

90
years

CONCERTS FROM THE LIBRARY OF
CONGRESS

2015 • 2016

THE DINA KOSTON AND ROGER SHAPIRO
FUND FOR NEW MUSIC

NICHOLAS PHAN
MYRA HUANG

Saturday, October 17, 2015 ~ 2 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

Endowed by the late composer and pianist Dina Koston (1929-2009) and her husband, prominent Washington psychiatrist Roger L. Shapiro (1927-2002), the DINA KOSTON AND ROGER SHAPIRO FUND FOR NEW MUSIC supports commissions and performances of contemporary music.

loc.gov/concerts
[facebook.com/libraryofcongressperformingarts](https://www.facebook.com/libraryofcongressperformingarts)
[youtube.com/libraryofcongress](https://www.youtube.com/libraryofcongress)

Please request ASL and ADA accommodations five days in advance of the concert at 202-707-6362 or ADA@loc.gov.

Latecomers will be seated at a time determined by the artists for each concert.

Children must be at least seven years old for admittance to the concerts.

Other events are open to all ages.



Please take note:

Unauthorized use of photographic and sound recording equipment is strictly prohibited.

Patrons are requested to turn off their cellular phones, alarm watches, and any other noise-making devices that would disrupt the performance.

Reserved tickets not claimed by five minutes before the beginning of the event will be distributed to stand-by patrons.

Please recycle your programs at the conclusion of the concert.

The Library of Congress
Coolidge Auditorium
Saturday, October 17, 2015 — 2 pm

THE DINA KOSTON AND ROGER SHAPIRO
FUND FOR NEW MUSIC

NICHOLAS PHAN, TENOR
MYRA HUANG, PIANO



Program

NED ROREM (b. 1923)

"O Do Not Love Too Long" (1951)

ROBERT SCHUMANN (1810-1856)

Dichterliebe, op. 48 (1840)

"Im wunderschönen Monat Mai"

"Aus meinen Tränen sprießen"

"Die Rose, die Lilie, die Taube, die Sonne"

"Wenn ich in deine Augen seh'"

"Ich will meine Seele tauchen"

"Im Rhein, im heiligen Strome"

"Ich grolle nicht"

"Und wüßten's die Blumen, die kleinen"

"Das ist ein Flöten und Geigen"

"Hör' ich das Liedchen klingen"

"Ein Jüngling liebt ein Mädchen"

"Am leuchtenden Sommermorgen"

"Ich hab' im Traum geweinet"

"Allnächtlich im Traume"

"Aus alten Märchen"

"Die alten, bösen Lieder"

INTERMISSION

BENJAMIN BRITTEN (1913-1976)

Winter Words, op. 52 (1953)

"At Day-close in November"

"Midnight on the Great Western (or 'The Journeying Boy')"

"Wagtail and Baby (A Satire)"

"The Little Old Table"

"The Choirmaster's Burial (or 'The Tenor Man's Story')"

"Proud Songsters (Thrushes, Finches, and Nightingales)"

"At the Railway Station, Upway (or 'The Convict and Boy with the Violin')"

"Before Life and After"

NED ROREM (b. 1923)

Selected Walt Whitman settings (1954-1989)

"As Adam Early in the Morning"

"That Shadow, My Likeness"

"Are You the New Person?"

"Youth, Day, Old Age and Night"

PAUL BOWLES (1910-1999)

Blue Mountain Ballads (1946)

"Heavenly Grass"

"Lonesome Man"

"Cabin"

"Sugar in the Cane"



About the Program

NED ROREM, "O Do Not Love Too Long"

"Song has always bridged the gap between poetry and speech by combining two effects like a double exposure. Song is sound—a sound of greater magnitude than its separate components. Of course the sound of music—as opposed to rustling leaves or words of love—is sensual only secondarily. First it must make sense." —Ned Rorem¹

Ned Rorem is a son of the American Midwest. Born in Indiana and raised in Chicago, he pursued piano and composition studies at Northwestern University, Curtis, Juilliard, Tanglewood and at the École Normale de Musique in Paris. His principal composition teachers included Rosario Scalero, Aaron Copland, and Arthur Honegger, and he spent a period as a copyist and assistant to Virgil Thomson. Rorem has successfully maintained

¹ Ned Rorem, "Song and Singer" in *Setting the Tone: Essays and Diary* (New York: Limelight Editions, 1984), 312-313.

dueling careers as a composer and a writer. He spent extended periods living and working in Paris and Morocco, developing a sense of place in the posh intellectual circles that included Francis Poulenc, whose songs are often perceived as a model for Rorem's.

As a writer, Rorem has published sixteen books, including a series of diaries that cover topics from his sexual proclivities to performances of his music. In the preface to Rorem's *The Paris Diary & The New York Diary 1951-1961*, Robert Phelps uses several descriptors to convey Rorem's personality as it appears in the diary entries: "gifted," "good-looking," "an imaginative social climber," "an earnest narcissist," "an excessive drinker," and "a lover."² The diaries offer a glimpse inside Rorem's mind, though readers should be wary of the fact that these were likely written with the intention of their eventually becoming a primary source of biographical information on the composer. The diaries also gave Rorem status within the gay community after the Stonewall Riots, for he was (uncharacteristically for the time period) open about his homosexuality in his public life. Rorem is additionally renowned as a provocative commentator on the arts in society, and for a period wrote for *The New York Review of Books*. One particular essay, "The Music of the Beatles," has attracted derision from some musicologists. Rorem, who has held a grudge against musical academia in the United States—despite holding professorships at the University of Buffalo, University of Utah, and Curtis—is perceived by some as over-glorifying the music of the famed Liverpoolians "...as a weapon in his own battle of revenge with the academic avant-garde." Richard Taruskin associates Rorem's negativity with the fact that the "prewar American 'pastoralist' idiom" he exercises in his compositions was largely out-of-fashion when serialism exploded in the mid-twentieth century.³

Rorem's compositional style is largely influenced by the early twentieth century French style of neoclassicism and the Franco-Russian extension of this style evidenced by Igor Stravinsky. His musical tastes were entrenched enough to motivate his public impatience with serialism, on occasion connecting academia's obsession with Germanic music to the American military-industrial complex, which was at its height during the Cold War era.⁴ Rorem's output includes upwards of 500 songs, several symphonies and concertos, chamber works, eight operas (the most recent of which, *Our Town* (2005), was met with great critical acclaim), and choral music. These works have resulted in Rorem's receipt of Fulbright and Guggenheim fellowships and the 1976 Pulitzer Prize in Music for *Air Music* (1974), an orchestral commission from the Cincinnati Symphony that was premiered under the baton of conductor Thomas Schippers in December 1975. While his Pulitzer was awarded for an orchestral work, Rorem is best-known for his massive output of songs that is comparable in quantity to the gargantuan song output by Franz Schubert (totaling over 600 songs). In *Setting the Tone: Essays and Diary*, Rorem includes himself in a line of composers that were responsible for reviving the genre of art song composition, which he considered to be somewhat of a response to a "critical decline of [the] song recital." This list of composers includes Samuel Barber, Marc Blitzstein, Paul Bowles (whose *Blue Mountain Ballads* are also featured on this program), Aaron Copland, Daniel Pinkham

2 Robert Phelps, "Preface to *The Paris Diary*" in Ned Rorem, *The Paris Diary and The New York Diary 1951-1961* (New York: Da Capo Press, 1998), xiv.

3 Richard Taruskin, *The Oxford History of Western Music: Music in the Late Twentieth Century* (Oxford: Oxford University Press, 2010), 325-326.

4 An account of this attitude is described in Alex Ross, *The Rest is Noise* (New York: Picador, 2007), 436.

and Roger Sessions.⁵ The popularity of Rorem's songs, in the context of American art song repertoire, earns him a place on this program that features some of the most important song composers of the past two hundred years.

By Rorem's own estimation, American composers exhibited a penchant for British poets during the 1930s and 1940s, including Chaucer, Shakespeare, Donne, Blake, Yeats, and Joyce. The main American exceptions to this Anglophilia were e.e. Cummings and Walt Whitman.⁶ Of direct interest to Library of Congress concertgoers is the fact that Rorem set poetry by Archibald T. MacLeish, who served as Librarian of Congress during World War II (1939-1944). In an essay on composing songs, Rorem explains his process of selecting the poems he sets musically. He states "Yes, I am drawn to poetry which, as we Quakers say, speaks to my condition; and whatever my songs may be worth, I've never used a bad poem."⁷ As his compositional process matured, he would select a poem and the fundamentals of the song (tempo, etc.) based on who would receive or perform the work. The context of the setting, whether it would be an independent song or part of a collection/cycle, would also inform the poetry selection.

Rorem's song "O Do Not Love Too Long" features a poem by William Butler Yeats. Rorem completed the song in Marrakech on April 20, 1951. The original Yeats poem was part of the collection of poems *In the Seven Woods* (1904). In his musical setting Rorem divides the short song into the three stanzas of the poem. Each section is based on the same theme that is introduced in the opening four bars. The piano is sparse in the first phrase, and gradually develops a heartier sound progressively through each section. Rorem keeps the harmony tightly-knit around a minor key. The original version was composed in C minor and the current published version for high voice is in D minor. Yeats conveys the phases of love over time, from the intensity of youthful love, to its dissipation and growing "out of fashion / Like an old song" over time. Rorem marks the tempo *Molto lento* and the mellifluous vocal line carries the listener on a sentimental journey through memories of loves lost.

A large portion of Ned Rorem's personal archive is housed in the Library of Congress Music Division collections. He received a Koussevitzky Music Foundation commission for *Letters from Paris* (1966) for chorus and chamber orchestra, as well as a Coolidge Foundation commission for *Nantucket Songs* (1979). The latter work was premiered in the Coolidge Auditorium on October 30, 1979 with Rorem at the piano and soprano Phyllis Bryn-Julson singing. Rorem's 36-poem song cycle *Evidence of Things Not Seen, Thirty-Six Songs for Four Solo Voices and Piano* (1997) was performed at the Library on April 18, 1998 by the New York Festival of Song.



5 Ned Rorem, *Setting the Tone: Essays and Diary* (New York: Limelight Editions, 1983), 230.

6 *Ibid.*, 228.

7 *Ibid.*, 244.

ROBERT SCHUMANN, *Dichterliebe*

1840 was one of the most significant years in Robert Schumann's tumultuous life, often referred to as *Liederjahr* ("Year of Songs") because he produced one hundred and forty song settings during the twelve month period. On September 12th he married Clara Wieck, bringing some respite from an unrelenting family drama. Schumann became acquainted with Friedrich Wieck, a noted German piano teacher, and his daughter Clara in Leipzig in 1828. Clara was thirteen at the time and was being groomed by her father to become a concert pianist. Schumann eventually took up studies with Wieck and even lived in the Wieck home during the 1830s. Schumann and Clara developed a close friendship, described as sibling-like by musicologist Alan Walker, but the two eventually developed feelings for each other (which Wieck certainly noticed). As soon as Clara turned eighteen, Schumann formally notified Wieck of his love for Clara, which exacerbated existing strains between Schumann and his teacher.

Wieck and Schumann attempted to negotiate terms for a marriage, but eventually the courts had to intervene and it was in court that the marriage was sanctioned. Clara was in the unenviable position of having to side with either her romantic partner or her father. Wieck was concerned that his daughter would lose her own independent musical career by being bogged down with domesticity, which proved to be an astute position in Clara's case.⁸ The emotional upheaval of this period of family strife affected Schumann greatly, and it was in 1840 that he channeled much of his professional energies into composing for voice and piano, including his major song cycles *Liederkreis*, op. 24; *Myrthen*, op. 25; *Frauenliebe und -leben*, op. 42; and *Dichterliebe*, op. 48. Percy M. Young credits the "psychological quality" of songs with helping music serve as a "release from tension...,"⁹ a remedy that would have surely soothed Schumann's angst in 1840. By experiencing Schumann's romantic vocal lieder, audiences have the opportunity to find common ground with the life experiences conveyed in the poetry that Schumann selects for musical interpretation.

A practical motivation for Schumann's push to churn out vocal repertory in 1840 was that songs were the "most marketable product in the emerging bourgeois musical world." The profits from publishing songs would assist Schumann in establishing his new family with Clara.¹⁰ Beyond this financial consideration, Schumann was an avid student of literature, dating to his years at the Lyceum in Zwickau, Germany. There he focused on music and literature, with an emphasis on the classics and German literature. He even ran the school's German literature society. The confluence of Schumann's literary and musical interests resulted in one of the most important oeuvres of Romantic art song. The poets and writers represented in this repertory include Heinrich Heine, Justinus Kerner, Eduard Mörike, Johann Wolfgang von Goethe, August Heinrich Hoffmann von Fallersleben, and Friedrich Schiller. Schumann once stated to Clara: "Only a German heart that can feel intimately is appropriate for German lieder."¹¹ He would put this pronouncement to the test with the major song cycles of 1840, and especially with *Dichterliebe*.

