November 21, 2019
Martha-Ellen Tye Recital Hall
Iowa State University

AMES TOWN & GOWN
CHAMBER MUSIC ASSOCIATION

Michelle Johnson,
soprano

Brian Major,
baritone

Jodi Goble,
plano

70th Season
2019-2020
MICHELLE JOHNSON

Soprano MICHELLE JOHNSON has been praised for her “extraordinary breath control and flawless articulation. Her voice is velvety and pliant – a dulcet dream.” In upcoming seasons, Johnson makes a debut with Opera Columbus, Knoxville Opera, and Opera Idaho singing the title role of Aida; Chautauqua Symphony Orchestra singing Verdi’s Requiem; and Madison Opera singing Santuzza in Cavalleria Rusticana.

Ms. Johnson hails from Pearland, Texas, and has received degrees from New England Conservatory of Music and Boston University. She is a former member of the Young Artist Programs of Opera Theatre of St. Louis and Opera Tampa, as well as participating in the International Institute of Vocal Arts (Chiari, Italy), Tanglewood Music Center, and the Music Academy of the West.

A graduate of the prestigious Academy of Vocal Arts in Philadelphia, she was seen as the title role in Suor Angelica, Leonora in Oberto, Donna Anna in Don Giovanni, the Countess in Capriccio, and Alice Ford in Falstaff. Winner of numerous competitions, most notably Grand Prize Winner of the Metropolitan Opera National Council Auditions, William Matheus Sullivan Foundation, Gerda Lissner Foundation, and the Giulio Gari Foundation.

BRIAN MAJOR

Baritone BRIAN MAJOR has been praised for his “velvet voice” and “commanding stage presence.” This season he will debut with Opera Columbus and the Columbus Symphony Orchestra in a collaborative production of Aida as Amonasro, present Kirke Mechem’s Songs of the Slave in Boston Symphony Hall, and debut with Opera Theatre of the Rockies in their 20th Anniversary Spring Season as Amonasro in Aida.

Major has won numerous awards and honors including the Opera Ebony Vocal Competition (1st prize), Annapolis Opera Vocal Competition (3rd prize), Opera at San Nicola Vocal Competition (2nd prize), Harlem Opera Theater Vocal Competition (1st prize), Atlanta Music Club Vocal Competition (1st prize), and Palm Beach Atlantic Vocal Competition (Encouragement Prize). An accomplished recitalist and concert artist, Major has been baritone soloist in concerts of various ensembles including the Siena Chamber Orchestra (Italy), Sun Valley Opera (Idaho), and Des Moines Symphony Orchestra.

A native of Neptune, NJ, he holds a master’s degree and performance certificate from Boston University and is a graduate of Morehouse College. Major studies privately with baritone Mark Rucker, who serves as Professor of Voice at Michigan State University.

JODI GOBLE

Collaborative pianist and composer JODI GOBLE is Senior Lecturer in Voice at Iowa State University, where she coaches singers, music-directs the ISU Opera Studio, and teaches diction and song literature. She received the Iowa State University Award for Extraordinary Teaching in 2015. Before coming to Iowa, she was Lecturer at the Boston University College of Fine Arts, Senior Vocal Coach and Coordinator of Opera Programs for the Boston University Tanglewood Institute, diction faculty at the Walnut Hill School for the Performing Arts, and the primary rehearsal pianist of the Boston Symphony Orchestra’s Tanglewood Festival Chorus.

Ms. Goble collaborates regularly in recital with bass-baritone Simon Estes, both locally and across the United States, and is his official collaborator for the Iowa Roots and Wings Community Concerts, as well as the pianist and artistic director for the Simon Estes Young Artist Concert Series.

Ms. Goble’s compositions have been performed across the United States and internationally and featured on National Public Radio. Her awards include the 2013 Commission Competition of the Iowa Music Teachers Association and selection as a finalist entry in the 2008 NATS Art Song Competition.

OUTREACH NEWS

Last Tuesday, Michele Johnson, Brian Major, and Jodi Goble conducted a master class for student singers and pianists from Iowa State University's Department of Music and Theater. This event, which was open to the public, was part of Town & Gown's Outreach program.
Celebrating its 70th season.

Ames Town & Gown Chamber Music Association
in cooperation with the Music Department of Iowa State University
presents

**Michelle Johnson, soprano**

**Brian Major, baritone**

**Jodi Goble, piano**

Thursday, November 21, 2019 at 7:30 p.m.

