

AND IF THE SONG BE WORTH A SMILE

Songs by American Composers



Bolcom ★ Getty ★ Heggie ★ Garner ★ Corigliano ★ Woolf

Lisa Delan

Kristin Pankonin • piano

Susanne Mentzer • Matt Haimovitz



SUPER AUDIO CD

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AND IF THE SONG BE WORTH A SMILE

Songs by American Composers

William Bolcom
(b.1938)

Four Cabaret Songs

Arnold Weinstein

- | | | |
|---|----------------------|-------|
| 1 | Amor | 3. 11 |
| 2 | Oh Close the Curtain | 3. 56 |
| 3 | Waitin | 2. 16 |
| 4 | ToothbrushTime | 3. 11 |

Gordon Getty
(b.1933)

Poor Peter

Poems by the composer

- | | | |
|---|--------------------------|-------|
| 5 | Where is My Lady | 3. 03 |
| 6 | Tune the Fiddle | 1. 24 |
| 7 | The Ballad of Poor Peter | 5. 08 |

Jake Heggie
(b.1961)

Four Songs

- | | | |
|----|-----------------------------------|-------|
| 8 | My true love hath my heart | 3. 29 |
| | <i>Poem by Sir Philip Sydney</i> | |
| 9 | Barb'ry Allen | 3. 22 |
| | <i>American folk song setting</i> | |
| 10 | He's gone away | 3. 00 |
| | <i>American folk song setting</i> | |
| 11 | The Leather-Winged Bat | 2. 18 |
| | <i>American folk song setting</i> | |

David Garner
(b.1954)

Annettes-Lieder

Poems by Annette von Droste-Hülshoff

- | | | |
|----|------------|-------|
| 12 | Im Grase | 8. 11 |
| 13 | Am Turm | 3. 55 |
| 14 | Der Weiher | 2. 02 |

John Corigliano
(b.1938)

Two Cabaret Songs

Poems by Mark Adamo

- | | | |
|----|---------------------|-------|
| 15 | Dodecaphonia | 4. 22 |
| 16 | Marvelous Invention | 5. 00 |

Luna Pearl Woolf 17 **Odas de Todo el Mundo** 10. 14
(b.1973) *Poem by Pablo Neruda*

Lisa Delan, soprano

Susanne Mentzer, mezzo-soprano, (8)

Matt Haimovitz, cello, (8,12-14,17)

Kristin Pankonin, piano

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I dedicate this CD with love
and gratitude to my mother,
Geraldine Delan.
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"And If the Song Be Worth a Smile"

It's beyond any doubt that the American art song has flourished mightily in recent decades, and the flow of creativity continues unabated, as American composers active today apply their artistic zeal to this most intimate of musical forms. Soprano Lisa Delan and friends offer here a rich and varied sampling of this abundance of fine songs by living Americans, many based in the San Francisco Bay Area, including works written especially for her in a process of close artistic collaboration. (All of these songs, with the exception of those by William Bolcom

and Jake Heggie, are recorded here for the first time.)

William Bolcom (named 2007 Composer of the Year by the prestigious publication *Musical America*) leads the way with four selections from his well known, two-volume set of "Cabaret Songs" (1977-85), originally written for his wife, mezzo-

soprano Joan Morris. The savvy lyrics are by the late playwright and librettist Arnold Weinstein (1927-2005), who collaborated with Bolcom on his operas *McTeague*, *A View from the Bridge*, and *A Wedding*. Many of these cabaret songs evoke the complex emotional terrain inhabited by the modern liberated woman, à la "Sex in the City." In the delightfully sensual "Amor," a pleased-with-herself beauty (rather like a languid version of Musetta in *La Bohème*) gloats at the wide admiration her irresistible charms inspire. "Oh, Close the Curtain" is a boozy, conflicted and wistful recollection of a wild, posh party. By contrast, "Waitin'" affords a quiet moment of hope and faith in the simple style of a gospel song. An awkward scene of morning-after regrets following a night of so-so

sex unfolds in "Toothbrush Time."

Noted San Francisco composer Gordon Getty (honored as an Outstanding American

Composer at the John F. Kennedy



Center for the Performing Arts in 1986) offers his latest set of songs, "Poor Peter" (March 2008). Setting his own poems in these songs written for Ms. Delan, Getty conjures a vision of Merrie Olde England through the crystalline prism of his crisp, uncluttered modern sound, beginning with the delicately shifting chromatics of "Where is My Lady?" A wry twist on an old-fashioned English dancing song, "Tune the Fiddle" offers some clever rhythmic surprises, while "The Ballad of Poor Peter" is a halting, enigmatically haunting beggar's plea. Its final stanza provides the title for this recoding: "And if the song be worth a tear/Or yet a smile/Then grant Poor Peter but a penny . . ."

Jake Heggie, another San Franciscan, catapulted to prominence with the phenomenal success of his first opera, *Dead Man Walking*, premiered at San Francisco Opera in 2000, but his career as a successful songwriter was well under way



years earlier, as he found friendly collaborators among many well known American singers. Arching lyricism characterizes "My true love hath my heart" (1996), inspired by the lovely simplicity of an Elizabethan poem by Sir Philip Sidney (1554-1586). Originally a solo song with cello and piano accompaniment, it is heard here in the composer's own arrangement for vocal duet, featuring acclaimed mezzo-soprano Susanne Mentzer, a frequent performer at the Metropolitan Opera and major houses internationally, along with Israeli-born, Harvard trained cellist Matt Haimovitz, who is currently Professor of Cello at the Schulich School of Music at McGill University in Montréal, Quebec. A student of the late Leonard Rose, Matt played Carnegie Hall at age 13; he has lately been active in bringing his solo cello performances to non-classical venues such as jazz and rock clubs, taverns and coffeehouses across North America.

Heggie's "Three Folk Songs" (1994), arrangements of familiar American tunes, were originally created for famed mezzo-soprano Frederica von Stade. The first, "Barb'ry

Allen," gives the familiar plaintive balade fresh eloquence. An expressive piano part underscores the heartfelt pining of "He's Gone Away," and the near-nonsensical chatterings of "The Leather-Winged Bat" are dressed in cheekily sparkling accompaniment figures.

"Annettes-Lieder," by David Garner, are songs commissioned and premiered by Mimi Ruiz in 1986. Professor Garner has taught at the San Francisco Conservatory of Music since 1979, and was the 1997 recipient of the George Sarlo Family Foundation Outstanding Professor Award. His wide-ranging and multifaceted output spanning the past two decades includes vocal chamber music in Spanish, Catalan, German, Renaissance Italian, Modern Greek and Japanese. Scored for piano and cello accompaniment (again featuring Mr. Haimovitz), "Annettes-Lieder" treat poems by the gifted German writer Annette von Droste-Hülshoff (1797-



1848), whose deep religious conviction infuses her works. In "Im Grase" (In the Meadow), Garner's gently floating figures create a lilting reverie mingling thoughts of natural beauty with spiritual longing. Jagged cross-rhythms underscore the turbulent outpouring of "Am Turm" (On the Tower), as Ms. Droste-Hülshoff gives voice to a sheltered 19th-Century woman's fervid cry for the wild adventures then reserved to men. By contrast, a gentle rustling quality gives peaceful tranquility to "Der Weiher" (The Pond).