8 Alan Walker, "Schumann and his background," in *Robert Schumann: The Man and His Music*, ed. Alan Walker (London: Barrie and Jenkins, 1972), 4 & 16-24.

9 Percy M. Young, *Tragic Muse: The Life and Works of Robert Schumann* (London: Hutchinson, 1957), 117.

10 Michael Musgrave, *The Life of Schumann* (Cambridge, UK: Cambridge University Press, 2011), 105.

11 Ibid.

The poetry of Heinrich Heine was Schumann's textual source for both *Dichterliebe* and *Liederkreis* (op. 24). Schumann's concept for *Dichterliebe* began when he selected sixty-six poems to potentially set musically from Heine's *Lyrisches Intermezzo* (1822-1823). The composer settled on twenty poems from the larger group and in about one week drafted 20 *Lieder und Gesänge* in the spring of 1840. It was not until the 1844 publication of the songs that the title was changed to *Dichterliebe: Liedercyklus as dem Buch der Lieder von H. Heine* ("Poet's Love: Cycle of Songs from the Book of Songs by H. Heine"). He also cut the twenty songs down to 16 selections.¹² Schumann curated the selection of the poems that were to be included in his cycle, rearranging their order for the purpose of establishing a cohesive sequence that was very much about Schumann's understanding of Heine's texts and not about Heine's original intentions with his poems. *Dichterliebe* may be interpreted as one of Schumann's musical and poetic statements about love, and according to Michael Musgrave it should be perceived as "autobiographical of his personal struggles for Clara..."¹³ Schumann's telling of the sixteen Heine texts captures the highs and lows of love, from youthful naiveté to the losses and pains that are an inevitable part of any long-term relationship.

The first three songs of *Dichterliebe* address the glories of love in times of sunshine, blooming flowers and optimism. In "**Im wunderschönen Monat Mai**" ("In the wonderfully fair month of May") the singer experiences the realization that love has overcome his heart, as "In the wonderfully fair month of May /...all the flower-buds burst." Schumann creates a contemplative mood with a gently flowing piano part and sentimental vocal line. Birds croon and the singer opens up to his love and confesses his "yearning and longing" for a woman. This symbolizes the transformation of Schumann's relationship with Clara from platonic to romantic.

The singer's vulnerability is on display in "**Aus meinen Tränen sprießen**" ("From my tears spring"). He is in waiting, quietly crying to himself and questioning if his mate loves him. The man pledges to "give [her] all the flowers" as an offer of abundance (if only in love and not material gain). The imagery of a nightingale singing, which represents the hankering nature of the man's love, exists in both stanzas of the poem, suggesting that the relationship status has not yet been resolved.

Schumann creates contrast between the second and third songs by shifting from a contemplative slow temporality to a *Munter* ("sprightly") tempo in "**Die Rose, die Lilie, die Taube, die Sonne.**" He transitions from A major in "Aus meinen Tränen sprießen" to D major in "Die Rose, die Lilie, die Taube, die Sonne." The fleeting nature of the chords and syncopated rhythms that Schumann employs gives the sense of the man or birds scampering about in a meadow. Heine continues with the symbols of flowers (specifically roses and lilies now) and birds (now a dove, rather than a nightingale) in this third song. The man is overjoyed to rapidly release himself of past loves to bask "in love's bliss" under the sun, focusing his energies on "the small, the fine, the pure, the one; / she herself, source of all love..." The woman now embodies the rose, lily, dove and sun. She is a source of light, peace, intoxicating fragrance and delicate simplicity.

12 The four cut songs are "Dein Angesicht," "Lehn' deine Wang'," "Es leuchtet meine Liebe," and "Mein Wagen rollet langsam." Those songs are published separately as op. 127, nos. 2 and 3, and op. 142, nos. 2 and 4. John Daverio, *Robert Schumann: Herald of a 'New Poetic Age'* (Oxford: Oxford University Press, 1997), 214.

13 Musgrave, 106.

"Wenn ich in deine Augen seh'" ("When I look into your eyes") returns to the romantic, inner thoughts of the male lover. Heine portrays the physical features of the woman as magical objects of healing. This is a model example of expressing fervent lust in a refined and intellectual way. By looking into his loved one's eyes Schumann's sadness and turmoil vanishes. Furthermore, her lips nourish his soul and make him healthy. By nuzzling against the woman's bosom he is "overcome with heavenly delight." A shift occurs away from the physicality of their relationship with the woman's utterance of the words "I love you," causing the man to be overcome. To him, this is an acknowledgement of the reciprocation of his deep-seated passion for the woman, on physical, emotional and even spiritual levels. Schumann sets the poem in G major and has the singer proclaim the effect of the woman on him. The declamatory delivery of the text is complemented with imitative chord patterns in the piano. At the moment when the man realizes what the woman says, Schumann shifts into a moment of A major by turning on G-sharp (on the word "sprichst").

The fifth song, **"Ich will meine Seele tauchen"** ("I want to plunge my soul"), combines physical symbolism with the notion of intertwining the souls of the lovers. The man expresses his desire to consummate the relationship with his lover, but this moment of glory seems to be out of his grasp and he waits hopefully. Schumann gives the piano a pattern of constant arpeggios in the left hand that can evoke the sense of giddy butterflies in the stomach of the man. The song is set in G major, but Schumann weakens this tonal center slightly at the end by hinging on a B minor chord. He uses this chord to transition to E minor at the outset of the sixth song.

"Im Rhein, im heiligen Strome" ("In the Rhine, in the holy stream") stands slightly apart from the previous songs, for it incorporates architecture and a body of water. The earlier poems relied more on internal thoughts and physical qualities of humans, animals and flowers. Heine's text portrays the man's experience on the Rhine river at Cologne, where the massive cathedral of Cologne is the focal point. He compares the physicality of the Virgin Mary, as represented at the cathedral, to his "beloved" better half. It is likely that Schumann's appreciation of this imagery dates to a September 1830 boat trip down the Rhine, which passed Cologne.¹⁴ The grand edifice of the cathedral is expressed with heavy-sounding music in the voice and in the piano, which opens with hefty, accented octaves in the left hand. Schumann shifts the mood in his setting of the second stanza of Heine's poem by returning to the wistful quality of "Wenn ich in deine Augen seh'." The music of the opening stanza is reprised in closing, with an extended piano postlude that evokes the weight of the man's love on his overall existence.

Schumann shifts to C major for **"Ich grolle nicht"** ("I bear no grudge"). This is the first poem to offer a glimpse of the dark moments of love, when one person falls out of love with the other. The man attempts to cope with his heartbreak by working to convince himself that he bears no ill will or anger towards his love. In the second stanza of the poem, it is evident that the man's sense of heartbreak results from knowing that the relationship is causing his lover to be miserable. In reference to the autobiographical nature of Schumann's setting, this song represents the negative effect that the marital conflict with Wieck had upon Clara. In this poem the man experiences emotional agony

¹⁴ John Worthen, *Robert Schumann: Life and Death of a Musician* (New Haven, Yale University Press, 2007), 193.

for what he put his beloved one through, embodied by the vocal line in the closing phrases of the song. In this text Heine refreshes the symbolism of light and darkness, representing the ups and downs of love. In "The rose, the lily, the dove, the sun" the man experienced sun as a happy element that shone light down upon him and his heart. Now the night sheds no light into the heart of the woman. Her love is tarnished or dissipating, but the man recognizes that she is still shining independently "in diamond splendor."

The man seeks pity in "**Und wüßten's die Blumen, die kleinen**" ("And if they knew it, the blooms, the little ones"). He suggests that the flowers and nightingales he so happily referenced earlier on would empathize with him if they knew "how deeply wounded" his heart is. Alas, he must suffer alone, hinting that he is going into a dark frame of mind, for "she herself has indeed torn, / torn up my heart." Schumann creates the trembling of the man's heart with thirty-second note quivers in the piano part that have the same contour of the vocal line. By the end of the song, you sense that the man is turning his devastation into anger. A minor is the composer's key of choice for conveying this boiling internal conflict that afflicts the man.

In "**Das ist ein Flöten und Geigen**" ("There is a fluting and fiddling") even cynics are moved to feel for the sad man. He is witness, at least in thought, to the woman's wedding to another man. In the piano part Schumann represents the flutes, fiddles, trumpets, drums and shawms that ring out with festive wedding music. The man's vision of this scene, that he understandably feels should have been his, is conveyed by "dear little angels" that are amidst the scene "sobbing and moaning" about the loss of the woman. This tragic comedy is rooted in D minor. Schumann again offers an extended piano solo to conclude the song, really driving home the point about the dance music at the wedding to stoke the fire of negative emotion that exists on behalf of the man.

Heine's male protagonist descends into the abyss of melancholy and depression, sparked by the wandering of his *raison d'être*—his lover. "**Hör' ich das Liedchen klingen**" ("I hear the little song sounding") is quite literally the man replaying a sad song over and over in his head, trying to grasp onto the memories of the good times with his love. His distressed "heart wants to shatter / from savage pain's pressure." He is at a loss and experiences the initial stages of grief. Schumann sets the song as a sad meditation in the key of G minor. Though the harmony resolves firmly at the close of the song, there is nothing that offers the man solace.

Schumann uses "**Ein Jüngling liebt ein Mädchen**" ("A young man loves a girl") to take a step back from the man's woes. The speaker of the Heine text is now a narrator providing a broader, contextualizing vision of the man's plight as a story that repeats itself throughout all time. This poem pokes fun at the man's misery by suggesting that the woman only took him into her heart out of pity. To Heine and Schumann, this "is an old story / but remains eternally new," that of a man falling head-over-heels in love with someone who is not on the same page. The cheery E-flat major tonality of the song attempts to absolve some of the angst that has prevailed through the preceding three songs.

Heine allows the sun to reenter the man's horizon in "**Am leuchtenden Sommermorgen**" ("On a shining summer morning"). There is light at the end of the tunnel of his grief cycle, and he is finally making strides towards coping. The man is transported to an imagined

garden and listens to whispers from the flowers who call him a "sad, pale man" and advise that he not be bitter and disgruntled over the loss of "their sister." This references the notion that the flowers and the woman are one. The rays of sunshine merit a shift to a major key and Schumann picks B-flat major, though he explores G-flat minor in the opening stanza of text. This song also features a piano postlude that reiterates the gentle but sweeping arpeggiations that represent the light and warmth returning to the thoughts of the anguished lover.

While the man is making strides in his conscious coping, his dreams reveal that his subconscious continues to be quite disturbed. "**Ich hab' im Traum geweinet**" ("I have in my dreams wept") is one of the more dramatic songs in the cycle. Schumann begins by having the singer deliver the statement "I have in my dreams wept" unaccompanied, repeating the pitch B-flat except for one half-step-wise nudge up to C-flat. The piano comes in to add short flickers of anxiety. Schumann uses E-flat minor to facilitate the depiction of the trauma that pervades the male lover's existence in the night. The mood shifts with the last stanza of text, recalling the happy times when the woman was "still good" to the man. Yet, he awakes to the streaming of a "flood of tears."

"**Allnachtlich im Traume**" ("Every night in my dreams") suggests that the man is becoming slightly delirious. The song is very chipper, considering how the speaker is delusional and incessantly recalling when things were good with his love. He is fully immersed in his dream world where he can throw himself at the "sweet feet" of his former lover. Only in the last moments does he snap back to reality. Schumann sets this song in an upbeat B major, using a quick 2/4 tempo to create the off-kilter grandeur of the man's hallucinatory experience.

"**Aus alten Marchen**" ("From old fairy-tales") is marked *Lebendig* ("lively") and continues the upbeat mood of the previous song. Schumann shifts the tonality up a perfect fourth to E major, facilitating a march-like jaunt through a fairy-tale land where everything is hunky-dory. The male lover is really starting to lose it. This jollity persists for four stanzas, but in the final two the man has the realization that he is definitely kidding himself to think that he could be happy and free of his "anguish." He was again in a dream that brought relief, but his reality continues to progress further away from this "land of bliss."

Schumann uses the closing song to summarize and bring to a close the journey of the man. "**Die alten, bosen Lieder**" ("The old, angry songs") has the dramatic effect of a closing monologue in a tragedy that tells the audience of what was had, what was lost and what the future holds. The river returns to the picture, symbolizing the constant journey and cycle that all lovers are on as individuals. It has come time for the man to bring his journey to a close by stuffing his love for the woman into a coffin and throwing it into a great grave of water or earth. The song begins in the key of C-sharp minor and closes with an extended, and gorgeous, piano solo in D-flat major. The man is given these precious moments to slip away from his past and present himself anew. Schumann attempted to commit suicide by jumping into the Rhine on February 27, 1854, suggesting that in his interpretation of Heine's texts, the only way to relieve oneself of the burdens of life's trials is to end the life journey altogether. This bleak outlook says a lot about how Schumann's psyche was afflicted and why he may have found great resonance in Heine's texts.

