in Vocal Performance and Pedagogy from the Peabody Conservatory of Music, and a Bachelor of Music from the Florida State University College of Music. She currently studies with Marianna Busching and Phyllis Bryn-Julson. For more, visit [www.jessicaabel.us](http://www.jessicaabel.us).

### Martha Bruce, violin

Martha Bruce graduated Magna Cum Laude with a Bachelor in Music in violin performance from the University of Maryland. She is currently pursuing a Master in Music in violin performance from the Peabody Institute. Her principle teachers include Ira Morris, Dr. James Stern, and Violaine Melancon. During her performance education she has held the position of concertmaster in the Vermont Youth Orchestra, was a member of the University of Maryland Symphony Orchestra, where highlights included a multimedia presentation of Igor Stravinsky's *Petrushka*, as well as a concert featuring John Adam's *The Chairman Dances*, performed with the Liz Lerman Dance Exchange. She was a winner of the Vermont Youth Orchestra Senior Soloist Competition, playing with the orchestra in January of 2005. She has participated in various summer programs including the Kinhaven Music School in Weston, VT, and the National Orchestral Institute and Garth Newel. As an undergraduate, Ms. Bruce was part of the Chamber Music Connections program at the University of Maryland. This program focused on bringing classical music into disadvantaged elementary schools in the area. Ms. Bruce's string quartet made many presentations in public schools, educating and performing for third and fourth grade students. She has taught privately throughout her high school and undergraduate career, and most recently was on the faculty of the Vermont Youth Orchestra's Reveille Festival in August of 2009.

### Program

Suite from The Victorian Kitchen Garden (1943-1997)	Paul Reade
Prelude Spring Mists Exotica Summer	
Six Significant Landscapes	Evan Rogers (b. 1982)
I II III IV V VI	
Chansons madécasses (1937)	Maurice Ravel (1875-1937)
Nahandove Aoua! Il est doux	
Benedictus from B Minor Mass	J.S. Bach ( )
Lacrymosa	Melissa Hui (b. )
The Amber Hand (World Premiere) )	Zachary Wadsworth (b. )
New Moon The Moon is Distant from the Sea At a Lunar Eclipse Upon her fluent Route Southern Night	
Introduction et Allegro (1937)	Maurice Ravel (1875-1937)

### Artists

Jessica Abel, soprano Caleb Johnson, viola  
Martha Bruce, violin Jenny Marlin, flute  
Adrienne Geisler, violin Berginald Rash,  
clarinet  
Gomes, cello Jorge L. Toro, tenor  
Cameron Huster, harp Julia Wilcox, piano

## **Paul Reade & The Victorian Kitchen Garden**

Paul Reade (1943-1997) was a British composer who wrote mostly for films, ballet, and television productions. He studied at the Royal Academy for Music and composed the theme music for the popular television show *The Antiques Roadshow*. The Suite from *The Victorian Kitchen Garden* was composed in 1987 for clarinetist Emma Johnson who had recently won the BBC Young Musician of the Year award. It was later recorded with harpist Skaila Kanga on BBC Records, featured in the BBC TV series of "The Victorian Kitchen Garden", and won the 1991 Ivor Novello Award for best TV Theme.

## **Evan Rogers & Six Significant Landscapes**

"It is safe to say this poem is host to numerous subject matters. Stevens' allusion to themes such as mankind versus nature and reality versus the human imagination are made clear through his use of shape and color. These conflicts are of great relevance today as we reevaluate our relationship with technology entering the 21st century."

- Evan Rogers

*Six Significant Landscapes* was written for and premiered by Jessica Abel in 2008.

American composer Evan Rogers was born in Washington, D.C., and grew up in Arlington, VA. He earned a Bachelor of Science degree in Music Technology from Northeastern University in 2005, where he studied with composer Ronald Bruce Smith, and a Master of Music Composition from the Peabody Conservatory of Johns Hopkins University in 2008, under the tutelage of composers Michael Hersch and Kevin Puts. Rogers has coached with such esteemed composers as Libby Larsen and Chen Yi, and has heard performances of his works in the U.S. and abroad. Recent commissions include original music and sound design for the dramatic work "Madness and Civilization" with Georgetown University and esteemed writer/director/multi-media artist Natsu Onoda Power, and Bass Quartet No. 1 for four double basses, written for and featuring Peabody faculty member and double-bassist in the National Symphony Orchestra Jeffery Weisner. To learn more about Evan, visit him online at [www.evanrogers.us](http://www.evanrogers.us).