John Corigliano's preeminence among living American composers has been confirmed by numerous honors, including several Grammy Awards, a Pulitzer Prize for his *Symphony No.2* (2001), a Grawemeyer Award for his *Symphony No.1* (1991), an Academy Award for his score to Francois Girard's 1997 film *The Red Violin*, and the designation as *Musical America's* first-ever Composer of the Year in 1994. His opera *The Ghosts of Versailles*, commissioned by the

Metropolitan Opera (1991), has met with huge success. His ventures into the world of cabaret songs, delving into the subject matter of modern classical music itself, are heard here, with witty texts by his longtime partner Mark Adamo, composer of the frequently performed opera *Little Women* (1998).

"Dodecaphonia" or "They Call Her Twelve-Tone Rose" (1997)—originally composed for the same team represented by the songs that begin this album, William Bolcom and Joan Morris—cleverly pokes fun at the 20th-Century German atonal or "twelve-tone" school of composition championed by Arnold Schoenberg and Anton Webern (can you spot the "tone row"?) and finds time to lampoon the endless repetitions of modern minimalist composers as well. "Marvelous Invention" (2001) has some fun imagining a stylish woman on the telephone rhapsodizing about the (supposed) delights of her new iPod-style music player, rattling off a modern "Who's Who" of performers and composers (including Corigliano himself, of course).

A composer whose distinctive new



voice has won wide recognition across North America and Europe, Luna Pearl Woolf holds degrees in composition from Harvard University (1996) and Smith College (2002). She received

the Ellen Taaffe Zwilich Prize from the International League of Women Composers in 1993, and the Settie Lehman Fatman Prize for composition in large form from Smith College in 2002. She and her husband, this recording's cellist Matt Haimovitz, whom she met at Harvard, work to bring classical music to a younger, hipper audience. "Odas de Todo el Mundo" (Odes for Everyone), commissioned by Lisa Delan, sets an evocative poem by the great Chilean poet Pablo Neruda (1904-1973). Woolf captures the wide-ranging moods of the poem, mixing spicy Latin dance rhythms, dry insouciance and pensive melancholy.

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Lisa Delan

American soprano Lisa Delan has won acclaim as an outstanding interpreter of a vast repertoire. She is recognized for her versatility and breadth of accomplishment in opera, song and recording.

Ms. Delan's interpretive and technical skill in art song brought her to the finals of the 1999 Naumberg International Vocal Competition. Other recognition came from singing the title role in the world premiere of Gordon Getty's *Joan and the Bells* in 1998, a role she has since reprised in France, Germany, the US and Russia, and in the 2002 recording for PentaTone Classics. Critics have praised her depiction of Joan of Arc as "beautifully sung" (International Record Review), and "refreshingly unpretentious" (Gramophone Magazine).

Lisa Delan has performed on some of the world's leading concert stages including Lincoln Center, the Auditorio Nacional in Madrid, the Moscow Conservatory, and in special appearance at Windsor Castle. Her festival appearances include the Bad Kissingen Festival in Germany, the Colmar Festival in France and the



Rachmaninoff Festival in Novgorod, Russia, the Festival del Sole in Napa Valley, California and at the Tuscan Sun Festival in Cortona, Italy.

As a recital artist, her repertoire encompasses from the Baroque to the contemporary and she is privileged to collaborate with composers whose musical lives are still works in progress: Ms. Delan has performed and recorded the music of William Bolcom, John Corigliano, David Garner, Gordon Getty, Jake Heggie and Luna Pearl Woolf, among others.

Matt Haimovitz

Matt Haimovitz (born 1970) is an Israeli-born cellist now based in the United States and Canada. He is known not only for his outstanding technical and musical skill, but also for his highly unusual concert career and repertoire choices. He mainly plays a cello made by Matteo Gofriller in 1710.

Matt is married to composer Luna Pearl Woolf. They have a daughter, who was born in 2007.

Haimovitz began to study the cello



at the age of seven with Gabor Rejto in California. In 1983 Matt Haimovitz took up his studies with Leonard Rose at the Juilliard School. Rose described Haimovitz as "probably the greatest talent I have ever taught," praising his "ravishingly beautiful tone" and "unusual sense of style and musical sensitivity."

After graduating from Harvard University in 1996, Haimovitz became dissatisfied with the traditional career path of a modern classical musician. He began exploring non-standard classical and non-classical repertoire more intensively, and began a program of concerts in unusual venues. A 2002 North American tour that attracted international attention saw Haimovitz performing J. S. Bach's cello suites in night clubs, restaurants and other highly untraditional venues in a wide variety of towns and cities across the United States. This was followed in 2003 by Haimovitz's Anthem tour, in which he brought a variety of American compositions to a similar variety of audiences, including his interpretation of Jimi Hendrix's famous improvisational rendition of "The Star-Spangled Banner."

Susanne Mentzer

Introduced to opera as a teenaged Lusher in Santa Fe, New Mexico, American Susanne Mentzer has become one of today's foremost mezzo-sopranos.

She has appeared with great opera companies and orchestras in North America and Europe, as well as the Teatro Colón in Buenos Aires, and on tour to Japan with the Metropolitan Opera.

Her extensive discography includes *Le nozze di Figaro*, *Idomeneo*, *Don Giovanni*, *Il barbiere di Siviglia*, *Il Turco in Italia* and *Anna Bolena* (together with Joan Sutherland).

In addition to her active performance career Ms. Mentzer has an interest in the development of young singers. She is Professor of Voice at Rice University's Shepherd School of Music and continues her distinguished tenure on the faculty of the Aspen Music Festival and School.



Kristin Pankonin

Pianist Kristin Pankonin performs regularly in San Francisco and the Bay Area and has appeared in recital in New York, Hawaii and many cities in Europe.

She studied at the Music Academy of the West as a scholarship student and received fellowships to study at the Jarvis Conservatory in Napa.

She holds a Master of Music degree and a Bachelor of Arts degree in International Relations.

Ms. Pankonin currently serves as vocal coach and accompanist at Mills College and the San Francisco Conservatory of Music.

She has accompanied many master classes, including those of Anna Moffo, Régine Crespin and Thomas Hampson.

Biographien auf Deutsch und Französisch finden Sie auf unserer Webseite.

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“Und wenn das Lied ein Lächeln wert wäre ...”

Das amerikanische Lied hat in den letzten Jahrzehnten zweifellos sehr an Qualität gewonnen. Bis heute sind die Kreativität und die künstlerische Begeisterung der aktiven amerikanischen Komponisten in dieser intimsten musikalischen Gattung ungebrochen. Die Sopranistin Lisa Delan und ihre Freunde bieten dem Hörer mit der vorliegenden CD eine reichhaltige und abwechslungsreiche Auswahl aus der Fülle von wirklich ausgezeichneten Liedern amerikanischer Komponisten, von denen die meisten in San Francisco und Umgebung leben und arbeiten. Darunter befinden sich auch für Lisa Delan komponierte Lieder, die in enger künstlerischer Zusammenarbeit mit der Sopranistin entstanden. (Alle Lieder mit Ausnahme der von William Bolcom und Jake Heggie, sind Ersteinstrumentierungen.)