BENJAMIN BRITTEN, *Winter Words*

"In setting [Hardy's] poems to music, Britten establishes a creative tension between the loneliness they embody and the communal experience they represent in performance." —Nicholas Phan¹⁵

Britten's enrapturing song cycle *Winter Words*, op. 52 (1953) is a powerful musical statement that provides a glimpse into the many layers of emotional complexity that comprise the composer's biography. In this vein, Britten proves to be quite similar to two nineteenth century *Lied* masters Franz Schubert (1797-1828) and Robert Schumann (1810-1856), whose song cycles are the cornerstones of the art song repertoire and channels for understanding their personal emotional and philosophical struggles. In *Winter Words*, Britten uses poetry by Thomas Hardy (1840-1928) for his revelatory songs. The composer's exposure to the poet's work came via a gift of Hardy's *Collected Poems* (1919) from English writer—and Britten's friend—Christopher Isherwood in 1949. Britten and his partner Peter Pears spent time with Isherwood in California that year. Their friendship was marked by the inscription in the Hardy book: "For Ben & Peter / from Christopher, / with happy memories of our / weekend / Nov. 1949."¹⁶ The composer initially marked a list of twenty-one poems (in the back of the Hardy volume) that struck him as worthy of being set to music, eventually settling on just eight for the final version of *Winter Words*. It was not until March 1953 that Britten began setting the poems for tenor and piano, beginning with "Wagtail and Baby (A Satire)." The remaining poems were set in September and October, and the world premiere was given on October 8, 1953 by Britten and Pears at Harewood House during the Leeds Festival.¹⁷

Winter Words is situated between *Gloriana*, op. 53 (1953) and *The Turn of the Screw*, op. 54 (1954) in the timeline of Britten's output.¹⁸ Britten and Pears participated in the London broadcast premiere (on the BBC) of *Winter Words* on November 28, 1953, and the subsequent first public performance in London on January 24, 1954.¹⁹ Britten dedicated the score of *Winter Words* to John and Myfanwy Piper, two of his close friends and frequent collaborators who were great supporters of the Aldeburgh Festival. John Piper (1903-1992) was a renowned painter and stage designer with whom Britten worked on a variety of projects, including the opera *Albert Herring*, op. 39 (1947). Myfanwy Piper (1911-1997) wrote the libretti for Britten's operas *The Turn of the Screw*, op. 54 (1954), *Owen Wingrave*, op. 85 (1970), and *Death in Venice*, op. 88 (1973).

While Britten's output for solo voice and piano is large, the majority of the settings are folk song arrangements of tunes from throughout the British Isles. In addition to *Winter Words*, his principal song cycles include *Seven Sonnets of Michelangelo*, op. 22 (1940), *The Holy Sonnets of John Donne*, op. 35 (1945), and *Sechs Hölderlin-Fragmente*, op. 61 (1958). In these cycles Britten set the poetry of John Donne, Friedrich Hölderlin, and Michelangelo.

15 Nicholas Phan, "Winter Words" in *Britten: Winter Words, Seven Sonnets of Michelangelo, Six Folk Songs* CD Liner Notes (Avic AV2238, 2011).

16 Donald Mitchell, et al, eds. *Letters from a Life: The Selected Letters of Benjamin Britten 1913-1976: Volume Three: 1946-1951* (Berkeley: University of California Press, 2004), 558.

17 Neil Powell, *Benjamin Britten: A Life for Music* (London: Hutchinson, 2013), 315-318.

18 *Gloriana* (a commemoration of Queen Elizabeth II's coronation in 1953) was composed before *Winter Words*, but was ultimately assigned op. 53 in order for the opus number to match its composition year of 1953.

19 Michael Kennedy, *The Master Musicians: Britten* (Oxford: Oxford University Press, 1983/rev. 1993), 301.

He prominently used sacred texts and secular texts by Arthur Rimbaud, W.H. Auden, and Christopher Smart, among others, in additional vocal-instrumental and choral works. Prior to setting Hardy in *Winter Words*, Britten had composed incidental music for a CBS radio broadcast of Hardy's "Napoleonic epic" *The Dynasts* in 1940. Unfortunately the scores for the incidental music have been lost.²⁰ In 1968 Britten composed Hardy's "The Oxen ('Christmas eve, and twelve of the clock')" for women's chorus.

A common thread among all of Britten's vocal and choral works is the ease in which the songs can be correlated to Britten's complex biography. This facet of Britten's music has inspired loads of scholarship in recent decades that examines topics ranging from his political ideology and friendships with youths to the rectification of his public and private identities. Whether channeling his cheeky sense of humor through the interpretation of sacred themes—as in *Rejoice in the Lamb*, op. 30 (1943), or depicting recollections of his childhood—as in "At the Railway Station" (from *Winter Words*), Britten's personality and intellect seep through his vocal writing.

The Thomas Hardy settings in *Winter Words* stand apart from Britten's other settings of poetry through the economic use of musical motives in conjunction with the texts. This difference in approach may have resulted from various factors. One possible explanation is that Hardy's prominence as one of the "poets of choice"²¹ in twentieth-century Britain led the composer to make a unique artistic statement with *Winter Words*—at least within the context of his own art songs. Author Michael Kennedy suggests that "Britten's insight into Hardy's melancholy fatalism and native imagery..." informs the composer's approach to the texts, creating "...an overall unity to one of his most satisfying works for voice and piano."²² Beyond the cycle's macro-level relationship to Britten's biography, each individual song manages to focus on different aspects of the composer's identity and life experience.

Britten begins *Winter Words* with a setting of "**At Day-close in November.**" This poem brings together elements of nature, childhood, a blurred sense of time, and a loss of innocence. The scene is a chilly November evening in the countryside, evoking Britten's powerful sense of belonging to East Anglia. Biographer Paul Kildea explains that the composer "...was entranced by Hardy's landscape—the dark, brooding Dorset countryside, punctuated by Iron Age hill forts and burrows, its heaths and vales swirling with Celtic spirits."²³ The sense of wind gusts that Britten creates with his two bar opening motive and subsequent undulating chords gives a mystical portrayal of the scene and forces the sense of a chill in that cold night air. He marks the tempo "Quick and impetuous" to create the sense of angst that exists in the scene. The gusts cause "the pines" to move "like waltzers waiting, waiting..." for the nightcap of darkness to envelop their "black heads." Leaves float about and the narrator recalls a time in summer when the trees did not "obscure the sky." Out of the recurring octave D's in the piano, Britten shifts from minor to major as children appear. The text speaks of their innocence, for they are unable to conceive of a time "when no trees, no tall trees grew here...", and that someday the landscape will be

20 Donald Mitchell, et al, eds. *Letters from a Life: The Selected Letters of Benjamin Britten 1913-1976: Volume Two: 1939-1945* (Berkeley: University of California Press, 1991), 888.

21 Mark Padmore, "Dream Weaver," *The Guardian*, October 24, 2008 <<http://www.guardian.co.uk/books/2008/oct/25/britten>>.

22 Kennedy, 196.

23 Paul Kildea, *Benjamin Britten: A Life in the Twentieth Century* (New York: Allen Lane, 2013), 383.

barren again. Britten's wind motive evolves to also represent stars twinkling in the night sky, giving a sense of stillness. The piano slips the harmony away from major and the song closes on a final set of octave D's. Hardy's text represents a time warp in which an adult is looking back at his childhood (even if represented by other children). His realization is a glum one of having lost all innocence in life. The thought of childhood brings back the happy memory of a life that was simple.

"Midnight on the Great Western (or 'The Journeying Boy')" recounts the journey of a young boy on an overnight train. Filled with hustle and bustle, indicated by the lilting rhythmic figures in the piano accompaniment, the train is a world of wonder for this lad who goes "Towards a world unknown." If interpreted as a representation of Britten's own youth, this song references his experiences traveling unaccompanied from the country to London for music lessons. Britten begins with a quiet and ethereal set of chords in the right hand of the piano that symbolize the train's whistle. The music ramps up with a tremolando in the right hand and subtle line in the left hand, marked "gradually pushing forward," quickly settling into the steady forward pace of the locomotive. Hardy's protagonist sits in third-class (a description that carries implications of socioeconomic status). Britten equips the singer with a lavish roving line on the word "journeying," giving a sense of motion and flight to the scenario. Images of light flickering on the "listless form and face" of the boy enhance the notion of the moving train and the theme of innocence returns as the text questions where the boy is going. The opening section is repeated with a second verse of text, with only slight rhythmic modifications to the vocal line to facilitate the text's delivery. The whistle returns after the repeated section (in its third statement), giving way to a contemplative statement of "What past can be yours, O journeying boy." Hardy speaks of what is at stake for the boy, who is taking a significant solitary "plunge" into the wide world of sin. In this case sin is likely representing an arrival at a big city (presumably London if related to Britten's experience). The narrator asks if the boy is of the "region of sin," applicable if sin is represented by a geographic location or a moral quandary. The boy has alighted at the station and the train's whistle is heard "from afar" as it continues on its journey. This motive, of juxtaposed C minor and B major triads, can also represent "...the Doppler effect of a passing train."²⁴ The worlds of imagination that are unlocked by Britten's skill with text-painting truly place him on par with previous masters of the art song, like Schubert and Schumann.

"Wagtail and Baby (A Satire)" features a small bird (of the *Motacilla* or "Wagtail" variety) and a baby. A wonderful world of creatures and merriment lies before the curious eyes of a silent infant, indicating a moment of learning how the world works (even if counter-intuitive). The baby grasps onto the image of a wagtail coming to a ford to drink water. Marveling at the sight before it, the baby sees the wagtail exist without fear of creatures that should make anyone take notice—namely a "blaring bull" and "stallion" that both charge through the water. Even though the "birdie" nearly sinks, it simply shakes off the water with "a twitch and toss" of its feathers and "held his own." A mongrel approaches in a slithery manner and the bird refrains from flinching, irrationally so at this point. The birdie dips in the water, sips some and even prems its feathers to look its finest. All of a sudden a creature of the human variety approaches. After a moment's pause, like when you encounter a squirrel and it gives you the eye before running off, the "birdie" takes

24 Ralph Woodward, "Music for Voices" in *The Cambridge Companion to Benjamin Britten*, ed. Mervyn Cooke (Cambridge: Cambridge University Press, 1999), 270.

off with "terror" (marked with jittery high octaves in the right hand of the piano) and flees from sight. The baby, whose apprehensions should be the opposite of the birdie's (in terms of comfort with humans and fright with large animals), is resigned to ponder this strange manner of interaction between the birdie and all else. Britten creates a glorious image of the birdie with pulsing chords to imply motion and a quick running sixteenth-note motive. The combination of these figures establishes the bird's flight and its chirping. Peter Evans' interpretation of these motives describes the 6/8 pulsing chord figure as representing the baby and the sixteenth-note motive as representing the wagtail.²⁵ Regardless of the interpretation of Britten's music, Hardy's text merits credit for creating a magical scene that borders the fantastic—à la Lewis Carroll's *Alice's Adventures in Wonderland*.

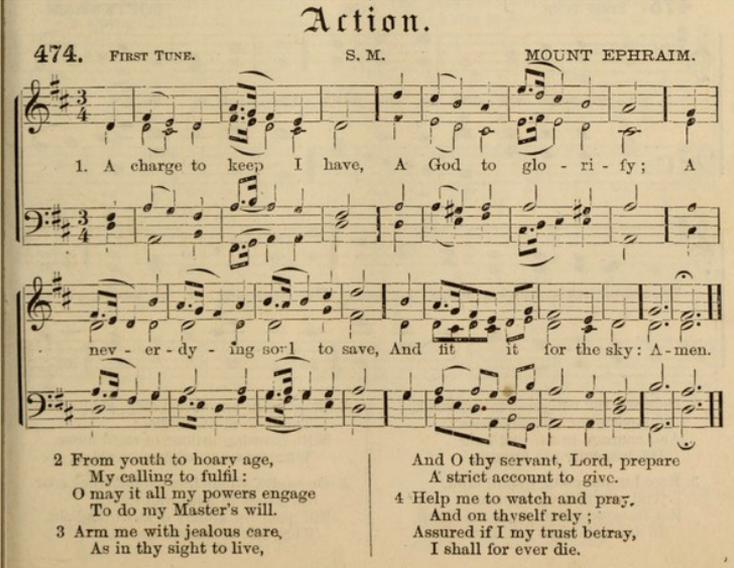
In "**The little old table**" Britten and Hardy shift focus to a love from the past. Britten was particularly close with his mother, who supported his music, studies and spirituality. This relationship informed the core of Britten's identity, and as his mother struggled with notions of religion, so did her son. While the love described in this poem could be interpreted to involve a host of different types of relationship, the relationship to a maternal figure is most plausible. The speaker is the protagonist in this poem. An old table with loads of character and history has been passed down to the young man from a motherly figure. The groans and creaks it sounds are unintelligible statements of the table's colored past and the speaker's memory of his loved one. Britten's mother passed in 1937, over a decade before he composed *Winter Words*, and this bit of nostalgia is a subtle tribute to her memory. As with the train in the second song, Britten brings the table to life as an animate object by referring to the creaks as speech. Little flickers of a dissonant pair of pitches, a major second apart, are the sounds of the table. The voice enhances these statements by alternating beats with repetitive texts.