## **About the Artists**

### **Berginald Rash, Founder/Artistic Director, clarinet**

Through his performance, Berginald Rash has set himself apart as a consummate musician. In his career, Berginald has held such esteemed positions as Young Artist for the Boston University Tanglewood Institute, bass clarinetist with the Virginia Symphony, soloist for the Virginia Commonwealth University Festival of Winds and Percussion, principal clarinet with the Florida State University Philharmonia Orchestra, 2nd clarinet with the Florida State Chamber Orchestra, and principal clarinet with the Milwaukee Summer Philharmonia and Philharmonia Racine. In December of 2007, he was the grand prize winner of the University of Wisconsin-Milwaukee Wind Ensemble Concerto Competition with Scott McAllister's Black Dog and performed Mozart's Clarinet Quintet, Weber's Clarinet Quintet, and was featured soloist in Rebecca Clarke's Prelude, Allegro, and Pastorale for Wisconsin State Senator Lena C. Taylor and former Wisconsin State Senator Gwen Moore at the Ozaukee County NAACP convention. Berginald can be heard playing basset clarinet with the University of Wisconsin-Milwaukee Wind Ensemble on their recently released recording of Mozart's Serenade No. 10 for winds in B-flat, K. 361. Berginald holds a Bachelor of Music *cum laude* from the Florida State University College of Music, and has recently completed the Master of Music degree from the University of Wisconsin-Milwaukee Peck School of the Arts where he was a Chancellor's Award recipient. His teachers include F. Edward Knakal, Deborah Bish, Frank Kowalsky, and Todd Levy.

### **Jorge L. Toro, Founder/Artistic Director, tenor**

Peruvian tenor Jorge L. Toro received his Bachelor's degree in Music Performance from the Florida State College of Music, where he studied voice with Roy Delp and Stanford Olsen. Jorge's musical skills and talents have earned him several prestigious awards and prizes including 3rd place for the United States in the Llangollen Eisteddfod International Music Festival in Llangollen, Wales, United Kingdom, the Delray Beach Chorale Scholarship, the Bethesda-by-the-Sea Scholarship, and first place in the National Association of Teachers of Singing Adjudications in 2002. An avid choral singer, Jorge has performed at Carnegie Hall with DSOA, was a featured tenor soloist for Ariel Ramirez's Gloria from Misa Criolla with the Florida State's University Singers, and was the tenor soloist with the Delray Beach Chorale performance of Mozart's Coronation Mass. Also an opera performer, Jorge has worked with The Gilbert & Sullivan Light Opera Society of the Palm Beaches, Florida State Opera, and he has been a member of the Palm Beach Opera chorus since 2005. He has sung in operatic works by such composers as Beethoven, Puccini, Verdi, Donizetti, and Massenet, and has sung under the baton of Maestro Bruno Aprea, Maestra Keri-Lynn Wilson, Maestro Gérard Korsten, Maestro Alberto Zedda, Dr. André Thomas, and Dr. Kevin Fenton. Jorge is currently the Director of Music Activities & Manager at the Academy of Dance, Music & Theatre in West Palm Beach, Florida.

## Maurice Ravel & Introduction et Allegro

Maurice Ravel (1875-1937) wrote his Introduction and Allegro (1905) as a musical response to Debussy's Dances Sacree et Profane for chromatic harp; a double strung instrument which provided chromatic possibilities not previously available. The Pleyel harp company had commissioned this work to premiere their instrument. But another new harp, this one produced by Erard and featuring pedals, also expanded the harp's chromatic abilities. Ravel was enlisted for the Erard promotion. Under these circumstances, it is not surprising that his septet is more of a miniature (10- minute) harp concerto, with virtuoso writing and extended cadenzas written in the beginning and close to the end to highlight the harp. Chamber performances of the work are scarce; it is more often heard in the orchestra hall with a full string section further affirming its concerto quality.