William Bolcom (der im Jahr 2007 von der renommierten Fachzeitschrift *Musical America* als „Composer of the year“ ausgezeichnet wurde) eröffnet das Programm mit vier Liedern aus seiner bekannten, zweibändigen

Sammlung „Cabaret Songs“ (1977-85), die er ursprünglich für seine Frau, die Mezzosopranistin Joan Morris, geschrieben hatte. Die klugen Texte stammen von dem Librettisten und Dramatiker Arnold Weinstein (1927-2005), der mit Bolcom bei dessen Opern *McTeague*, *A view from the bridge* und *A wedding* zusammenarbeitete. Viele dieser „Cabaret Songs“ beschwören das schwierige emotionale Terrain, auf dem sich der „Sex in the City“-Frauentyp bewegt. In dem wunderbar sinnlichen Lied „Amor“ ergötzt sich eine selbstzufriedene Schönheit (eine träge Ausgabe der Musette aus *La bohème*) an der großen Bewunderung, die ihre unwiderstehlichen Reize hervorrufen. „Oh, close the curtain“ ist eine versoffene, widersprüchliche und wehmütige Erinnerung an eine wilde, noble Party. Ganz im Gegensatz dazu gewährt „Waitin“ einen ruhigen Moment von Hoffnung und Vertrauen in den einfachen Stil eines Gospels. Ein misslicher Vorgang entfaltet sich in „Toothbrush Time“: Katzenjammer am Morgen nach einer sexuell eher frustrierenden Nacht.

Gordon Getty aus San Francisco (der 1986 im John F. Kennedy Center for the Performing Arts als „Hervorragender amerikanischer Komponist“ geehrt wurde) präsentiert seine neuesten Liedkompositionen „Poor Peter“ aus dem März 2008. Getty hat eigene Gedichte für Lisa Delan vertont. In seinen Liedern beschwört Getty durch das kristallene Prisma seines knappen, modernen Klangs das Traumbild eines „Guten Alten Englands“ herauf; so auch in der behutsam sich wandelnden Chromatik von „Where is my lady?“. „Tune the fiddle“ ist ein schiefer Twist über ein altmodisches englisches Tanzlied und hat einige kluge rhythmische Überraschungen zu bieten. „The ballad of poor Peter“ dagegen ist die stockende, rätselhaft eindringliche Bitte eines Bettlers. Die letzte Strophe gab dieser Aufnahme ihren Titel: „And if the song be worth a tear/ Or yet a smile/then grant Poor Peter but a Penny ...“

Ein weiterer Komponist aus San Francisco ist Jake Heggie, der sich vor allem mit dem großen Erfolg seiner Oper *Dead man walking*, die im Jahr 2000 an der San Francisco

Opera uraufgeführt wurde, in die erste Reihe katapultierte. Jahre zuvor war er allerdings bereits als erfolgreicher Liedkomponist etabliert. Er arbeitete dabei mit bekannten amerikanischen Sängerinnen und Sängern zusammen. Verschmutzte Lyrik charakterisiert sein „My true love hath my heart“, das von der lieblichen Einfachheit eines elisabethanischen Gedichtes von Sir Philip Sidney (1554-1586) inspiriert wurde. Im Original handelt es sich hierbei um ein Solo-Lied mit Violoncello- und Klavierbegleitung. Hier erklingt es in einer Bearbeitung des Komponisten für Vokalduett. Neben Lisa Delan musizieren hier die Mezzo-Sopranistin Susanne Mentzer, die häufig an der Metropolitan Opera und weiteren wichtigen Opernhäusern auftritt, und der israelische Cellist und Harvard-Absolvent Matt Haimovitz, der zurzeit eine Professur für Violoncello an der Schulich School of Music an der McGill University in Montreal innehat. Bereits mit 13 Jahren gab der Schüler von Leonard Rose sein Debüt in der Carnegie Hall. In letzter Zeit spielt Haimovitz immer häufiger Solo-Abende in Jazz- und Rock-Clubs, Kneipen und Cafehäusern in ganz

Nord-Amerika.

Heggies „Three folk songs“ (1994) wurden ursprünglich für die berühmte Mezzo-Sopranistin Frederica von Stade komponiert; es sind Bearbeitungen bekannter amerikanischer Melodien. Die klagende Ballade „Barb'ry Allen“ erhält so neue Beredsamkeit. Ein ausdrucksstarker Klavierpart unterstreicht das innige sich verzehren von „He's gone away“. Das nahezu unsinnige Geschwätz in „The leather-winged bat“ wird in frech perlenden Begleitfiguren umgesetzt.

„Annettes Lieder“ wurden von Mimi Ruiz bei David Garner beauftragt und von ihr im Jahr 1986 uraufgeführt. Professor Garner unterrichtet seit 1979 am San Francisco Conservatory of Music und erhielt 1997 den „Outstanding Professor Award“ der George Sarlo Family Foundation. Sein weitgespanntes und facettenreiches Œuvre der letzten zwei Jahrzehnte umfasst vokale Kammermusik auf Spanisch, Katalonisch, Deutsch, Italienisch, Griechisch und Japanisch. „Annettes Lieder“ mit Klavier- und Cellobegleitung (auch hier spielt Matt Haimovitz) präsentieren Gedichte von Annette von Droste-Hülshoff

(1797-1848), deren tiefe religiöse Überzeugung auch ihre Gedichte beeinflussten. In „Im Grase“ erzeugen Garners behutsam schwebende Figuren eine beschwingte Träumerei, dabei Gedanken an Naturschönheit und geistige Sehnsucht vermengend. Schroffe Kreuzrhythmen unterstreichen das ungestüme Strömen von „Am Turme“. Droste-Hülshoff komponiert hier den leidenschaftlichen Aufschrei einer von gesellschaftlichen Konventionen eingeengten Frau, die sich nach Abenteuern sehnt, die im 19. Jahrhundert eben nur Männern vorbehalten waren. Ganz gegensätzlich stellt sich „Der Weiher“ mit seiner friedlichen Ruhe dar, erzeugt von einer Art behutsamen Geknister.

John Coriglianos führende Rolle unter den lebenden amerikanischen Komponisten belegen zahlreiche Auszeichnungen, darunter mehrere Grammy Awards, der Pulitzer-Preis für seine Zweite Symphonie (2001), der Grawemeyer Award für seine Erste Symphonie (1991), ein Oscar für seine Filmmusik zu Francois Girards Film *Die rote Violine* (1997) und die 1994 erstmals von *Musical America* verliehene

Auszeichnung als „Composer of the year“. Seine 1991 von der Metropolitan Opera in Auftrag gegebene Oper *The ghosts of Versailles* errang große Erfolge. Auf dieser CD sind seine Ausflüge in die Welt der Cabaret Songs aufgenommen, in denen er sich in die zeitgenössische Musik vertieft. Er vertont die geistreichen Texte seines langjährigen Partners Mark Adamo, dem Komponisten der oft aufgeführten Oper *Little women* (1998).

„Dodecaphonia“ oder „They call her twelve-tone Rose“ (1997) wurde ursprünglich für William Bolcom und dessen Frau Joan Morris komponiert. Der Komponist nimmt hier einerseits die Zweite Wiener Schule eines Arnold Schönberg und Anton Webern aufs Korn (nach dem Motto: Wo ist hier eigentlich die 12-Ton-Reihe?) und verspottet gleichzeitig die schier endlosen Wiederholungen der Minimalisten. In „Marvelous invention“ (2001) schwärmt eine elegante Frau am Telefon von den (angeblichen) Vorzügen ihres neuesten mp3-Spielers. Sie rasselt ein „Who is who“ an Künstlern und Komponisten herunter (zu denen, natürlich, auch Corigliano selbst zählt ...).