After two relatively upbeat songs, Britten returns to a slower contemplative mood in "**The Choirmaster's Burial (or 'The Tenor Man's Story')**." The musical basis of this song is a well known Anglican and Methodist hymn called "Mount Ephraim" by Benjamin Milgrove (1731-1810). Britten transcribes the hymn (in a much slower tempo than its original) as the piano accompaniment. The vocal line, which begins unaccompanied, delivers a recitative and the singer is in a story-teller role rather than a performer's. Hardy's tale portrays a tenor who in his old age recounts the tale of when he sang in a church choir and was faced with burying the choir's leader. Said choirmaster, who had helped put countless others to rest, wished of his musicians that they would offer his favorite psalm over his grave. Despite the tenor's desire to fulfill the choirmaster's last musical wish, the daft vicar insists upon doing a quick service and "To get through it faster / They buried the master/ Without any tune." Much to the vicar's chagrin, on the following night a group appeared "all in white / Like saints in church-glass, / Singing and playing" the old tune "Mount Ephraim" for the resting soul of the choirmaster. Britten makes this moment magical by offering wistful rising triplet figures in the right hand of the piano, against a duple rhythm in the left hand.

For Britten, this song may have represented his complicated relationship with organized religion. Raised in the Anglican church, Britten became disillusioned with some of the church's doctrines. During World War II he developed a pacifist bent and even claimed to be a Quaker (and pacifist) in order to dodge prosecution for being a draft evader. He was without a doubt a spiritual person, as his many inspired sacred works suggest, however he was also one to challenge the status quo and authority when it came to the formal Church. He also offers a tribute to Purcell (whose *Dido and Aeneas* Britten edited in 1950-1951) in this setting, by structuring the music in four "Purcellian" episodes.²⁶ As with all of Britten's music, multiple layers of influence exist in even the seemingly simplest music for voice and piano.

Action.

474. FIRST TUNE. S. M. MOUNT EPHRAIM.



1. A charge to keep I have, A God to glo - ri - fy; A
nev - er - dy - ing so - l to save, And fit it for the sky: A - men.

2 From youth to hoary age,
My calling to fulfil:
O may it all my powers engage
To do my Master's will.

3 Arm me with jealous care,
As in thy sight to live,

And O thy servant, Lord, prepare
A strict account to give.

4 Help me to watch and pray,
And on thyself rely;
Assured if I my trust betray,
I shall for ever die.

"Mount Ephraim" in Walter B. Gilbert and Rev. A.B. Goodrich, *Hymnal and Canticles of the Protestant Episcopal Church with Music* (New York: E.P. Dutton & Company, 1883), 387.

"**Proud Songsters (Thrushes, Finches, and Nightingales)**" is a rambunctious depiction of three types of birds finding their element in singing (thrushes), whistling (finches) and piping (nightingales). According to Hardy's narrator, the birds are completely ignorant of the role of time in their existence. This plays at the theme of youthful innocence that has pervades most of these songs. The birds nonchalantly behave "As if all Time were theirs," which is far from reality. The precocious avian critters are just twelve months old and the narrator hammers this home by brashly stating they were once "only particles of grain, / And earth, / and air, / and rain." While the takeaway from this poem may be depressing—to realize that any existence on earth is ultimately insignificant in the scheme of things—there is also a suggestion that everyone should just enjoy themselves and not take life too seriously. This lesson would have served Britten well in his periods of inner turmoil. Musically, Britten's setting uses rhythmic shifts and devices like trills to represent the energetic nature of these boisterous and uncontrollable birds. He marks the tempo

"Impetuous" and roots the song in an upbeat key of E-flat major. Britten brings back the happy triplets from the previous song in a much accelerated form, now signifying the obstreperous flight of the birds.

"**At the Railway Station, Upway (or 'The Convict and the Boy with the Violin')**" is the most obvious example of Britten's minimalist style in *Winter Words*. The piano part is relatively sparse and the singer hovers in a pseudo-recitative style of delivery. The tiny gestures in the piano suggest a scene in which the only things in focus are a boy, his violin, a convict and a constable. Everything else is a blur behind and around them. Ultimately, the music the boy plays on his violin adds another layer to the picture. A solitary boy encounters a convict in handcuffs. As with the bird and the large animals in "Wagtail and Baby," the boy is not frightened by this prisoner. Instead, he offers all he can—his music. The music transforms the prisoner and even puts a smile on the constable, giving the jailed man a sense of freedom despite being in shackles. He sings "With grimful glee..." of "This life so free...", " a remarkable transcendent moment that defies his situation and the hesitance that the lonely boy should be displaying when alone and confronted by a representation of good and evil in the prisoner and the constable. Music alone is the unifier until the train comes and takes the prisoner and his escort away. The mysterious boy is left with his violin after finally having engaged with the world of sin that Hardy references in "Midnight on the Great Western (or 'The Journeying Boy')." "

In "**Before Life and After**" Britten returns to the theme of time. The opening text focuses on the phrase "Before the birth of consciousness," referencing the notion of lost youthful innocence mentioned in previous songs. The music is solemn and contemplative, with a gorgeous and sumptuous vocal line. In the left hand of the piano Britten offers steady pulsing chords that enhance the sense of time passing by. In youth no lack of brightness or prevailing darkness could impact innocence. Hardy closes the poem with a difficult question, of how long the "nescience shall be reaffirmed." Britten repeats the last line ("How long?") several times to nail home how the issue of lost innocence remains unsettled. John Bridcut refers to this closing moment as "...one of the most emotional, heart-rending moments in all Britten's music."²⁷ Given the direct nature of the poem's title, Hardy and Britten seem to suggest that true life is only lived in a state of innocence (and therefore youth), whereas what comes after innocence can be quite unsettling.

Winter Words held a special place in the performance repertoire of Britten and Pears. They often paired the cycle with *Dichterliebe*, as Nicholas Phan and Myra Huang are this afternoon. One of the most touching examples of Britten's appreciation of Pears relates to a 1974 BBC radio rebroadcast of their final recital together from September 1972. Britten's letter to Pears on November 17, 1974 captures the sentiment:

"My darling heart...I feel I must write a squiggle which I couldn't say on the telephone without bursting into those silly tears—I do love you so terribly, & not only glorious you, but your singing. I've just listened to a re-broadcast of *Winter Words*...and honestly you are the greatest artist that ever was—every nuance, subtle & never overdone—those great words, so sad & wise, painted for one, that heavenly sound you make, full but always coloured for words & music. What have I done to deserve such an artist and man to write for?...I love you..."²⁸

27 Bridcut, 341.

28 Benjamin Britten to Peter Pears November 17, 1974 in Philip Reed and Mervyn Cooke, eds.. *Letters from*

The 1994 revised edition of *Winter Words* included two additional Hardy settings that were cut from the final version ("If it's ever Spring again" & "The Children and Sir Nameless"). The two songs were likely composed in 1953, but are not intended for performance as part of the cycle now. The publisher goes so far as to state, "In no circumstances should they form part of the cycle itself, which has its own established integrity. Any such interpolation would be treated as an infringement by the copyright owners and the composer's Trustees and the appropriate legal remedy pursued."²⁹ Therefore, these two songs exist as separate curiosities only.

Tenor Nicholas Phan has rapidly established himself as one of the foremost performers of Britten's songs in the world. In a 2013 interview with *The New York Times*, Phan remarked that Britten's music offers a "beautiful combination of head and heart" that resonates with audiences universally. Phan was initially interested in the story of Britten and Pears as a college student in the late 1990s, when American attitudes towards gay men were much different than in today's more open society. Britten and Pears were "inspiring pioneers" for their ability to exist with the "integrity" to live their true identities fully, regardless of whatever societal conditions and legal risks they faced.³⁰ *The Bay Area Reporter* praises Phan as one of Peter Pears' "natural heirs," a laudation that is surely meaningful to Phan.³¹

Britten & Pears at the Library of Congress

Britten holds a special place in the heart of the Music Division at the Library of Congress, as we house the manuscripts of two of his most important works. His String Quartet no. 1 in D major, op. 25 (1941) was commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The Coolidge String Quartet gave the east coast premiere of the work in the Coolidge Auditorium in the October 30, 1941 Founder's Day Concert. This commission included Britten in a long legacy of composers from whom Mrs. Coolidge commissioned string quartets, including Bartók, Bridge (Britten's teacher), Milhaud, Schoenberg, Sessions and Webern.

The Library of Congress also retains the holograph manuscript of *Peter Grimes*, op. 33 (1944-1945), arguably Britten's most important opera. *Peter Grimes* was one of many tenor vehicles that Britten created for his partner and collaborator Peter Pears, CBE (1910-1986). Pears appeared at the Library of Congress on March 25, 1980 for a special tribute concert to his since deceased partner. He performed Britten's *Nocturne* for tenor solo, seven obbligato instruments and string orchestra, Op. 60 (1958), as well as several of Britten's folk song settings. The most touching moment of the evening was when Pears recited W.H. Auden's poem "The Composer." The poem can be understood as symbolically referencing the strong friendship between Auden, Britten and Pears—who have become known in history as a sort of triumvirate of cultural excellence in twentieth century Britain. This is the first performance of *Winter Words* to take place in the Coolidge Auditorium.

a Life: The Selected Letters of Benjamin Britten 1913-1976: Volume Six: 1966-1976. (Suffolk: The Boydell Press, 2012), 645.

29 Benjamin Britten, *Collected Songs: 63 Songs (High Voice)*, ed. Richard Walters (New York: Boosey & Hawkes, 2013), xx.

30 Vivien Schweitzer, "Celebrating a Bond With Britten," *The New York Times*, August 4, 2013, AR 3.

31 Tim Pfaff, "The Heart of Benjamin Britten," *The Bay Area Reporter*, June 27, 2013 <http://www.ebar.com/arts/art_article.php?sec=music&article=1101>.



SCAN HERE

Benjamin Britten Centennial Podcast

Excerpt of Peter Pears singing Britten's Nocturne

(Musicrafters, Vincent Patterson, director)

Recorded live, Coolidge Auditorium Library of Congress (March 25, 1980).

Used with permission from Boosey & Hawkes, New York

Excerpt of Peter Pears reciting "The Composer" by W.H. Auden

Used by permission of Curtis Brown, Ltd. Copyright ©1983. All rights reserved



NED ROREM, Selected Walt Whitman settings

These four Rorem songs represent a cross-section of the composer's interpretations of Walt Whitman's poetry, spanning in creation from 1954 to 1989. With Whitman's stature as one of the giants of American poetry, it is unsurprising that his texts are frequently used by Ned Rorem, who exhibited a preference for American poets starting in the early 1950s. Rorem's major Whitman settings include *Five Songs to Poems by Walt Whitman* (1957) and the *Whitman Cantata* (1983). Whitman poems are also featured in many of Rorem's individual song compositions and in collections of poetry settings, such as *14 Songs on American Poetry* (1957).

Rorem's setting of "**As Adam Early in the Morning**" was included in his 1958 collection of American poetry settings. The song was composed in July 24, 1957 during a trip to Hyères, France. Whitman wrote the poem as part of the "Children of Adam" section in *Leaves of Grass* (1860). In his diary, Rorem describes the pleasure of escaping the realities of routine life, "...while the world goes to pot and sizzles," the joys of experiencing the local marketplace and sounds of the local dialect in Provence. Over three weeks in Hyères, Rorem finished work on a pair of movements for symphonies "...and God knows how many songs..."³² These songs formed *14 Songs on American Poetry*, which were dedicated to Walder Luke Burnap, who commissioned the collection and delivered the premiere (singing and playing piano) during the spring 1958 season in New York.