The short-lived Très lent introduction introduces the listener to two themes, the first for the woodwinds in spry parallel thirds, the second an inverted-arch-shaped gesture intoned by the strings in octaves, while a glistening texture of arpeggios and woodwind double-tonguing becomes more prevalent, encouraging the cello to explore its own distinct melody before the harp rejoins the rich musical tapestry.

Twenty-six bars into the piece the Allegro begins. As the harp makes an extended solo venture of the melody presented earlier by the strings, a sonata form emerges. A second, hemiola-driven theme is prominent in the woodwinds, accompanied by delicate pizzicato in the strings. The development of this segment is in a fragmentary manner, building to a fevered fff climax that subsides almost as immediately as it began as the harp takes center stage with a cadenza. The recapitulation is straightforward, and the work ends without glitz or glamour. The Introduction and Allegro was first performed in late February 1907.

## Six Significant Landscapes by Wallace Stevens

I  
An old man sits  
In the shadow of a pine tree  
In China.  
He sees larkspur,  
Blue and white,  
At the edge of the shadow,  
Move in the wind.  
His beard moves in the wind.  
The pine tree moves in the  
wind.  
Thus water flows  
Over weeds.

II  
The night is of the colour  
Of a woman's arm:  
Night, the female,  
Obscure,  
Fragrant and supple,  
Conceals herself.  
A pool shines,  
Like a bracelet  
Shaken in a dance.

III  
I measure myself  
Against a tall tree.  
I find that I am much taller,  
For I reach right up to the  
sun,  
With my eye;  
And I reach to the shore of  
the sea  
With my ear.  
Nevertheless, I dislike  
The way ants crawl  
In and out of my shadow.

IV  
When my dream was near the  
moon,  
The white folds of its gown  
Filled with yellow light.  
The soles of its feet  
Grew red.  
Its hair filled  
With certain blue  
crystallizations  
From stars,  
Not far off.

V  
Not all the knives of the  
lamp-posts,  
Nor the chisels of the long  
streets,  
Nor the mallets of the domes  
And high towers,  
Can carve  
What one star can carve,  
Shining through the grape-  
leaves.

VI  
Rationalists, wearing square  
hats,  
Think, in square rooms,  
Looking at the floor,  
Looking at the ceiling.  
They confine themselves  
To right-angled triangles.  
If they tried rhomboids,  
Cones, waving lines,  
ellipses --  
As, for example, the ellipse  
of the half-moon --  
Rationalists would wear  
sombros.

## Ravel & Chanson madécasses

Maurice Ravel is a well-known French composer, popular for his melodies and orchestral works. Most of his piano, chamber, vocal, and orchestral music is considered to be standard concert repertoire. Classical structure was used for Ravel's vocal compositions; he wrote elegant and subtle melodies. Some of his melodies border Romanticism and others have folk-like qualities. Chanson madécasses are three pieces for voice, cello, flute, and piano. Normally, these pieces have been performed by sopranos. In the first piece, Nahandove, you feel a sense of excitement and love. Aoua, has a completely different feeling than the first piece. Here, the singer is telling us not to trust the white man. We must not believe the lies that are told. Death is better than what is in store for us. The overall sense of Aoua is urgency and ferociousness. Il est doux is a sweet piece. It tells about the evening approaching. The day is winding down; there is a cooling down of the hot afternoon sun by the breezy air; there is singing and dancing by women.

### Nahandove

Nahandove, ô belle Nahandove!  
L'oiseau nocturne a commencé ses cris,  
la pleine lune brille sur ma tête,  
et la rosée naissante humecte mes cheveux.  
Voici l'heure: qui peut t'arrêter,  
Nahandove, ô belle Nahandove!

Le lit de feuilles est préparé;  
je l'ai parsemé de fleurs et d'herbes  
odoriférantes;  
il est digne de tes charmes.  
Nahandove, ô belle Nahandove!