Luna Pearl Woolf zählt zu jenen

jungen Komponistinnen, die mittlerweile in Nord-Amerika und auch Europa bekannt sind. Sie machte Abschlüsse in Komposition sowohl in Harvard (1996) als auch am Smith College (2002). Von der International league of women composers erhielt sie 1993 den Ellen Taaffe Zwilich Prize. 2002 wurde sie am Smith College mit dem Settie Lehman Fatman Prize für eine „Composition in large form“ ausgezeichnet. Mit ihrem Ehemann Matt Haimovitz hat sie sich vor allem vorgenommen, die klassische Musik einem jungen, angesagten Publikum nahe zu bringen. In „Odas de todo el mundo“ (Oden für jedermann), das sie im Auftrag von Lisa Delan komponierte, vertont sie ein bewegendes Gedicht des großen chilenischen Dichters Pablo Neruda (1904-1973). Woolf fängt die weitläufigen Stimmungen des Gedichtes ein, indem sie knackige lateinamerikanische Tanzrhythmen mit trockener Sorglosigkeit und tiefsinniger Melancholie mischt.

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Aus dem Amerikanischen von Franz Steiger

« Et si la chanson vaut un sourire »

Il ne fait aucun doute que l'art du chant américain s'est considérablement épanoui au cours de ces dernières décennies et qu'il représente une source de créativité intarissable, les compositeurs américains contemporains mettant toute leur ferveur artistique au service de cette forme musicale, qui est la plus intime de toutes. La soprano Lisa Delan et ses amis présentent ici un riche éventail de cette multitude de chants superbes, dont certains ont été écrits à l'intention de la soprano et en étroite collaboration avec elle, par des compositeurs américains contemporains, vivant pour la plupart dans les environs de la baie de San Francisco. (Tous ces chants, à l'exception de ceux de William Bolcom et de Jake Heggie, sont enregistrés ici pour la première fois.)

William Bolcom (désigné en 2007 Compositeur de l'Année par le prestigieux magazine *Musical America*) ouvre la marche avec quatre œuvres choisies parmi ces célèbres « Cabaret Songs » (1977-1985) en deux volumes, qui furent à l'origine destinées à sa femme, la mezzo-soprano Joan

Morris. Les paroles inventives sont du dramaturge et librettiste Arnold Weinstein (1927-2005), qui travailla avec Bolcom sur ses opéras *McTeague*, *A View From the Bridge*, et *A Wedding*. Beaucoup de ces chansons de cabaret évoquent le terrain émotionnel complexe de la femme moderne libérée à la façon de « *Sex in the City* ». Dans le chant délicieusement sensuel « *Amor* », une femme fort satisfaite de son apparence (telle une version languissante de la Musetta de *La Bohème*) jubile devant l'admiration sans bornes que suscitent ses charmes irrésistibles. « *Oh, Close the Curtain* » est le souvenir ambivalent, au parfum de nostalgie et d'alcool, d'une folle soirée mondaine. « *Waitin* », en revanche, au style simple d'un gospel, offre à l'auditeur un moment de quiétude, rempli d'espoir et de confiance, et dans « *Toothbrush Time* » ce sont les regrets du lendemain d'une nuit glauque qui s'expriment.

L'éminent compositeur san-franciscain Gordon Getty (auquel le titre honorifique de Compositeur américain d'exception a été décerné au Centre John F. Kennedy des Arts du Spectacle en 1986) présente également sa der-

nière série de chants « *Poor Peter* » (mars 2008). Intégrant ses propres poèmes dans ces chansons écrites pour Miss Delan, c'est une vision de la « Bonne vieille Angleterre » que Getty fait naître du prisme cristallin d'un son moderne, clair et dépouillé, débutant par les chromatiques délicatement changeantes de « *Where is my Lady ?* ». Tournure ironique d'une chanson anglaise dansante d'autrefois, « *Tune the Fiddle* » réserve plusieurs surprises rythmiques astucieuses, tandis que « *The Ballad of Poor Peter* » fait entendre les supplications hésitantes et mystérieusement obsédantes d'un pauvre diable. L'enregistrement tire son titre de la dernière phrase de cette chanson : « *And if the song be worth a tear/Or yet a smile/Then grant Poor Peter but a penny.* » (Et si la chanson vaut une larme / Ou même un sourire / Alors donnez un penny au pauvre Peter).

Jake Heggie, lui aussi san-franciscain, a été catapulté au sommet par le succès phénoménal de son premier opéra, *Dead Man Walking*, dont la première fut donnée à l'Opéra de San Francisco en 2000. Sa carrière de compositeur de chansons était toutefois déjà bien lancée depuis plusieurs

années, puisqu'il apportait son amicale collaboration à de nombreux chanteurs américains célèbres. Inspirée par la charmante simplicité d'un poème élisabethain de Sir Philip Sidney (1554-1586) « *My True Love Hath My Heart* » (1996), se caractérise pour sa part par son lyrisme enveloppant. Composé à l'origine pour voix solo avec accompagnement au violoncelle et au piano, le chant est ici présenté dans un arrangement pour duo vocal réalisé par le compositeur lui-même. Il est interprété par la très acclamée mezzo-soprano Susanne Mentzer, qui se produit souvent au Metropolitan Opera et dans les plus grands opéras internationaux, et par le violoncelliste né en Israël et étudiant de Harvard, Matt Haimovitz, qui est actuellement professeur de violoncelle à l'École de musique Schulich de l'Université McGill de Montréal, au Québec. Élève de feu Leonard Rose, Matt a joué au Carnegie Hall à l'âge de 13 ans. Il s'est ensuite produit en solo hors des sentiers classiques, dans des clubs de jazz et de rock, tavernes et cafés d'Amérique du Nord.

Arrangements d'air américains bien connus, les « *Three Folk Songs* » (1994) de Heggie ont été composés à

l'origine pour la célèbre mezzo-soprano Frederica von Stade. Le premier chant, « *Barb'ry Allen*, » donne à la ballade plaintive bien connue une éloquence pleine de fraîcheur. Un air au piano souligne le profond soupir poussé dans « *He's gone away* », tandis que des formes d'accompagnement insollement étincelantes revêtent les bavardages presque absurdes de « *The Leather-Winged Bat* ».

Les chants « *Annettes-Lieder* » de David Garner, ont été commandés et interprétés pour la première fois par Mimi Ruiz en 1986. Le Professeur Garner a enseigné au Conservatoire de musique de San Francisco à partir de 1979 et a reçu en 1997 le Prix de « Professeur d'exception » de la Fondation de la famille de George Sarlo. La grande variété d'œuvres aux multiples facettes qu'il a composées au cours de ces deux dernières décennies, inclut de la musique de chambre en espagnol, catalan, allemand, italien de la Renaissance, grec moderne et japonais. Composées pour accompagnement au piano et violoncelle (avec de nouveau M. Haimovitz), les « *Annettes-Lieder* » reprennent des poèmes du talentueux auteur alle-

mand Annette von Droste-Hülshoff (1797-1848), dont les œuvres sont instillées de sa très profonde conviction religieuse. Dans « *Im Grase* » (Dans la prairie), les formes aimablement fluctuantes de Garner donnent naissance à une rêverie cadencée mêlant réflexions sur la beauté naturelle et désir spirituel. Des contre-rythmes inégaux soulignent les turbulentes effusions d'« *Am Turn* » (Dans la tour), où Mme Droste-Hülshoff donne la parole à une femme du 19ème siècle, menant une vie protégée, qui aspire aux folles aventures alors réservées aux hommes. Le discret bruissement de « *Der Weiher* » (Le vivier) apporte en revanche un calme paisible.