The original version of "As Adam Early in the Morning" was composed in F-sharp minor. Rorem divides the music into three short phrase sections, though the poem is comprised of a single stanza. He begins the song with a single-measure chord progression in the right hand that repeats in each bar of the opening phrase, as well as in the beginning of the closing phrase (albeit with one minor pitch change). The chord progression, delivered

with a *Maestoso* tempo marking and *forte* dynamic, offers a prophetic platform for the voice to embody the spirit of Adam in the creation story. The singer arises from sleep "refresh'd" and invites others to touch him and "Be not afraid of my body." Rorem's ability to create sensory overload is exemplified in the opening vocal figure of the closing phrase. The singer sings "Touch me" on a descending interval, with a *piano* dynamic, that evokes the feeling of a supple and gentle touch of skin. The overarching theme in this song is the acceptance of self—a key theme in modern understandings of Whitman, who is believed to have struggled with his own issues of identity. It is clear from Rorem's diary that he was aware Whitman was "said to be queer."³³ By accepting self-identity in "As Adam Early in the Morning," the singer facilitates acceptance on the part of others. In just thirteen bars of music and five lines of text, Rorem and Whitman draw the listener into a contemporary moment of introspection that emulates one of the most cherished moments in biblical lore, Adam and Eve in paradise.

"**That Shadow, my Likeness**" was originally composed for Rorem's *Whitman Cantata* (1983). The cantata was set for men's chorus, twelve brass instruments and timpani, and was commissioned by the Come Out and Sing Together Festival, a gathering of gay men's choruses from around the United States that took place in September 1983 in New York City.³⁴ In his diary Rorem comments that approximately 1,000 voices were expected to participate in the premiere of *Whitman Cantata*. He specifically chose the brass and timpani instrumentation in order to cut through the gargantuan male voice element, which would have been impossible with less sonorous instruments. Rorem's *Nantucket Diary* offers a glimpse at the rehearsal process for the world premiere of *Whitman Cantata*. In a diary entry dated September 9, 1983 Rorem recounts being introduced to the gargantuan choral force at a rehearsal of the cantata:

"When I was introduced, the assembly rose as one and applauded with the force and the warmth of a great minority celebrating one of their own. The effect was more than one of mere appreciation: it was erotic, like being embraced by a vast male cloud. I was all the more moved in that every one of them was a non-professional, and for some the learning of my piece (to them difficult, even incomprehensible) could have seemed a burden."³⁵

Rorem's common personal experience with the singers of the amassed gay men's choruses should inform a reading of the Whitman texts he selected. It is expected then that the poems in the *Whitman Cantata* examine the notion of identity and social place. The poem "That shadow, my likeness" comes from the "Calamus" section of Whitman's *Leaves of Grass*. This section of the overall collection addresses Whitman's discourse on the "politics of [the] homosexual experience."³⁶ Whitman's voice speaks of an external "shadow, my likeness" that exists, which could be interpreted as the speaker's lover or a separate public identity that competes with his own true self. The speaker struggles to differentiate between the authentic and inauthentic in the shadow. His closing two

33 Rorem, *Setting the Tone: Essays and Diary*, 103.

34 This was the same time when AIDS was emerging as a major international epidemic. Rorem would become aware of the HIV/AIDS crisis as an openly gay man and he responded artistically later on several occasions, including a song contribution to *The Aids Quilt Songbook*, which was premiered in 1992 at Lincoln Center.

35 Ned Rorem, *The Nantucket Diary of Ned Rorem 1973-1985* (San Francisco: North Point Press, 1987), 417-418.

36 David Galloway and Christian Sabisch, eds., *Calamus: Male Homosexuality in Twentieth-Century Literature: An International Anthology* (New York: Morrow, 1982), 29.

lines suggest that the speaker knows in his gut, represented by "caroling my songs," the composition of his true identity.

In his musical setting of the poem "That shadow, my likeness," Rorem creates a sense of the shadow's motion "to and fro" by juxtaposing the meters of the voice and piano. The vocal part is set in a triple meter, 12/8, while the piano is rooted in 4/4 with a duple pulse. Rorem's jazz-like chords in the piano create an ethereal, almost celestial mood that indicates a contemplative frame of mind for the narrator. At times the vocal line seems almost sinewy, with the melody moving sultrily between pitches in a step-wise manner. Rorem uses the opening thematic phrase as the basis for the entire song, repeating it in varying forms. In the second thematic statement the voice sings the first three bars of the theme in an exact repetition. The greatest differentiation in the vocal part comes in the penultimate phrase. Rorem gives the voice a long melisma on the word "among," referring to the singer's relation of self to lovers or others. He ends the song with a long tone on the word "me," acknowledging the conclusion of the identity struggle, supported by a gentle resolution to a second inversion tonic (+seventh) chord that leaves a hint of trepidation in the subconscious of Whitman's voice.

Whitman's "**Are you the new person?**" also appeared in the "Calamus" portion of *Leaves of Grass*. Rorem composed his musical setting as an independent song in 1989 and dedicated it to soprano Phyllis Curtin, whose distinguished career as a soloist has at this point been outmatched by her long career as a singing teacher and coach (principally at the Tanglewood Music Center, where she is a master teacher in residence). Rorem and Curtin performed recitals and recorded together on many occasions, and the composer praises her ability "...to utter English, a rarer gift than you might suppose." This comment exhibits Rorem's trademark snark towards native-English speaking singers who offer abhorrent diction while singing.³⁷

Perhaps as a testament to Rorem's positive friendship and professional relationship with Curtin, "Are you the new person?" stands apart from the earlier Whitman settings heard this afternoon. It is drastically more upbeat and bright in sentiment, though there lies a tinge of sarcasm and condescension in the poem. Rorem uses the major keys of F#, A and C, combined with a lush, cheerful ascending theme in the voice to give the sense of happiness that is so different from the internal machinations exhibited in "That Shadow, my Likeness." The speaker is baffled (in a comical way) by an admirer's belief that they are a match, hinting at the underlying discrepancy of the speaker's internal vs. external identities. From the very beginning, despite the joyful tone, the text suggests the admirer receive a warning, that "I am surely far different from what you suppose... ." Whitman offers recurring challenges to the blissful ignorance of the prospective lover, rebuking him for thinking the speaker can provide satisfaction and is trustworthy. A key word in this poem is "façade," directly poking a stick at the identity issue. Whitman calls the lover a "dreamer," suggesting that these feelings and perceptions are an "illusion."

37 Ned Rorem, *An Absolute Gift: A New Diary* (New York: Simon and Schuster, 1974), 55.

The poem "**Youth, day, old age and night**" belongs to the "Great are the Myths" section of *Leaves of Grass*. In this poem Whitman juxtaposes the stages of life—youth and old age. He represents youth with the image of day and sunlight, whereas old age is represented by night and "restoring darkness." There are two sections in the excerpt that Rorem used in this 1954 composition. The musical structure is ABA'B', with the first subject material corresponding with youth and the second subject corresponding with old age. Whitman makes a statement about youth and follows with a statement about old age, repeating this sequence once. Rorem gives the youthful text the hearty tone of a virile twenty-something man, who is "full of grace, force, fascination!" Whitman posits that old age is natural progress from youth, and that it takes hold with the same elements of "grace, force, fascination." The musical setting of the old age text is much more subdued and conveys the dignity of a wise person that has lived. Whitman draws the old age (or "Night") to a close with sleep (representing death) and the opportunity to become a part of the cosmos. In a sense, the four Rorem settings of Whitman that you hear this afternoon offer a miniature life cycle of a person. The speaker experiences different moments with their own quest to determine their identity and relationship to the world. This comes to a close with a reflective summation of personal journey in "Youth, Day, Old Age and Night."



PAUL BOWLES, *Blue Mountain Ballads*

American composer Paul Bowles led an extraordinary life. He blended composing art music with writing, like his friend Ned Rorem. Bowles also spent time as a critic for *The New York Herald Tribune* and published a novel in 1949. Separately, he developed a career as an ethnomusicologist, largely focusing on native music and culture in Morocco, his adopted homeland. Bowles was born and raised in New York, and spent portions of his adult life there. After studying composition with the likes of Aaron Copland, Nadia Boulanger and Virgil Thomson, Bowles traveled around Latin America, Asia and Africa. Mexican composer Silvestre Revueltas became an additional influence, leading Bowles to compose some of his works with a Latin American ethnic flavor. His compositional output includes chamber works, solo piano music, songs, ballets, one opera, a large body of incidental music for stage, and over ten film scores. Bowles' work for stage is captured in part in the Federal Theatre Project (FTP) collection in the Library of Congress Music Division. He was involved in composing incidental music for a production of *Doctor Faustus* that was presented under the auspices of FTP, a component of the New Deal era Works Progress Administration. Bowles was awarded a Guggenheim Fellowship and was able to conduct a large ethnomusicological study in 1959 in Morocco with support from the Rockefeller Foundation and the Library of Congress. The results of Bowles' Moroccan study are housed in the American Folklife Center in the Library of Congress.³⁸

The Paul Bowles Moroccan Music Collection includes field recordings, photos, and documentation of Moroccan folk music collected between 1959 and 1962. Bowles' field recordings represent a variety of different Moroccan ethnic music types, as well as local instruments and dance. He collected the recordings at twenty-three different

sites throughout Morocco. The Library of Congress released an album in 1972 that contained highlights from the Bowles field recordings. More recently, the Aga Khan Documentation Center at MIT, the Library of Congress and the Tangier American Legation Institute for Moroccan Studies are jointly working to digitize all of the field recordings (which amount to over seventy hours) and field notes. These digitized materials are being made available online at *Archnet* (archnet.org).³⁹

The two American composers featured on this program became acquainted in the early 1940s, developing a pseudo-mentor/mentee relationship over the years 1943-1945 in New York City. According to Gavin Lambert's introduction to *Dear Paul Dear Ned: The Correspondence of Paul Bowles and Ned Rorem*, Rorem was greatly impacted by some of Bowles' musical techniques, such as "the dying fall," a descending minor third motive that was prevalent in original compositions that Bowles played for Rorem. Their friendship grew in the late 1940s and they were both in Morocco simultaneously for a period. After the 1960s they only saw each other on occasion, but maintained a vivid correspondence that is captured in the previously mentioned volume.⁴⁰ The exchanges between Bowles and Rorem are a fascinating glimpse into the musical, social and professional world of the large group of American composers that claim(ed) descent from the Boulanger/Copland school of neoclassicism. The Library of Congress holds copy 67 of a three hundred copy special edition of *Dear Paul Dear Ned* (call number: ML 410.B7783 A4 1997).

Blue Mountain Ballads, a 1946 setting of four Tennessee Williams texts, showcases Bowles' skill at synthesizing American folk-like themes with a neoclassical art song style. The composer became acquainted with Williams in 1940 while on holiday in Acapulco. By 1945 Bowles was creating incidental music for Williams' Broadway productions, notably for *The Glass Menagerie*, which opened in 1944. He went on to collaborate with Williams on *Summer and Smoke* (1948), *Sweet Bird of Youth* (1959), and *The Milk Train Doesn't Stop Here Anymore* (1963). *Blue Mountain Ballads* and *Three Songs* (1947) were Bowles' principal solo vocal settings of Williams texts. American folk music and subjects were frequently featured in the composer's vocal output, including *6 American Folk Songs* (1939) and *12 American Folk Songs* (1939). In addition to writing original texts for his songs, Bowles set texts by his wife Jane Bowles, Federico García Lorca, and Gertrude Stein.⁴¹ In *Blue Mountain Ballads* Bowles sets his vocal music on par with Benjamin Britten's folk song settings and his *Cabaret Songs*. In these four short songs Bowles exhibits marvelous versatility with communicating text and dramatic effect, while maintaining a populist musical appeal.

"**Heavenly Grass**" introduces the crucial role of landscape to American, and particularly Appalachian, culture. Williams' poem establishes two plains, the terrestrial earth and the limitless sky. The speaker's feet walk along the grass, while the sky shines "clear as glass" above. Bowles creates a musical texture for each plain. The music for the grass and

39 Sharon Smith, "AKDC collaboration brings 1959 recordings of Moroccan music to Archnet," *MIT Libraries News & Events* June 8, 2015 <<http://libraries.mit.edu/news/collaboration-brings/19166>>.

40 Paul Bowles and Ned Rorem, *Dear Paul Dear Ned: The Correspondence of Paul Bowles and Ned Rorem* (Hanover, NH: Elysium Press, 1997), vii-ix.

41 Irene Herrmann, "Bowles, Paul" in *Grove Music Online*. *Oxford Music Online* <<http://www.oxfordmusiconline.com/article/grove/music/03762>>.

walking is marked quarter note=66, while the sky music is marked slightly slower (quarter note=52). The sky music also features sixteenth-note arpeggiations that imply vertical space, a text-painting reference to the Williams' imagery.