Elle vient. J'ai reconnu la respiratic  
précipitée que donne une marche rapide  
j'entends le froissement de la pagne  
qui l'enveloppe; c'est elle,  
c'est Nahandove, la belle Nahandove!

Reprends haleine, ma jeune amie;  
repose-toi sur mes genoux.  
Que ton regard est enchanteur!  
Que le mouvement de ton sein est vif  
et délicieux  
sous la main qui le presse!  
Tu souris, Nahandove, ô belle Nahandove!

Nahandove, oh beautiful  
Nahandove!  
The night bird has begun to  
sing,  
the full moon shines overhead,  
and the first dew is moistening  
my hair.  
Now is the time: who can be  
delaying you?  
Oh beautiful Nahandove!

The bed of leaves is ready;  
I have strewn flowers and  
aromatic herbs;  
it is worthy of your charms,  
oh beautiful Nahandove!

She is coming. I recognise the  
rapid breathing of someone  
walking quickly;  
I hear the rustle of her skirt.  
It is she, it is the beautiful  
Nahandove!

Catch your breath, my young  
sweetheart;  
rest on my lap.  
How enchanting your gaze is,  
how lively and delightful the  
motion of your breast as my hand  
presses it!  
You smile, oh beautiful  
Nahandove!

### I. New Moon

The new moon, of no importance  
lingers behind as the yellow sun  
glares and is gone beyond the sea's  
edge; earth smokes blue;  
the new moon, in cool heights above  
the blushes, brings a fresh  
fragrance of heaven to our senses.

- D.H. Lawrence

### II. The moon is distant from the sea

The moon is distant from the sea,  
And yet with amber hands  
She leads him, docile as a boy;  
Along appointed sands.  
He never misses a degree;  
Obedient to her eye,  
He comes just so far toward the  
town,  
Just so far goes away.  
Oh, Signor, thine the amber hand,  
And mine the distant sea,  
Obedient to the least command  
Thine eyes impose on me.

- Emily Dickinson

### III. At a Lunar Eclipse

Thy shadow, Earth,  
from Pole to Central Sea,  
Now steals along upon the  
Moon's meek shine  
In even monochrome and curving line  
Of imperturbable serenity.  
How shall I link such sun-cast  
symmetry With the torn troubled  
form I know as thine,  
That profile, placid as a brow  
divine,  
With continents of moil and misery?  
And can immense Mortality but throw  
So small a shade,  
and Heaven's high human scheme  
Be hemmed within the coasts yon arc  
implies?  
Is such the stellar gauge of  
earthly show, Nation at war with  
nation, brains that teem,  
Heroes, and women fairer than the  
skies?

-Thomas Hardy

### IV. Upon her fluent route

The Moon upon her fluent Route  
Definant of a Road -  
The Star's Etruscan Argument  
Substantiate a God -  
If Aims impel these Astral Ones  
The ones allowed to know  
Know that which makes them as  
forgot  
As Dawn forgets them - now -

- Emily

Dickinson

### V. Southern Night

Come up, thou red thing.  
Come up and be called a moon.  
The mosquitos are biting to-  
night  
Like memories.  
Memories, northern memories,  
Bitter-stinging white world  
that bore us Subsiding into  
this night.  
Call it moonrise  
This red anathema?  
Rise, thou red thing,  
Unfold slowly upwards, blood-  
dark;  
Burst the night's membrane of  
tranquil stars  
Finally.  
Maculate  
The red Macula.