La prééminence de John Corigliano sur les autres compositeurs américains en vie a été confirmée par les nombreux honneurs dont il a fait l'objet, parmi lesquels plusieurs Grammy et un Prix Pulitzer pour sa *Symphonie No.2* (2001), un Prix Grawemeyer pour sa *Symphonie No.1* (1991), un Academy Award pour la bande originale du film *Le violon rouge* de François Girard (1997), et un titre de « Tout premier compositeur de l'année » de *Musical America* en 1994. Son

opéra *The Ghosts of Versailles*, composé à la demande du Metropolitan Opera (1991), a remporté un immense succès. Ses réalisations dans le monde des chansons de cabaret, creusant dans le sujet même de la musique classique moderne, sont ici accompagnées de textes pleins d'esprit de son partenaire de toujours Mark Adamo, compositeur de l'opéra fréquemment interprété *Little Women* (1998).

« *Dodecaphonia* » ou « *They Call Her Twelve-Tone Rose* » (1997) - composée à l'origine pour la même équipe des chansons du début de cet album, William Bolcom et Joan Morris - se moque ingénieusement de l'école de composition allemande atonale - ou « des douze tons » - du 20ème siècle, dont Arnold Schoenberg et Anton Webern (avez-vous repéré la « série tonale » ?) s'étaient fait les champions et, au passage, tourne également en dérision les infinies répétitions des compositeurs minimalistes modernes. « *Marvelous Invention* » (2001) s'amuse à imaginer une femme élégante s'extasiant au téléphone sur les félicités (supposées) offertes par son nouveau lecteur de musique du genre iPod, et débitant un « Who's Who »

moderne d'interprètes et de compositeurs (y compris Corigliano lui-même, bien entendu).

Diplômée de composition de l'Université d'Harvard (1996) et du Smith College (2002), et largement reconnue en Amérique du Nord et en Europe, la compositrice Luna Pearl Woolf fait nettement entendre un nouveau son. Elle a reçu en 1993 le Prix Ellen Taaffe Zwilich de la Ligue internationale des compositrices en 1993 et en 2002 le Prix Settie Lehman Fatman du Smith College pour les grandes compositions. Avec son mari, le violoncelliste Matt Haimovitz (interprète de ce CD), qu'elle a rencontré à Harvard, elle œuvre à faire connaître la musique classique auprès d'un public plus jeune et plus « branché ». Les « *Odas de Todo el Mundo* » (Odes pour tout le monde), composées sur la commande de Lisa Delan, mettent en musique un poème évocateur du grand poète chilien Pablo Neruda (1904-1973). Woolf capture les sentiments très divers du poème, mêlant rythmes épicés de danse latine, pure insouciance et mélancolie pensive.

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Poems by Arnold Weinstein

1. Amor

It wasn't the policeman's fault in all the
traffic roar
instead of shouting halt
when he saw me he shouted Amor.

Even the ice-cream man (free ice creams
by the score)
instead of shouting Butter Pecan
one look at me he shouted Amor.

All over town it went that way
Everybody took off the day
Even philosophers understood
how good was the good 'cuz I looked so
good!

The poor stopped taking less
the rich stopped needing more.
Instead of shouting no and yes
both looking at me shouted Amor.

My stay in town was cut short
I was dragged to court.
The judge said I disturbed the peace
and the jury gave him what for!

The judge raised hand
and instead of Desist and Cease
Judgie came to the stand took my hand
and whispered Amor.

Night was turning into day
I walked alone away.

Never see that town again.
But as I passed the church-house door
instead of singing Amen
the choir was singing Amor.

2. Oh Close the Curtain

Oh close the curtain I can't stand the
skies.
Am I uncertain or is this room full of
sighs?
What a wonderful party, never heard
such lies!
And oh I want so to be in with these guys

And there is more booze than you could
refuse,
More domestics padding around than
you could ever lose,
But no one could find my mind, my heart
or my shoes.
So slip in to the bathroom and blow out
your blues

Two pacifist brothers are having a fight.
A wife's getting loose 'cause her hus-
band is tight.
Hear mariages breaking all over the night.
And the host and the hostess took flight.

Oh don't close the curtain I must see the
skies.
My heart is hurt in this room full of sighs.
What a terrible party they ran out of lies.
And oh I want so to be gone from these
guys.

Prince Charming moves in as you crush
a yawn.
Will you make it? Will you muck it? (Oh
fuck it!) He's gone.
So I open the window to stare down the
dawn.
The little blue gardener smiles at me
from the lawn

3. Waitin

Waitin waitin
I've been waitin all my life.
That light keeps on hiding from me,
but it someday just might bless my sight.
Waitin waitin waitin

4. Toothbrush Time

It's toothbrush time,
ten a.m. again and toothbrush time.
Last night at half-past nine it seemed O.K.
But in the light of day not so fine at tooth-
brush time.

Now he's crashing round my bathroom,
now he's reading my degree,
perusing all my pills,
reviewing all my ills
and he comes out smelling like me.

Now he advances on my kitchen,
now he raids every shelf
till from the pots and pans and puddles
and debris
emerges three eggs all for himself.

Oh, how I'd be ahead if I'd stood out of
bed;
I wouldn't sit here grieving,
waiting for the wonderful moment of his
leaving
at toothbrush time,
ten a.m. again and toothbrush time.

I know it's sad to be alone,
it's so bad to be along,
still I should've known that I'd be glad to
be alone,
I should've known, I should've known!
Never should've picked up the phone and
called him.

Hey --- uh, listen, uhm, uh, I've got to,
uh ---
oh, you gotta go too? So glad you
understand.
And --- by the way, did you say nine
tonight again?
See you then.
Toothbrush time!

Poems by Gordon Getty

5. Where is My Lady?

Where is my lady, O where has she gone?
Over the moonrise and over the dawn.
Follow her easterly, follow the trace
Of her toe on the wind; she has run to
the place
Where the morning begins, and the sea

and the sky;
Beauty and grace she is, beauty and grace
Hang in the air like chimes where she goes by.

What if I follow, as best can try,
And ring the wide world, and yet fail in the chase?
Follow her southerly, follow the mark
Of her foot in the light, of her foot in the dark,
Easterly, southerly, follow the train
Where she runs in the starlight, she runs in the rain,
In footfall and starfall again and again,
Beauty and grace she is, beauty and grace
Hang in the air like chimes where she goes by.

6. Tune the Fiddle

Tune the fiddle and fetch the drum,
Stamp and clap as the dancers come,
In greens and blues, in ranks and queues,
Two by twos in dancing shoes.

Carve the roast and fill the bowl,
Here's to our host, and the thirsty soul,
And the company whole.

O Master of Revels, O Lord of Misrule,
you have set us to school with the ape
and the fool!
If we drink, we are giddy, if not, we are dry,

Then let it go by, with never a why.

Up to your toes, Miss Gillian,
Follow your nose, Maid Allison,
Watch how she goes, Dame Jocelyn,
One, two, three, A, B, C, merrily.

Dance to the cembalo, dance to the pipe,
Step to the measure while beauty is ripe,
The lad and the lass and the music will pass,
As the wine from the glass, as the dew from the grass.