"Lonesome Man" evokes the imagery of a down-home honky-tonk, a disgruntled single man (who refuses to "buy love at the hardware store," i.e. house of ill-repute), and the misery of washing dishes. If "Heavenly Grass" is making a sentimental statement about country life, "Lonesome Man" is an entertaining satire on that oddball relative or friend whom we all have, who is down on his luck but has a good time living life when he can. Williams structures the poem in four stanzas and Bowles realizes the text with the support of a playola-sounding accompaniment in the piano, filled with off-kilter rhythms and unexpected meter changes that solidify the effect. In the first stanza the lonesome man sits on his stoop in a rocking chair and bemoans his lack of visitors. The next stanza features his disdain at being the only person around to wash dishes, a burden that should not be wished on anybody. Next up, he walks around "clop-clop[-ing]" on the "hardwood floor," to kill time rather than paying for a romantic liaison. At night he is alone, in his twin bed and filled with pity, as even "the moon grins down" at the "ole fool's head."

"Cabin" paints a musical and poetic picture of a humble country abode that experiences the seasonal transition from autumn to winter. The cabin is "cozy" and a "whisper" of wind is creeping through the door. Gazing out the window can be deceptive, as "The sun [is] on the sill" and is "yellow and warm." But, when the woman of the house opens the door "the cabin falls / To the winter wind / And the walls cave in / Where they kissed and sinned." Williams uses the symbol of "long white rain" gusting into the tiny cabin and washing over everything inside cruelly, "Like a white-haired witch." Bowles sets "Cabin" as a ballad. The vocal line is rich and is chock full of opportunities for singers to flex their dramatic muscles.

"Sugar in the Cane" is a bit of a showpiece. Rhythmically there are hints of jazz that lend a teasing quality to the music. The protagonist comes across as a diva (or divo), mocking folks for thinking they can spoil their innocence (interpret that as you might). The symbol of sugar in a cane hints at desirability and seductive qualities. "Never touched except by rain," the singer boasts pride for being "a check that ain't been cashed. /...a window with a blind..." Yet, in the end the singer is alone and old on the blue winter nights. Musically, the song could easily be at home in a Gershwin, Porter or Weill musical.

*Nicholas Alexander Brown
Music Specialist
Library of Congress, Music Division*

Texts & Translations

ROREM "O Do Not Love Too Long"

Text by William Butler Yeats (1865-1939)

from *In the Seven Woods* (1904)

Sweetheart, do not love too long:
I loved long and long,
And grew to be out of fashion
Like an old song.

All through the years of our youth
Neither could have known
Their own thought from the other's,
We were so much at one.

But O, in a minute she changed—
O do not love too long,
Or you will grow out of fashion
Like an old song.

SCHUMANN *Dichterliebe*, op. 48

Text by Heinrich Heine (1797-1856)

from *Lyrisches Intermezzo* (1822-1823), published in *Buch der Lieder von H. Heine* (1827)

English translation by James C.S. Liu, with assistance from James Wilkinson and Alison Hickey
[used with permission of James C.S. Liu]

I. Im wunderschönen Monat Mai

Im wunderschönen Monat Mai,
als alle Knospen sprangen,
da ist in meinem Herzen
die Liebe aufgegangen.

Im wunderschönen Monat Mai,
als alle Vögel sangen,
da hab' ich ihr gestanden
mein Sehnen und Verlangen.

II. Aus meinen Tränen sprießen

Aus meinen Tränen sprießen
viel blühende Blumen hervor,
und meine Seufzer werden
ein Nachtigallenchor,

und wenn du mich lieb hast, Kindchen,
schenk' ich dir die Blumen all',
und vor deinem Fenster soll klingen
das Lied der Nachtigall.

In the wonderfully fair month of May

In the wonderfully fair month of May,
as all the flower-buds burst,
then in my heart
love arose.

In the wonderfully fair month of May,
as all the birds were singing,
then I confessed to her
my yearning and longing.

From my tears spring

From my tears spring
many blooming flowers forth,
and my sighs become
a nightingale choir,

and if you have love for me, child,
I'll give you all the flowers,
and before your window shall sound
the song of the nightingale.

III. Die Rose, die Lilie, die Taube, die Sonne

Die Rose, die Lilie, die Taube, die Sonne,
die lieb' ich einst alle in Liebeswonne.
Ich lieb' sie nicht mehr, ich liebe alleine
die Kleine, die Feine, die Reine, die Eine;
sie selber, aller Liebe Bronne,
ist Rose und Lilie und Taube und Sonne.

IV. Wenn ich in deine Augen seh'

Wenn ich in deine Augen seh',
so schwindet all' mein Leid und Weh!
Doch wenn ich küsse deinen Mund,
so werd' ich ganz und gar gesund.

Wenn ich mich lehn' an deine Brust,
kommt's über mich wie Himmelslust,
doch wenn du sprichst: Ich liebe dich!
so muß ich weinen bitterlich.

V. Ich will meine Seele tauchen

Ich will meine Seele tauchen
in den Kelch der Lilie hinein;
die Lilie soll klingend hauchen
ein Lied von der Liebsten mein.

Das Lied soll schauern und beben,
wie der Kuß von ihrem Mund',
den sie mir einst gegeben
in wunderbar süßer Stund'!

VI. Im Rhein, im heiligen Strome

Im Rhein, im heiligen Strome,
da spiegelt sich in den Well'n
mit seinem großen Dome
das große, heilige Köln.

Im Dom da steht ein Bildniß
auf goldenem Leder gemalt.
In meines Lebens Wildniß
hat's freundlich hineingestrahlt.

Es schweben Blumen und Eng'lein
um unsre liebe Frau;
die Augen, die Lippen, die Wänglein,
die gleichen der Liebsten genau.

The rose, the lily, the dove, the sun

The rose, the lily, the dove, the sun,
I once loved them all in love's bliss.
I love them no more, I love only
the small, the fine, the pure, the one;
she herself, source of all love,
is rose and lily and dove and sun.

When I look into your eyes

When I look into your eyes,
then vanish all my sorrow and pain!
Ah, but when I kiss your mouth,
then I will be wholly and completely healthy.

When I lean on your breast,
I am overcome with heavenly delight,
ah, but when you say, "I love you!"
then I must weep bitterly.

I want to plunge my soul

I want to plunge my soul
into the chalice of the lily;
the lily shall resoundingly exhale
a song of my beloved.

The song shall quiver and tremble,
like the kiss from her mouth,
that she once gave me
in a wonderfully sweet hour!

In the Rhine, in the holy stream

In the Rhine, in the holy stream,
there is mirrored in the waves,
with its great cathedral,
great holy Cologne.

In the cathedral, there stands an image
on golden leather painted.
Into my life's wilderness
it has shined in amicably.

There hover flowers and little angels
around our beloved Lady,
the eyes, the lips, the little cheeks,
they match my beloved's exactly.

VII. Ich grolle nicht

Ich grolle nicht, und wenn das Herz auch bricht,
ewig verlor'nes Lieb! Ich grolle nicht.
Wie du auch strahlst in Diamantenpracht,
es fällt kein Strahl in deines Herzens Nacht,

das weiß ich längst.

Ich grolle nicht, und wenn das Herz auch bricht.
Ich sah dich ja im Traume,
und sah die Nacht in deines Herzens Raume,
und sah die Schlang', die dir am Herzen frißt,
ich sah, mein Lieb, wie sehr du elend bist.
Ich grolle nicht.

VIII. Und wüßten's die Blumen, die kleinen

Und wüßten's die Blumen, die kleinen,
wie tief verwundet mein Herz,
sie würden mit mir weinen
zu heilen meinen Schmerz.

Und wüßten's die Nachtigallen,
wie ich so traurig und krank,
sie ließen fröhlich erschallen
erquickenden Gesang.

Und wüßten sie mein Wehe,
die goldenen Sternelein,
sie kämen aus ihrer Höhe,
und sprächen Trost mir ein.

Die alle können's nicht wissen,
nur Eine kennt meinen Schmerz;
sie hat ja selbst zerrissen,
zerrissen mir das Herz.

IX. Das ist ein Flöten und Geigen

Das ist ein Flöten und Geigen,
Trompeten schmetterten darein.
Da tanzt wohl den Hochzeitreigen
die Herzallerliebste mein.

Das ist ein Klingen und Dröhnen,
ein Pauken und ein Schalmei'n;
dazwischen schluchzen und stöhnen
die lieblichen Engelein.

I bear no grudge

I bear no grudge, even as my heart is breaking,
eternally lost love! I bear no grudge.
Even though you shine in diamond splendor,
there falls no light into your heart's night,

that I've known for a long time.

I bear no grudge, even as my heart is breaking.
I saw you, truly, in my dreams,
and saw the night in your heart's cavity,
and saw the serpent that feeds on your heart,
I saw, my love, how very miserable you are.
I bear no grudge.

And if they knew it, the blooms, the little ones

And if they knew it, the blooms, the little ones,
how deeply wounded my heart is,
they would weep with me
to heal my pain.

And if they knew it, the nightingales,
how I am so sad and sick,
they would merrily unleash
refreshing song.

And if they knew my pain,
the golden little stars,
they would descend from their heights
and would comfort me.

All of them cannot know it,
only one knows my pain,
she herself has indeed torn,
torn up my heart.

There is a fluting and fiddling

There is a fluting and fiddling,
and trumpets blasting in.
Surely, there dancing the wedding dance
is my dearest beloved.

There is a ringing and roaring
of drums and shawms,
amidst it sobbing and moaning
are dear little angels.

X. Hör' ich das Liedchen klingen

Hör' ich das Liedchen klingen,
das einst die Liebste sang,
so will mir die Brust zerspringen
von wildem Schmerzdrang.

Es treibt mich ein dunkles Sehnen
hinauf zur Waldeshöh',
dort lös't sich auf in Tränen
mein übergroßes Weh'.

XI. Ein Jüngling liebt ein Mädchen

Ein Jüngling liebt ein Mädchen,
die hat einen Andern erwählt;
der Andre liebt' eine Andre,
und hat sich mit dieser vermählt.

Das Mädchen nimmt aus Ärger
den ersten besten Mann
der ihr in den Weg gelaufen;
der Jüngling ist übel dran.

Es ist eine alte Geschichte
doch bleibt sie immer neu;
und wem sie just passiert,

dem bricht das Herz entzwei.

XII. Am leuchtenden Sommermorgen

Am leuchtenden Sommermorgen
geh' ich im Garten herum.
Es flüstern und sprechen die Blumen,
ich aber wandle stumm.

Es flüstern und sprechen die Blumen,
und schau'n mitleidig mich an:
Sei uns'rer Schwester nicht böse,
du trauriger, blasser Mann.

XIII. Ich hab' im Traum geweinet

Ich hab' im Traum geweinet,
mir träumte du lägest im Grab.
Ich wachte auf, und die Träne
floß noch von der Wange herab.

Ich hab' im Traum geweinet,
mir träumt' du verließest mich.
Ich wachte auf, und ich weinte
noch lange bitterlich.

I hear the little song sounding

I hear the little song sounding
that my beloved once sang,
and my heart wants to shatter
from savage pain's pressure.

I am driven by a dark longing
up to the wooded heights,
there is dissolved in tears
my supremely great pain.

A young man loves a girl

A young man loves a girl,
who has chosen another man,
the other loves yet another
and has gotten married to her.

The girl takes out of resentment
the first, best man
who crosses her path;
the young man is badly off.

It is an old story
but remains eternally new,
and for him to whom it has just
happened
it breaks his heart in two.

On a shining summer morning

On a shining summer morning
I go about in the garden.
The flowers are whispering and speaking,
I however wander silently.

The flowers are whispering and speaking,
and look sympathetically at me:
"Do not be angry with our sister,
you sad, pale man."

I have in my dreams wept

I have in my dreams wept,
I dreamed you lay in your grave.
I woke up and the tears
still flowed down from my cheeks.

I have in my dreams wept,
I dreamed you forsook me.
I woke up and I wept
for a long time and bitterly.

Ich hab' im Traum geweinet,
mir träumte du wär'st mir noch gut.
Ich wachte auf, und noch immer
strömt meine Tränenflut.

XIV. Allnächtlich im Traume

Allnächtlich im Traume seh' ich dich,
und sehe dich freundlich grüßen,
und laut aufweinend stürz' ich mich
zu deinen süßen Füßen.

Du siehest mich an wehmütiglich,
und schüttelst das blonde Köpfchen;
aus deinen Augen schleichen sich
die Perlenrännentröpfchen.

Du sagst mir heimlich ein leises Wort,
und gibst mir den Strauß von Zypressen.
Ich wache auf, und der Strauß ist fort,
und's Wort hab' ich vergessen.