- D. H. Lawrence

## Wadsworth & The Amber Hand

"Growing up as a boy in Virginia, I always took a moment on warm summer nights to look up at the moon. Especially on those nights, when the tree frogs and cicadas provided a warm background drone, the moon was a shocking presence: silent, ever-present, ineffable. The five songs of "The Amber Hand" all focus on different aspects of the moon. The first song, "The New Moon," begins with a wordless soprano vocalization, evoking the moon's mysterious ever-presence. Then follows a straightforward text about this lunar stage, in which the moon is hardly visible; with the start of a new lunar cycle, the world is a clean slate (thus, rhythmic and harmonic simplicity abound). The second song, "The moon is distant from the sea", meditates on the moon's powerful control over the tides. Emily Dickinson casts the moon as a mother and the tides as her young child, being led strictly by the hand. Here, the string quartet's obsessive rhythmic repetition reflects the regularity and power of the tides, as the soprano glides freely, if not defiantly, over top. The third song, "At a Lunar Eclipse," presents the world in a snapshot; as the moon disappears into the Earth's shadow, Thomas Hardy compares the moon's "imperturbable serenity" to the turbulence and misery on the Earth. This is musically painted by stark contrasts between fast, disturbed music and slower, calmer moments. The fourth, and shortest, song, "Upon her fluent route," presents a mysterious and complex image of the moon, quietly pondering the meanings of eternity and higher powers. The final song, "Southern Night," is a spell-like invocation, cast by the singer to cause the red summer moon to rise. The repeating figures in the string quartet heighten the sense of ceremony. Then, when the moon "finally" rises, the soprano returns to the wordless vocalization that started the work, implying a circularity that mirrors the lunar cycles."

- Zachary Wadsworth

The music of Zachary Wadsworth, praised for its "evocative mixture of old and new," includes works for solo instruments, choral works, art songs, chamber music, orchestral pieces, and an opera. He has received numerous awards and commissions. Zachary studied composition at the Eastman School of Music (BM, 2005) and Yale University (MM, 2007), and he is currently pursuing a DMA in music composition at Cornell University. For more about Zachary, visit [www.zacharywadsworth.com](http://www.zacharywadsworth.com).

Tes baisers pénètrent jusqu'à l'âme  
tes caresses brûlent tous mes sens  
arrête, ou je vais mourir.  
Meurt-on de volupté,  
Nahandove, ô belle Nahandove?

Le plaisir passe comme un éclair.  
Ta douce haleine s'affaiblit,  
tes yeux humides se referment,  
ta tête se penche mollement,  
et tes transports s'éteignent dans  
la langueur.  
Jamais tu ne fus si belle,  
Nahandove, ô belle Nahandove!

Tu pars, et je vais languir dans  
les regrets et les désirs.  
Je languirai jusqu'au soir.  
Tu reviendras ce soir,  
Nahandove, ô belle Nahandove!

### Aoua

Aoua! Aoua! Méfiez-vous des Blancs  
habitants du rivage.  
Du temps de nos pères,  
des Blancs descendirent dans cette  
On leur dit: Voilà des terres,  
que vos femmes les cultivent;  
soyez justes, soyez bons,  
et devenez nos frères.

Les Blancs promirent, et cependant  
ils faisaient des retranchements.  
Un fort menaçant s'éleva;  
le tonnerre fut renfermé  
dans des bouches d'airain;  
leurs prêtres voulurent nous donner  
un Dieu que nous ne connaissons pas  
ils parlèrent enfin  
d'obéissance et d'esclavage.

Plutôt la mort.  
Le carnage fut long et terrible;  
mais malgré la foudre qu'ils vomirent  
et qui écrasait des armées entières  
ils furent tous exterminés.

Aoua! Aoua! Méfiez-vous des Blancs

Your kisses reach into my soul;  
your caresses burn all my  
senses.  
Stop or I will die!  
Can one die of ecstasy?  
Oh beautiful Nahandove!

Pleasure passes like lightning;  
your sweet breathing becomes  
calmer,  
your moist eyes close again,  
your head droops,  
and your raptures fade into  
weariness.

Never were you so beautiful,  
oh beautiful Nahandove!

Now you are leaving, and I will  
languish in sadness and desires.  
I will languish until sunset.  
You will return this evening,  
oh beautiful Nahandove!

Awa! Awa! Do not trust the  
white men,  
you shore-dwellers!  
In our fathers' day,  
white men came to this island.  
Here is some land, they were  
told,  
your women may cultivate it.  
Be just, be kind,  
and become our brothers."