Skip and away, young Jeremy,
Best of the day, good Timothy,
What do you say, Squire Anthony,
Four, five six, candlewicks, fishing sticks.

Ladies fair will dance in the air,
Gallants tall will chase them all,
And catch them as they fall.

Tune the fiddle and fetch the drum,
Stamp and clap as the dancers come,
In greens and blues, in ranks and queues,
Two by twos in dancing shoes.

7. The Ballad of Poor Peter

Gentles, children, come awhile
My song to hear,
And if the song be worth a smile,
Or worth a tear.
Then grant Poor Peter but a penny,
Or two or three if you have many,
Or nothing if you haven't any,

And keep good cheer.

Upon a day, along a way,
I met a child.
She said, "Come find me if you can:
You lost me when the world began."
I asked her meaning, but she ran
Into the wild.

Now where she went, and what she meant,
I do not know,
Or how the world was first begun,
But I will find where she has run,
And follow her beyond the sun,
And ask, before the world is done,
How came it so.

And now I pass, a white old man,
From there to here,
By wit and wile,
A skip, a footstep and a year,
A minute and a mile,
To find her where the world began,
And sing of her, as best I can,
And if the song be worth a tear,
Or yet a smile,
Then grant Poor Peter but a penny,
Or two or three if you have many,
Or nothing if you haven't any,
And bless you all the while.

Poem by Sir Philip Sydney

8. My true-love hath my heart

My true-love hath my heart and I have his,
By just exchange one for the other given;
I hold his dear and mine he cannot miss;
There never was a better bargain driven.
My true-love hath my heart and I have his,

His heart in me keeps him and me in one;
My heart in him his thoughts and senses guides;
He loves my heart for once it was his own,
I cherish his because in me it bides.
My true-love hath my heart and I have his.

9. Barb'ry Allen

't Was in the merry month of May
When all the flowers were blooming,
Sweet William on his deathbed lay
For love of Barb'ry Allen,
Sweet William on his deathbed lay
For love of Barb'ry Allen.

As she was walking through the field
She heard the death bells knelling
And with ev'ry toll they seemed to say,
"Hard-hearted Barb'ry Allen."

"Oh, Mother, Mother, make my bed.
And make it long and narrow;

Sweet William died for me today,
I'll die for him tomorrow."

They buried William in the old church-
yard,
And Barb'ra there anigh him.
And out of his grave grew a red, red rose,
And out of hers a briar.
They lapped and tied in a true love's knot.
The rose ran 'round the briar.

10. He's Gone Away

I'm going away for to stay a little while,
But I'm coming back if I go ten thousand
miles.

Oh, who will tie your shoes ?
And who will glove your hand?
And who will kiss your ruby lips when I
am gone?

Look away, look away, look away over
yondro.

You've gone away for to stay a little
while
But you're coming back if you go ten
thousand miles.

It's papa will tie my shoe,
And mama will glove my hand,
And you will kiss my ruby lips
When you come back, when you come
back.

Look away, look away over yondro.

11. The leather winged bat

Hi," said the little ol' leather-winged bat,
"I will tell you the reason that,
the reason that I fly in the night:
I've lost my heart's delight."

Hi-o day-o diddle-o-down,
Hi-o day-o diddle-o-day,
Hi-o day-o diddle-o-down,
Diddle diddle dum da day-o.

"Hi," said the woodpecker sittin' on a
fence,
"Once I courted a handsome wench,
She got sassy and from me fled,
And ever since then my head's been red."

Hi-o day-o diddle-o-down,
Hi-o day-o diddle-o-day,
Hi-o day-o diddle-o-down,
Diddle diddle dum da day-o.

"Hi," said the bluebird as he flew,
"Once I courted a young gal, too.
She got sassy and wanted to go,
So I tied a new string to my bow."

Hi-o day-o diddle-o-down,
Hi-o day-o diddle-o-day,
Hi-o day-o diddle-o-down,
Diddle diddle dum da day-o.

"Hi," said the Robin as he flew,
"When I was a young man I'd court two.
If one didn't love me the other would.
Now don't you think my notion's good?"

Hi-o day-o diddle-o-down,
Hi-o day-o diddle-o-day,
Hi-o day-o diddle-o-down,
Diddle diddle dum da day-o.

Annette von Droste-Hulshof (1797-1848)

12. Im Grase

Süsse Ruh, süsser Taumel im Gras,
von des Krautes Arome umhaucht,
tiefe Flut, tief tieftrunk'ne Flut,
wenn die Wolk am Azure verraucht,
wenn aufs müde, schwimmende Haupt,
süsses Lachen gaukelt herab,
liebe Stimme, säuselt und träuft,
wie die Lindenblüt auf ein Grab.

Wenn im Busen die Toten dann,
jede Leiche sich streckt und regt,
leise, leise den Odem zieht,
die geschlossene Wimper bewegt,
tote Lieb', tote Lust, tote Zeit.
All die Schätze, im Schutt verwühlt,
sich berühren mit schüchternnem Klang,
gleich die Glöckchen von Winde umspielt.

Stunden, fluchtger ihr als der Kuß
eines Strahls auf trauernden See,
als die ziehenden Vogels Lied,
das mir niederperlt als der Höh',

*Annette's Songs Trans. by Rochsane M.
Taghikhani and David Garner*

12. In the Meadow

Sweet respite, sweet reverie in the grass,
Embraced by the herb's aroma,
A deep flood-tide: engulfing.
When the clouds dissolve in the blue sky
When sweet laughter seems to drift
down;
A loving voice whispers downward
Like the leaves of the linden tree over a
grave.

When in my breast the dead come to life,
Each corpse wakens and stretches;
Lightly, so lightly drawing breath,
And the eyelids lightly flutter
Loves past, joys past, times past.
All these treasures mingled in the rubble,
Brush each other: timid sounds,
Like the tinkling of chimes in the wind.

Oh hours, even more fleeting than the
kiss
Of a sunbeam on the saddened sea:
Like a song of a bird on the wing

als des schillernden Käfers Blitz,
wenn den Sonnenpfad er durchteilt,
als der heisse Druck einer Hand,
die zum letzten Male verweilt.

Dennoch, Himmel, immer mir nur Dieses
Eine mir:
für das Lied jedes freien Vogels im Blau,
eine Seele, die mit ihm zieht;
nur für jeden kärglichen Strahl,
meine farbig schillernden Saum,
jeder warmen Hand meinen Druck,
und für jedes Glück, meinen Traum.

13. Am Turme

Ich steh' auf hohen Balkone am Turm,
umstrichen vom schreienden Stare,
und lass' gleich einer Mänade den Sturm
mir wühlen im flatternden Haare;
O wilder Geselle, o toller Fant,
ich möchte dich kräftig umschlingen,
und Sehne am Sehne, zwei Schritte von
Rand
auf Tod und Leben dann ringen!

Und drunten seh' ich am Strand, so frisch,
wie spielende Doggen, die Wellen,
sich tummeln Rings mit Gekläff und
Gezisch,
und glänzende Flocken schnellen;
O, springen möcht'ich hinein alsbald,
recht in die tobende Meute,
und jagen durch den korallen Wald,

Reaching down from the sky:
Like the iridescent flash of a beetle's
wings
Like the warm touch of another's hand
As it passes through the path of the sun:
Lingering in a final farewell.