XV. Aus alten Märchen

Aus alten Märchen winkt es
hervor mit weißer Hand,
da singt es und da klingt es
von einem Zauberland';

wo bunte Blumen blühen
im gold'nen Abendlicht,
und lieblich duftend glühen
mit bräutlichem Gesicht;

Und grüne Bäume singen
uralte Melodei'n,
die Lüfte heimlich klingen,
und Vögel schmetterten drein;

Und Nebelbilder steigen
wohl aus der Erd' hervor,
und tanzen luft'gen Reigen
im wunderlichen Chor;

Und blaue Funken brennen
an jedem Blatt und Reis,
und rote Lichter rennen
im irren, wirren Kreis;

I have in my dreams wept,
I dreamed you still were good to me.
I woke up, and still now
streams my flood of tears.

Every night in my dreams

Every night in my dreams I see you,
and see your friendly greeting,
and loudly crying out, I throw myself
at your sweet feet.

You look at me wistfully
and shake your blond little head;
from your eyes steal forth
little pearly teardrops.

You say to me secretly a soft word,
and give me a garland of cypress.
I wake up, and the garland is gone,
and the word I have forgotten.

From old fairy-tales

From old fairy-tales it beckons
to me with a white hand,
there it sings and there it resounds
of a magic land,

where colorful flowers bloom
in the golden twilight,
and sweetly, fragrantly glow
with a bride-like face.

And green trees sing
primeval melodies,
the breezes secretly sound
and birds warble in them.

And misty images rise
indeed forth from the earth,
and dance airy reels
in fantastic chorus.

And blue sparks burn
on every leaf and twig,
and red lights run
in crazy, hazy rings.

Und laute Quellen brechen
aus wildem Marmorstein,
und seltsam in den Bächen
strahlt fort der Widerschein.

Ach! könnt' ich dorthin kommen,
und dort mein Herz erfreu'n,
und aller Qual entnommen,
und frei und selig sein!

Ach! jenes Land der Wonne,
das seh' ich oft im Traum,
doch kommt die Morgensonne,
zerfließt's wie eitel Schaum.

XVI. Die alten, bösen Lieder

Die alten, bösen Lieder,
die Träume bö's und arg,
die laßt uns jetzt begraben,
holt einen großen Sarg.

Hinein leg' ich gar manches,
doch sag' ich noch nicht was.
Der Sarg muß sein noch größer
wie's Heidelberger Faß.

Und holt eine Totenbahre,
von Bretter fest und dick;
auch muß sie sein noch länger
als wie zu Mainz die Brück'.

Und holt mir auch zwölf Riesen,
die müssen noch stärker sein
als wie der starke Christoph
im Dom zu Köln am Rhein.

Die sollen den Sarg forttragen,
und senken in's Meer hinab;
denn solchem großen Sarge
gebührt ein großes Grab.

Wißt ihr warum der Sarg wohl
so groß und schwer mag sein?
Ich senkt' auch meine Liebe
Und meinen Schmerz hinein.

And loud springs burst
out of wild marble stone,
and oddly in the brooks
shine forth the reflections.

Ah! If I could enter there
and there gladden my heart,
and have all anguish taken away,
and be free and blessed!

Oh, that land of bliss,
I see it often in dreams,
but come the morning sun,
and it melts away like mere froth.

The old, angry songs

The old, angry songs,
the dreams angry and nasty,
let us now bury them,
fetch a great coffin.

In it I will lay very many things,
though I shall not yet say what.
The coffin must be even larger
than the Heidelberg Tun.

And fetch a death-bier,
of boards firm and thick,
they also must be even longer
than Mainz's great bridge.

And fetch me also twelve giants,
who must be yet mightier
than mighty St. Christopher
in the Cathedral of Cologne on the Rhine.

They shall carry the coffin away,
and sink it down into the sea,
for such a great coffin
deserves a great grave.

How could the coffin
be so large and heavy?
I also sank my love
with my pain in it.

BRITEN *Winter Words*

Text by Thomas Hardy (1840-1928)
from *Collected Poems* (1919)

I. At Day-close in November

The ten hours' light is abating,
And a late bird wings across,
Where the pines, like waltzers waiting,
Give their black heads a toss.
Beech leaves, that yellow the noon-time,
Float past like specks in the eye;
I set every tree in my June time,
And now they obscure the sky.
And the children who ramble through here
Conceive that there never has been
A time when no tall trees grew here,
A time when none will be seen.

II. Midnight on the Great Western (or 'The Journeying Boy')

In the third-class seat sat the journeying boy,
And the roof-lamp's oily flame
Played down on his listless form and face,
Bewrapt past knowing to what he was going,
Or whence he came.
In the band of his hat the journeying boy
Had a ticket stuck; and a string
Around his neck bore the key of his box,
That twinkled gleams of the lamp's sad beams
Like a living thing.
What past can be yours, O journeying boy
Towards a world unknown,
Who calmly, as if incurious quite
On all at stake, can undertake
This plunge alone?
Knows your soul a sphere, O journeying boy,
Our rude realms far above,
Whence with spacious vision you mark
and mete
This region of sin that you find you in,
But are not of?

III. Wagtail and Baby (A Satire)

A baby watched a ford, whereto
A wagtail came for drinking;
A blaring bull went wading through,
The wagtail showed no shrinking.
A stallion splashed his way across,
The birdie nearly sinking;
He gave his plumes a twitch and toss,
And held his own unblinking.

Next saw the baby round the spot
A mongrel slowly slinking;
The wagtail gazed, but faltered not
In dip and sip and prinking.
A perfect gentleman then neared;
The wagtail, in a winking,
With terror rose and disappeared;
The baby fell a-thinking.

IV. The Little Old Table

Creak, little wood thing, creak,
When I touch you with elbow or knee;
That is the way you speak
Of one who gave you to me!
You, little table, she brought—
Brought me with her own hand,
As she looked at me with a thought
That I did not understand.
—Whoever owns it anon,
And hears it, will never know
What a history hangs upon
This creak from long ago.

**V. The Choirmaster's Burial
(or 'The Tenor Man's Story')**

He often would ask us
That, when he died,
After playing so many
To their last rest,
If out of us any
Should here abide,
And it would not task us,
We would with our lutes
Play over him
By his grave-brim
The psalm he liked best –
The one whose sense suits
'Mount Ephraim' –
And perhaps we should seem
To him, in Death's dream,
Like the seraphim.
As soon as I knew
That his spirit was gone
I thought this his due,
And spoke thereupon.
'I think', said the vicar,
'A read service quicker

Than viols out-of-doors
In these frosts and hoars.
That old-fashioned way
Requires a fine day,
And it seems to me
It had better not be.'
Hence, that afternoon,
Though never knew he
That his wish could not be,
To get through it faster
They buried the master
Without any tune.
But 'twas said that, when
At the dead of next night
The vicar looked out,
There struck on his ken
Thronged roundabout,
Where the frost was gray
The headstoned grass,
A band all in white
Like the saints in church-glass,
Singing and playing
The ancient stave
By the choirmaster's grave.
Such the tenor man told
When he had grown old.

**VI. Proud Songsters
(Thrushes, Finches, and Nightingales)**

The thrushes sing as the sun is going,
And the finches whistle in ones and pairs,
And as it gets dark loud nightingales
In bushes
Pipe, as they can when April wears,
As if all Time were theirs.
These are brand-new birds of twelve-months'
growing,
Which a year ago, or less than twain,
No finches were, nor nightingales,
Nor thrushes,
But only particles of grain,
And earth, and air, and rain.

**VII. At the Railway Station, Upway
(or 'The Convict and Boy with the Violin')**

'There is not much more that I can do,
For I've no money that's quite my own!'
Spoke up the pitying child –
A little boy with a violin
At the station before the train came in, –
'But I can play my fiddle to you,
And a nice one 'tis, and good in tone!'
The man in the handcuffs smiled;
The constable looked, and he smiled, too,
As the fiddle began to twang;
And the man in the handcuffs suddenly sang
With grimful glee:
'This life so free
Is the thing for me!'
And the constable smiled, and said no word,
As if unconscious of what he heard;
And so they went on till the train came in –
The convict, and boy with the violin.

VIII. Before Life and After

A time there was – as one may guess
And as, indeed, earth's testimonies tell –
Before the birth of consciousness,
When all went well.
None suffered sickness, love, or loss,
None knew regret, starved hope, or heart-
 burnings;
None cared whatever crash or cross
Brought wrack to things.
If something ceased, no tongue bewailed,
If something winced and waned, no heart was
 wrung;
If brightness dimmed, and dark prevailed,
No sense was stung.
But the disease of feeling germed,
And primal rightness took the tinct of wrong;
Ere nescience shall be reaffirmed
How long, how long?

ROREM "As Adam Early in the Morning"

Text by Walt Whitman (1819-1892)
from "Children of Adam" in *Leaves of Grass* (1860)

As Adam, early in the morning,
Walking forth from the bower refresh'd with sleep,
Behold me where I pass, hear my voice, approach,
Touch me, touch the palm of your hand to my body as I pass,
Be not afraid of my body.

ROREM "That Shadow, My Likeness"

Text by Walt Whitman (1819-1892)
from "Calamus" in *Leaves of Grass* (1860)

That shadow, my likeness, that goes to and fro, seek-
 ing a livelihood, chattering, chaffering,
How often I find myself standing and looking at it
 where it flits,
How often I question and doubt whether that is really
 me;
But among my lovers, and caroling my
 songs,
O I never doubt whether that is really me.

ROREM "Are you the new person?"

Text by Walt Whitman (1819-1892)

from "Calamus" in *Leaves of Grass* (1860)

Are you the new person drawn toward me?
To begin with, take warning, I am surely far different from what you suppose;
Do you suppose you will find me in your ideal?
Do you think it so easy to have me become your lover?
Do you think the friendship of me would be unalloy'd satisfaction?
Do you think I am trusty and faithful?
Do you see no further than this façade, this smooth and tolerant manner of me?
Do you suppose yourself advancing on real ground toward a real heroic man?
Have you no thought, O dreamer, that it may be all maya, illusion?

ROREM "Youth, Day, Old Age, and Night"

Text by Walt Whitman (1819-1892)

from "Great are the Myths" in *Leaves of Grass* (1860)

Youth, large, lusty, loving—
Youth full of grace, force, fascination!
Do you know that Old Age may come after you,
with equal grace, force, fascination?

Day, full-blown and splendid—
Day of the immense sun, action, ambition, laughter.
The Night follows close, with millions of suns,
and sleep, and restoring darkness.



**WATCH VIDEOS OF RECENT LIBRARY OF
CONGRESS EVENTS ON YOUTUBE!
YOUTUBE.COM/LIBRARYOFCONGRESS**

**THE TENNESSEE WILLIAMS TEXTS
ARE UNAVAILABLE IN THIS DIGITAL
PROGRAM DUE TO COPYRIGHT
RESTRICTIONS.**

**WE APOLOGIZE FOR ANY
INCONVENIENCE**

About the Artists

Appearing regularly in the world's premiere concert halls, music festivals and opera houses, American tenor **Nicholas Phan** continues to distinguish himself as one of the most compelling tenors performing today.

In the 2015-2016 season, Phan performs the role of Inverno in the American premiere of Alessandro Scarlatti's *La gloria di primavera* as part of a tour with Philharmonia Baroque and makes his role debut as Tamino in Mozart's *Die Zauberflöte* in a set of semi-staged performances with Boston Baroque. In what are becoming signature roles for him, he will perform both the tenor arias and the Evangelist role on a tour of Bach's *St. John Passion* with Apollo's Fire and the Evangelist in Bach's *St. Matthew Passion* with John Nelson and the Strasbourg Philharmonic. As Artistic Director of Collaborative Arts Institute of Chicago, he will both curate and perform in the organization's fourth annual Collaborative Works Festival, a vocal chamber music festival held in venues throughout Chicago. Other highlights this season include solo recitals at the Library of Congress and the Green Music Center in Sonoma; returns to the Dallas and Kansas City Symphonies, a return to Da Camera of Houston and his debut with the Chamber Music Society of Lincoln Center.

Phan has appeared with many of the leading orchestras in the North America and Europe, including the New York Philharmonic, Boston Symphony, Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, National Symphony, Atlanta Symphony, St. Paul Chamber Orchestra, Orchestra of St. Luke's, Les Violons du Roy, BBC Symphony, English Chamber Orchestra, and the Lucerne Symphony. He has also toured extensively throughout the major concert halls of Europe with Il Complesso Barocco, and appeared with the Oregon Bach, Ravinia, Marlboro, Edinburgh, Rheingau, Saint-Denis, and Tanglewood festivals, as well as the BBC Proms. Among the conductors he has worked with are Harry Bicket, Pierre Boulez, James Conlon, Alan Curtis, Rafael Frühbeck de Burgos, Jane Glover, Manfred Honeck, Bernard Labadie, Louis Langrée, Nicholas McGegan, Zubin Mehta, John Nelson, Helmuth Rilling, David Robertson, Masaaki Suzuki, Michael Tilson Thomas and Franz Welser-Möst.