The whites promised, and all the  
while  
they were making entrenchments.  
They built a menacing fort,  
and they held thunder captive  
in brass cannon;  
their priests tried to give us  
a God we did not know;  
and later they spoke  
of obedience and slavery.

Death would be preferable!  
The carnage was long and  
terrible;  
but despite their vomiting  
thunder  
which crushed whole armies,  
they were all wiped out.

Awa! Awa! Do not trust the  
white  
men!

Nous avons vu de nouveaux tyrans,  
plus forts et plus nombreux,  
planter leur pavillon sur le rivage  
le ciel a combattu pour nous;  
il a fiat tomber sur eux les pluies  
les tempêtes et les vents empoisonnés  
ils ne sont plus, et nous vivons,  
et nous vivons libres.

Aoua! Méfiez-vous des Blancs,  
habitants du rivage.

### Il est doux

Il est doux de se coucher,  
durant la chaleur, sous un arbre  
et d'attendre que le vent  
du soir amène la fraîcheur.

Femmes, approchez.  
Tandis que je me repose ici  
sous un arbre touffu, occupez  
mon oreille par vos accents prolongés.  
Répétez la chanson de la jeune fille,  
lorsque ses doigts tressaillent  
la natte ou lorsqu'elle assise  
auprès du riz, elle chasse  
les oiseaux avides.

Le chant plaît à mon âme.  
La danse est pour moi presque  
aussi douce qu'un baiser.  
Que vos pas soient lents;  
qu'ils imitent les  
attitudes du plaisir  
et l'abandon de la volupté.

Le vent du soir se lève;  
la lune commence à briller au travers  
des arbres de la montagne.  
Allez, et préparez le repas.

We saw new tyrants,  
stronger and more numerous,  
pitching tents on the shore.  
Heaven fought for us.  
It caused rain, tempests  
and poison winds to fall on  
them.  
They are dead, and we live,  
we live free!

Awa! Awa! Do not trust the  
white  
men, you shore-dwellers!

It is sweet in the hot afternoon  
to lie under a leafy tree and  
wait  
for the evening breeze to bring  
coolness.

Come, women! While I rest here  
under a leafy tree, fill my ears  
with  
your sustained tones. Sing  
again the song of the girl  
plaiting her hair,  
or the girl sitting near the  
rice-field chasing away the  
greedy birds.

Singing pleases my soul; and  
dancing is nearly as sweet as a  
kiss.  
Tread slowly, and make your  
steps suggest the postures of  
pleasure and  
ecstatic abandonment.

The breeze is starting to blow;  
the moon glistens through the  
mountain  
trees. Go and prepare the  
evening meal.

### Bach & Benedictus

Bach's Mass in B minor, set from the Latin Mass, is considered (formally) to be a missa tota. The whole mass was finally put together in its present form in 1749. This popular piece is often considered to be one of the greatest Baroque compositions. The Benedictus starts with a gorgeous flute obbligato. The voice comes in with a tranquil musical line. Benedictus is considered the vestige of a lost tenor aria. The whole aria is at a slow tempo with long graceful vocal and instrumental passages. The tenor works through the whole voice during this piece, with most lines staying in the high register.

LATIN: Benedictus qui venit in nomine Domini.

ENGLISH: Blessed who comes in name of Lord.

### Melissa Hui & Lacrymosa

"I enjoy setting Latin texts and have waited for the right moment to set this beautiful passage from the Requiem mass. Commissioned by Jeunesses Musicales of Canada, Lacrymosa for soprano, clarinet and piano was premiered in January 1997 at the National Arts Centre in Ottawa, Ontario. The Kután-Moisán-Baril trio, who premiered the work, presented me with the ideal instrumentation and interpretive skill to convey the intimacy and longing embodied in the text. Essentially I was striving for a work of simple intimacy that speaks to the heart."

- Melissa Hui

LATIN:

Lacrymosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.  
Huic ergo parce Deus,  
pie Jesu, Domine,  
dona eis requiem. Amen.

ENGLISH:

This day full of tears  
when from the ashes arises  
guilty man, to be judged:  
Lord, have mercy upon him.  
Gentle Lord Jesus,  
grant them rest. Amen.