Still, Heaven, only for this do I plead:
A soul to accompany
Each free bird's song in the blue:
A bit of my own colorful gown
For each wan sunbeam:
That I hold every other warm hand in
mine,
And my dream for the joy of all.

13. On the Tower

I stand on the balcony of the high tower,
Surrounded by shrieking starlings;
And like a Maenad
Let the storm whip my hair.
Oh, wild and foolish youth,
I long to embrace you tightly
And corp-a-corps, two steps from the
brink,
Fight for life or death!

And down below on the shore so fresh,
I see the breakers sporting like hounds,
Tumbling with yelps and splashes
In the flying foam.
Oh, if I could only leap in with them
Right into the middle of the fray;
And hunt with them through the forests
of coral,

das Walross, die lustige Beute!

Und drüben seh' ich ein Wimpel wehn
so keck wie eine Standarte,
seh' auf und nieder den Kiel sich drehn
von meiner luftige Warte;
O, sitzen möcht'ich im kämpfenden
Schiff,
das Steuerruder ergreifen,
und zischen über das brandende Riff
wie eine Seemöve streifen.

Wär' ich ein Jäger von freier Flur,
ein Stück nur von einem Soldaten,
wär' ich ein Mann doch mindestens nur,
so würde der Himmel mir raten;
nun muß ich sitzen so fein und klar,
gleich einem artigen Kinde,
und darf nur heimlich lösen mein Haar
und lassen es flattern im Winde!

14. Der Weiher

Er liegt so still im Morgenlicht,
so friedlich, wie ein fromm Gewissen;
wenn Weste seinen Spiegel küssen,
des Ufers Blume fühlt es nicht.
Libellen zittern über ihn,
blaugoldne Stäbchen und karmin,
und auf des sonnenbildes Glanz
die Wasserspinner führt den Tanz.
Schwertlilienkranz am Ufer steht
und horcht des Schilfers Schlummer-
lieder;
ein Lindes säuseln kommt und geht,
als flüstre's: Friede, Friede, Friede!

That merry beast, the walrus!

And over there I see a little pennant whip-
ping
As bravely as any mighty standard,
And I see a little dory bobbing up and
down
From my airy perch.
Oh, I long to sit at the helm
Of the tossing ship,
Gripping the tiller,
And fly hissing over the breaking reefs,
Like a seagull.

If I were only a hunter in the open fields,
Or even a bit of a soldier,
If I were at least a man
Then Heaven would surely guide me.
But I must sit here so prim and proper
Like a good little girl, and
Only in secret can I loosen my hair,
And let it blow in the wind!

14. The Weir

It lies so still in the morning light,
So peaceful, like a clear conscience.
Whenever the west wind kisses its mir-
rored face,
The flowers on the shore feel it not.
Dragonflies flit over it,
Little iridescent rods of blue and carmine,
And in the flashing sunlight,
The water-spider leads a dance.
By the bank, a stand of iris
Listens to the lullaby of the reeds;
And a gentle breath comes and goes, As if
it were whispering, peace, peace, peace!--

**15. Dodecaphonia,
for Singer and Piano**

John Corigliano

Text: Mark Adamo

*I had always wanted to write a cabaret song entitled "They Call Me Twelve-Tone Rose," only because the delicious absurdity of the title appealed to me. I made the mistake of mentioning this to Mark Adamo as he was writing the libretto for his opera Little Women, and before long the lyric appeared on my desk. (Full disclosure demands that I admit to contributing the word "ha!" to the last stanza.) I procrastinated, in my usual way, but then blundered again, this time mentioning to Joan Morris over dinner that the lyric existed. Joan, of course, is not only a bewitching cabaret singer in her own right, but she performs evenings of theatre and cabaret song all over the world with her husband, the internationally recognized composer William Bolcom, at the piano. Finally, after Joan's postcard reading, "Are you going to make a diva beg?" I composed (in strict dodecaphonic manner) the brief film-noir aria before you. The text reads as follows:
I was a cop on the (off-) beat,
Assigned the strangest case:
Some morbid seductress, some sinister*

vamp
Was stalking composers of every camp.
I'd very few clues for the chase:
(The PIANIST plays six seemingly unrelated pitches. The SINGER mulls...)

Her coat: a battered ermine,
One victim recollected:
Her accent, faintly German,
Another one suspected:
She'd left no other trace.

(The PIANIST plays another six pitches, unrelated to the first set. The SINGER mulls...)

I needed to determine
How all this was connected.
I started to pace.

(The SINGER paces, as the PIANIST replays all twelve pitches...)

Ermine coat...
German throat...
O, mein Gott!

It hit me so subtly
It was almost subliminal—
That I was pursuing no less than the town's most
Notorious
Serial
Criminal...

They call her Twelve-Tone Rose,

And oh! She's cold.
She sounds completely schizoid, but she's so controlled.
She never quite repeats herself, yet always sounds the same,
That too-too-Teutonic, that anti-mnemonic, that dodecaphonic dame,

Whose name is Twelve-Tone Rose—
Don't buy her line!
Her ev'ry fey non sequitur is by design,
She lured the likes of Bernstein, even Copeland to her camp—
That vaguely ethereal, always funereal, post-Wagnerian vamp—

Sure, she's exotic as a Persian,
Beguiling as a witch,
And all your smartest friends take her advice.
But she'll lead you to inversion
And you'll fall for ev'ry pitch,
'Cause she'll never use the same pitch twice—

No, no, beware of Twelve-Tone Rose—
ha!
She's no good for laughs,
And she'll take your ev'ry melody and leave you with graphs!
She'll take your pride, your heart, your wit, and when she'd done,
You, too, will be vaguely bathetic, completely synthetic, and just no fu—

(Suddenly the PIANIST grabs the singer and whispers urgently in her ear.)

What? Another one?
Young...American...stutters?
They call her
Thoroughly
Post-Modern

(The PIANIST lets loose a barrage of minimalist vamping.)

Millie Millie Millie Millie
Millie Millie Millie Millie
Millie Millie Millie Millie
Millie Millie Millie Millie
Millie Millie Millie Millie—

Sorry:
Gotta run!

William Bolcom and Joan Morris introduced Dodecaphonia at a Symphony Space benefit in New York City in 1997; it has since been performed at the Aspen Music Festival in Aspen, Colorado and at the New York Festival of Song in New York City.

16. Marvelous Invention

Lyrics by Mark Adamo
Music by John Corigliano

(A well-heeled subscriber, on her phone, toys with the newest, smallest, most fashionable personal music player.)

Darling, don't be angry, but that concert?
Not tonight.
No, keep the ticket, really: go! Enjoy!
I know: it's so last minute--- please don't
take it as a slight.
It's only that I've purchased the most
marvelous new toy.

This small invention (right now it's play-
ing 'Geny Kissin!')
Has wholly revolutionized the way I
listen:

I now hear Joshua Bell playing all Ravel
over crème caramel at Chanterelle,
Or Natalie Dessay interpreting Messaien.
(Such a feast!)

I love Emanuel Ax playing Arnold Bax as
I choose my slacks from the racks at Saks,
Or Barbra Streisand in Floyd's Of Mice
and Men. (It wasn't released.)
I play my Thomas Adés or C. P. E. Bach
during Pilates at the Reebok,
Then out to the street to Purcell's Suite
from Queen Mab.
I need my hit of Max Roach when in busi-
ness class:
If I'm stuck in coach, give me Philip Glass,
Die Schöne Müllerin, or Gunther Schuller
in the cab.