An avid proponent of vocal chamber music, he has collaborated with many chamber musicians, including pianists Mitsuko Uchida, Richard Goode, Jeremy Denk, and Alessio Bax; violinist James Ehnes; guitarist Eliot Fisk; and horn players Jennifer Montone and Gail Williams. In recital, he has been presented by Carnegie Hall, the Metropolitan Museum of Art, the Philadelphia Chamber Music Society, Atlanta's Spivey Hall, Boston's Celebrity Series, Oberlin Conservatory of Music, and the University of Chicago. He is also a founder and the Artistic Director of Collaborative Arts Institute of Chicago, an organization devoted to promoting the art song and vocal chamber music repertoire.

Also considered one of the rising young stars of the opera world, Phan recently appeared as the title role in *Candide* at Tanglewood, with the Portland Opera as Fenton in *Falstaff*, the Atlanta Opera as Don Ottavio in *Don Giovanni*, and the Seattle Opera as Almaviva in *Il barbiere di Siviglia*. Other opera performances have included his debuts at the

Glyndebourne Opera and the Maggio Musicale in Florence, as well as appearances with Los Angeles Opera, Houston Grand Opera, Glimmerglass Opera, Chicago Opera Theater, Deutsche Oper am Rhein, and Frankfurt Opera. His growing repertoire includes the title roles in *Acis and Galatea* and *Candide*, Nemorino in *L'elisir d'amore*, Fenton in *Falstaff*, Tamino in *Die Zauberflöte*, Don Ottavio in *Don Giovanni*, and Lucanio in *Ariodante*.

Phan's most recent solo album, *A Painted Tale* was released on Avie Records in February of 2015. His previous solo album, *Still Falls the Rain* (Avie), was named one of the best classical recordings of 2012 by *The New York Times*. His growing discography also includes the GRAMMY®-nominated recording of Stravinsky's *Pulcinella* with Pierre Boulez and the Chicago Symphony Orchestra (CSO Resound), his debut solo album, *Winter Words* (Avie), the opera *L'Olimpiade* with the Venice Baroque Orchestra (Naïve), and the world premiere recording of Elliott Carter's orchestral song cycle, *A Sunbeam's Architecture* (NMC).

A graduate of the University of Michigan, Phan is the 2012 recipient of the Paul C. Boylan Distinguished Alumni Award. He also studied at the Manhattan School of Music, the Aspen Music Festival and School, and is an alumnus of the Houston Grand Opera Studio. He was the recipient of a 2006 Sullivan Foundation Award and 2004 Richard F. Gold Career Grant from the Shoshana Foundation.



Acclaimed by *Opera News* as being "among the top accompanists of her generation," and "...a colouristic tour de force..." pianist **Myra Huang** regularly performs in recitals and chamber music concerts around the world. *The New York Times* stated "Ms. Huang proved an exemplary collaborator; her gorgeous playing was notable throughout the program for its wealth of color, character and detail. She illuminated the kaleidoscopic elements of the Messiaen with dazzling clarity..." She has been a guest artist at notable venues around the world, including Carnegie Hall, the U.S. Supreme Court, the Metropolitan Museum of Art, Teatro Alla Scala in Milan, the National Centre for the Performing Arts in Beijing, the Seoul National Arts Center, the Philadelphia Chamber Music Society Concerts, the University of Chicago Presents Series, the Spivey Hall Concert Series, the Celebrity Series of Boston, the Gilmore Festival, and the Metropolitan Opera. In 2014 she made her debut with bass-baritone Eric Owens and soprano Susanna Phillips at Orchestra Hall in Chicago presented by the Chicago Symphony Orchestra Series.

Huang has served on the music staffs of the Washington National Opera and New York City Opera (2004-6). Among the conductors she has worked with are Plácido Domingo, Riccardo Frizza, Richard Hickox, Philippe Jordan, Christopher Hogwood, Daniel Oren, Robert Spano, Patrick Summers, and Marco Armiliato. From 2006 until 2008 she was a member of the music staff at the Palau de les Arts in Valencia, Spain, where she worked closely with the company's artistic director Lorin Maazel and Zubin Mehta on a production of Wagner's *Der Ring des Nibelungen*. She is a staff pianist for the Operalia competition, directed by Plácido Domingo, performing at opera houses around the world such as the Royal Opera House in London, Teatro Alla Scala, Théâtre du Châtelet in Paris, the Opera House of the National Grand Theater in Beijing, and Teatro Real in

Madrid. Huang served as the full-time head of music staff at New York City Opera from 2011-2013. She accompanied Nicholas Phan on their two recent albums, *Winter Words* and *Still Falls the Rain*. Huang's album with Susanna Phillips, *Paysages*, won the Classical Recording Foundation Young Artist of the Year award in 2011.

Coming Soon

Visit loc.gov/concerts for more information

Monday, October 19, 2015 – 8:00 pm

THE MUSIC OF MARVIN HAMLISCH

Ted Sperling | Lindsay Mendez | Capathia Jenkins
Coolidge Auditorium (Tickets Required)

Friday, October 23, 2015 – 8:00 pm

PAVEL HAAS QUARTET

Works by Dvořák and Martinů
Coolidge Auditorium (Tickets Required)

Pre-Concert Lecture – 6:30 pm

Michael Beckerman, PhD, New York University
Whittall Pavilion (No Tickets Required)

Saturday, October 24, 2015 – 8:00 pm

WINDSYNC

Works by Reicha, Mozart, Barber, Adam Schoenberg & Maslanka
World Premiere of Paul Lansky's *The Long and Short of it*
Coolidge Auditorium (Tickets Required)

Pre-Concert Conversation – 6:30 pm

Paul Lansky and the Artists
Whittall Pavilion (No Tickets Required)

*In the event an event is sold-out in advance,
RUSH tickets are available at the door beginning two hours prior to the start time.*

loc.gov/concerts



34



Concerts and Performances

17



Conversations with Artists

4



#DECLASSIFIED Events

22



LECTURES and Talks

11



Film Screenings

4



NightCap Conversations

DOWNLOAD THE BROCHURE



More than 90 events
Celebrating 90 years of excellence

It's all free at the nation's cultural home, where no seat is more than twenty rows from the stage.

90
years

loc.gov/concerts
100% FREE. 100% DONOR SUPPORTED.



Sold out?
Don't worry!
RUSH passes are
available at the
door.

The Library of Congress celebrates the

SONGS of AMERICA

a digital resource



LIBRARY OF
CONGRESS

Explore American history through song, using maps, recordings, videos, sheet music, essays, biographies, curator talks, a timeline, and more!

WWW.LOC.GOV/COLLECTIONS/SONGS-OF-AMERICA



Concerts from the Library of Congress

The Coolidge Auditorium, constructed in 1925 through a generous gift from ELIZABETH SPRAGUE COOLIDGE, has been the venue for countless world-class performers and performances. GERTRUDE CLARKE WHITTALL presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.



Concert Staff

CHIEF, MUSIC DIVISION Susan H. Vita

ASSISTANT CHIEF Jan Lauridsen

SENIOR PRODUCERS FOR
CONCERTS AND SPECIAL PROJECTS Michele L. Glymph
Anne McLean

MUSIC SPECIALISTS Nicholas A. Brown
David H. Plylar

ADMINISTRATIVE OFFICER Donna P. Williams

RECORDING ENGINEER Michael E. Turpin

TECHNICAL ASSISTANT Sandie (Jay) Kinloch

PRODUCTION MANAGER Solomon E. HaileSelassie

CURATOR OF
MUSICAL INSTRUMENTS Carol Lynn Ward-Bamford

BOX OFFICE MANAGER Anthony Fletcher

PROGRAM DESIGN Nicholas A. Brown

PROGRAM PRODUCTION Michael Munshaw

Special thanks to Steinway Technician Rodney Butler
for his preparation of the piano used this afternoon

Support Concerts from the Library of Congress

Support for Concerts from the Library of Congress comes from private gift and trust funds and from individual donations which make it possible to offer free concerts as a gift to the community. For information about making a tax-deductible contribution please call (202-707-5503), e-mail (jlau@loc.gov), or write to Jan Lauridsen, Assistant Chief, Music Division, Library of Congress, Washington, DC 20540-4710. Contributions of \$250 or more will be acknowledged in the programs. All gifts will be acknowledged online. Donors can also make an e-gift online to Friends of Music at www.loc.gov/philanthropy. We acknowledge the following contributors to the 2014-2015 season. Without their support these free concerts would not be possible.



GIFT AND TRUST FUNDS

Julian E. and Freda Hauptman Berla Fund
Elizabeth Sprague Coolidge Foundation
William and Adeline Croft Memorial Fund
Da Capo Fund
Ira and Leonore Gershwin Fund
Isenbergh Clarinet Fund
Irving and Verna Fine Fund
Mae and Irving Jurow Fund
Carolyn Royall Just Fund
Kindler Foundation Trust Fund
Dina Koston and Robert Shapiro Fund for
New Music
Boris and Sonya Kroyt Memorial Fund
Wanda Landowska/Denise Restout
Memorial Fund
Katie and Walter Louchheim Fund
Robert Mann Fund
McKim Fund
Norman P. Scala Memorial Fund
Karl B. Schmid Memorial Fund
Judith Lieber Tokel & George Sonneborn
Fund
Anne Adlum Hull and William Remsen
Strickland Fund
Rose and Monroe Vincent Fund
Gertrude Clarke Whittall Foundation
Various Donors Fund

DONOR CONTRIBUTIONS

Producer (\$10,000 and above)
The Reva and David Logan Foundation
Dr. Sachiko Kuno
Adele M. Thomas Charitable Foundation,
Inc.

Guarantor (\$5,000 and above)
Brandeis University Alumni Association

Underwriter (\$2,500 and above)
British Council USA
George Sonneborn
Ruth, Carl and Beryl Tretter

Benefactor (\$1000 and above)
Susan Clampitt and Dr. Jeremy P. Waletzky
Dr. Ronald M. Costell and Marsha E. Swiss,
*In memory of Dr. Giulio Cantoni &
Mrs. Paula Saffiotti*
Rommel T. Dickinson
Diane Dixon
Milton J. Grossman,
In memory of Dana Krueger Grossman
Randy Hostetler Living Room Music Project
and Fund
Dexter M. Kohn
David A. Lamdin,
In memory of Charles B. and Ann C. Lamdin
Egon and Irene Marx
Joyce E. Palmer
S&R Foundation

Patron (\$500 and above)

Anonymous
Mr. and Mrs. David Alberts
William D. Alexander
Daniel J. Alpert and Ann H. Franke
Samuel Arbel
Agatha Auerbach
Bill Bandas
Leonard N. Bechick
The Hon. Anthony C. and Delores M.
Beilenson
Peter and Ann Belenky
Sandra J. Blake,
In memory of Ronald Diehl
Marc H. and Vivian S. Brodsky
Richard W. Burris and Shirley Downs
Doris N. Celarier
Herbert L. and Joan M. Cooper
Ella Fitzgerald Charitable Foundation
Becky Jo Fredriksson and Rosa D. Wiener
Louise de la Fuente
Fred S. Fry, Jr.
Howard Gofreed
Nancy and Robert Gould
Wilda M. Heiss
Frederic and Lucia Hill Charitable Fund
Sandra D. Key, *In memory of Dr. James W. Pruett*
Rainald and Claudia Lohner
Adam Lowy
Mary Lynne Martin
Winton E. Matthews, Jr.
Donogh McDonald
Undine A. and Carl E. Nash
John O'Donnell
John Mineto Ono

Patron (Continued)

Dr. Judith C. and Dr. Eldor Pederson
Arthur Purcell
Robert Roche and Nancy Hirshbein
Sidney H. and Rebecca F. Shaw
Christopher Sipes
Beverly and Philip Sklover
Maria Soto Joan Undeland,
In memory of Richard E. Undeland
Harvey Van Buren
Linus E. and Dolores R. Wallgren,
In memory of Dana Krueger Grossman
Sidney Wolfe and Suzanne Goldberg

Sponsor (\$250 and above)

Anonymous (2)
Henry and Ruth Aaron
The Hon. Morton I. and Sheppie
Abramowitz
Eve E. Bachrach,
In memory of Laurel and Linda Bergold
Elena Bloomstein
Jill D. Brett
The Caceres-Brown Family,
In memory of Beryl A. Brown & Frances Rowan
Gerald Cerny
Edward Celarier and Gail Yano
Lawrence Feinberg
Roberta Gutman, *In memory of David Gutman*
Margaret F. Hennessey,
In memory of Edward Schmeltzer
Zona Hostetler
Eileen Mengers
George P. Mueller
Linda Sundberg
Elaine Suriano
Ianina J. Tobelmann
Jan Wolff



LIBRARY OF CONGRESS