Why do I need the concert hall?
Why do I need performance at all?
With the tickets and the sitter and the
parking and the chatter --it's a drag.
Give me my discs and one fast hour,
And I'll have the classical section of

Tower
(sighing, wistfully) Tower...
Alphabetized and perfectly sized for even
an evening bag.

So play me Sondheim or Takemitsu when
it's time to walk my Shih-Tzu,
Or Ruslan and Ludmilla, if not the De-
bussy La Mer.
I crave my Malfitano singing Corigliano
with Robert Spano on piano
with my Montepulciano at Da

Silvano,
Or a Bolla with Bolcom passeth all
compare!

Darling, it's truly a new world order.
Now with my magical new recorder,
Why on earth would anybody ever want
or need to hear their music live?
With my perfectly marvelous invention--
(Here's Sousa, Ned Rorem, the Schön-
berg Brettli-lieder!)

Its benefits too numerous to mention--
(La Chiusa, and Forum, and Adam Guet-
tel lieder!)

Best of all... Best of all, I barely need to
pay attention...

She reconsiders.

Darling: meet me down at "Will Call" at
seven-forty-five.

17. Odás De Todo El Mundo

Pablo Neruda

Odas para el que pase
galapando
bajo ramas mojadas
en invierno.

Odas
de todos
los colores tamaños,
seráficas, azules
o violentas,
para comer,
para bailar,
para seguir las huellas en la arena,

para ser y no ser.

Yo vendo odas
delgadas
en ovillo,
como alambre,
otras como cucharas,
vendo
algunas selváticas,
corren con pies de puma:
se deben manejar
con precaución, con rejas:
salieron
de los antiguos bosques,
tienen hambre.

También escribo
para costureras
odas
de inclinación doliente,

Odes For Everyone

Odes for the person
galloping
beneath wet branches
in wintertime.

Odes
off all
colors and sizes,
seraphic, azure
or violent,
odes to eat,
odes to dance,
odes to track in the sand.

to be and not to be.

I sell fine-stranded
odes
wound in a ball
odes like wire,
some like spoons,
I sell
jungle odes
that run on puma feet:
they must be handled
with care, behind bars,
they come
from age-old forests,
they are hungry.

I also write
for seamstresses
odes
of sorrowful disposition,

cubiertas por
el
aroma
enterrado
de las lilas.
Otras
tienen
silvestres minerales,
dureza de los montes
de mi patria,
o simplemente
amor ultramarino.

En fin,
decidirán ustedes
lo que llevan
tomates
o venados
o cemento
oscuras alegrías infundadas,
trenes
que
silban
solos
transmigrando
por regiones
con frío y aguacero.

De todo
un poco
tengo para todos.

Yo sé
que hay otras
y otras
cosas
rondando alrededor

drenched in
the
buried
scent
of lilacs.
Others
contain
raw minerals,
harsh as the mountains
of my homeland,
or simply
love from across the seas.

Finally,
it will be you who decide
what is in them:
tomatoes
or deer
or cement
obscure unfounded joy,
trains
that
whistle,
lonely,
transmigrating
though regions
of cold and showers.

I have a little
of everything
for everyone.

I know
there are others,
other
things
prowling about

de la noche debajo
de los muebles o adentro
del corazón
perdido.
Sí,
pero
tengo tiempo,
tengo aún mucho tiempo,
--tengo una caracola
que recoge
la tenaz melodia
del secreto
y la guarda
en su caja
convertida en martillo o mariposa—
tiempo

para
mirar
piedras sombrías

o recoger
aún
agua olvidada

y para darte
a ti
o a quien lo quiera
laprimavera larga de mi lira.

Así, pues,
en tus manos
deposito
este atado
de flores y herraduras
y adiós,

at night or beneath
the furniture or deep within
the forgotten
heart.
Yes,
but
I have time,
plenty of time still
--I have a conch shell
that collects
the lasting melody
of secrets
and hoards them
in its chamber,
now hammers or butterflies--
time

to
look at
somber stones

time still
to store
forgotten waters

and to give
to you
or whoever may want it
the long springtime of my lyre.

And, so,
in your hands
O place
this medley
of flowers and horseshoes
and so long,

hasta más tarde:

hasta más pronto :
hasta que todo
sea
y sea canto.

see you later,

see you soon,
when all things
become,
become song.



Polyhymnia specialises in high-end recordings of acoustic music on location in concert halls, churches, and auditoriums around the world. It is one of the worldwide leaders in producing high-resolution surround sound recordings for SA-CD and DVD-Audio. Polyhymnia's engineers have years of experience recording the world's top classical artists, and are experts in working with these artists to achieve an audiophile sound and a perfect musical balance.

Most of Polyhymnia's recording equipment is built or substantially modified in-house. Particular emphasis is placed on the quality of the analogue signal path. For this reason, most of the electronics in the recording chain are designed and built in-house, including the microphone preamplifiers and the internal electronics of the microphones.

Polyhymnia International was founded in 1998 as a management buy-out by key personnel of the former Philips Classics Recording Center.

For more info: www.polyhymnia.nl

Polyhymnia ist eine Aufnahmefirma, die sich spezialisiert hat in der Einspielung hochwertiger musikalischer Darbietungen, realisiert vor Ort in Konzertsälen, Kirchen und Auditorien in aller Welt. Sie gehört zu den international führenden Herstellern von High-resolution Surroundaufnahmen für SA-CD und DVD-Audio. Die Polyhymnia-Toningenieure verfügen über eine jahrelange Erfahrung in der Zusammenarbeit mit weltberühmten Klassik-Künstlern und über ein technisches Können, das einen audiophilen Sound und eine perfekte musikalische Balance gewährleistet.

Die meisten von Polyhymnia verwendeten Aufnahmegeräte wurden im Eigenbau hergestellt bzw.

substanziell modifiziert. Besondere Aufmerksamkeit gilt dabei der Qualität des Analogsignals. Aus diesem Grunde wird der Großteil der in der Aufnahmekette verwendeten Elektronik in eigener Regie entworfen und hergestellt, einschließlich der Mikrofon-Vorverstärker und der internen Elektronik der Mikrophone.

Polyhymnia International wurde 1998 als Management-Buyout von leitenden Mitgliedern des ehemaligen Philips Classics Recording Centers gegründet.

Mehr Infos unter: www.polyhymnia.nl

Polyhymnia est spécialisé dans l'enregistrement haut de gamme de musique acoustique dans des salles de concerts, églises et auditoriums du monde entier. Il est l'un des leaders mondiaux dans la production d'enregistrements surround haute résolution pour SA-CD et DVD-Audio. Les ingénieurs de Polyhymnia possèdent des années d'expérience dans l'enregistrement des plus grands artistes classiques internationaux. Travailler avec ces artistes pour obtenir un son audiophile et un équilibre musical parfaits fait partie de leurs nombreuses expertises.

La plupart du matériel d'enregistrement de Polyhymnia est construit ou considérablement modifié dans nos locaux. Nous mettons notamment l'accent sur la qualité du parcours du signal analogique. C'est la raison pour laquelle nous élaborons et construisons nous-mêmes la plupart du matériel électronique de la chaîne d'enregistrement, y compris préamplificateurs et électronique interne des microphones.

Polyhymnia International a été fondé en 1998 suite au rachat de l'ancien Philips Classics Recording Center par ses cadres.

Pour de plus amples informations :
www.polyhymnia.nl



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