Martha-Ellen Tye Recital Hall

---

_Bella mia fiamma, K. 528_  
Ms Johnson  
Wolfgang Amadeus Mozart

_Ma rendi pur content_  
Mr Major  
Vincenzo Bellini

_Dolente imagine di Fille mia_  
Mr Major  
Ralph Vaughan Williams

_Per pietà, bell'ido mio_  

from *The House of Life*_  

_Love-Sight_  
Mr Major  
William Walton

_Silent noon_  

_A Song for the Lord Mayor’s Table*_  

_Heart’s haven_  

1. The Lord Mayor’s table  
2. Glide gently  
3. Wapping Old Stairs  
4. Holy Thursday  
5. The contrast  
6. Rhyme  

_Love’s last gift_  

Ms Johnson

---

**INTERMISSION**

Karl Weigl

_Five Duets for Soprano and Baritone*_  

1. *Abendstude*  
2. Der Wanderer und das Blumenmädchen  
3. *Hymne*  
4. In goldener Fülle  
5. Ehestand der Freude

_Undine Smith Moore_  

_Love, let the wind cry_  

Harry T. Burleigh

_Worth While_  

_Samuel Coleridge-Taylor_  

_Life and death_  

_H. Leslie Adams_  

_For you there is no song_  

_Spiritual, arr. Betty Jackson King_  

_It’s me, o Lord_  

_Spiritual, arr. Moses Hogan_  

_He’s got the whole world in his hands_  

Ms Johnson and Mr Major

---

*Following the concert, the artists will come to the lobby to greet the audience.*

---

Greenery on the stage is provided courtesy of Everts Flowers.

The 2019-2020 Ames Town & Gown season is supported in part through local option tax funds provided by the City of Ames through the Commission on the Arts.
WOLFGANG AMADEUS MOZART
Born January 27, 1756 in Salzburg, Austria; died December 5, 1791 in Vienna

Bella mia fiamma, K. 528

On October 3, 1787, Mozart and his wife, Constanze, arrived in Prague where the composer would oversee the preparations for the premiere staging of his newest opera, Don Giovanni. During their visit, which stretched over several weeks, the Mozarts stayed at the suburban villa of their friends, composer Frantisek Duscheck and his wife Josefa, a well-known soprano. It was while he was a guest of the Duschecks that Mozart composed his concert aria, Bella mia fiamma, on November 3.

According to an account reported in a Berlin music journal in 1856, Josefa Duscheck forced Mozart to compose the aria by barricading him in a summer house in the villa garden until he finally produced the music he had been promising her. Though alleged to derive from one of Mozart’s sons—either Carl Thomas, who was alive in 1856, or Franz Xaver, who had died in 1844—the tale warrants some skepticism. November in Prague, for instance, seems too chilly a time for someone to be composing music in a garden building. Still more to the point, however, recent scholarship indicates that Mozart had begun the aria well before his visit to Prague, originally intending the piece for an amateur bass singer, Gottfried von Jacquin, who probably found it too difficult.

The text of the aria was in fact originally conceived for a male character. Mozart took it from the libretto prepared by D. Michele Sarcone for an opera by Nicolo Jommelli. The opera draws upon the mythological story of Ceres and her daughter, Proserpina. When Proserpina and a mortal, Tatiano, fall in love, Ceres ends their union by decreeing the man’s death. “Bell mia fiamma” becomes Tatiano’s farewell to his beloved and his life.

Bella mia fiamma, addio!
Non piacque al cielo di renderci felici.
Ecco reciso, prima d’esser compito,
quel purissimo nodo, che stringero
fra lor gl’animi nostri con il solo voler.
Vivi: Cedi al destin, cedi al dovere.
Della giurata fede la mia morte t’assolve.
A più degno consorta ... O penel
unita vivi più lieta e più felice vita.
Ricordati di me, ma non mai turbì
d’un felice sposo la rara
rimembranza. Il tuo riposo.
Regina, io vado ad ubbidirti
Ah, tutto finisce il mio furor col morir mio.
Cerere, Alfeo, dilettà sposa, addio!
Resta, o cara, acerba morte mi separa
Oh Dio..... da te!
Prendi cura di sua sorte,
consolarà almen procura.
Vado ... ah! lasso!
Addio, addio per sempre.
Quest’affannio, questo passo
è terribile per me.
Ah! Dove è il tempio, dove l’ara?
Vieni, affretta la vendetta!
Questa vita così amara
più soffrible non è!

Michele Sarcone (1731-1797)

My lovely flame, farewell!
It does not please the gods to make us happy.
Already severed, before the knot was completed,
are those pure strands that bound our spirits
together in a single purpose.
Livel surrender to fate! surrender to duty!
Your faithful promise is dissolved by my death;
for a more worthy spouse -- oh, pain! --
you will be united in a happier life.
Remember me, but never allow
troubled thoughts of an unfaithful spouse
to disturb your serenity!
Queen, I obey you and take my leave.
Ah, my madness is ended in death.
Ceres, Alpheus, beloved spouse, farewell!
Stay, dear one. Bitter death — oh God! --
tears me away from you.
Take care of her
and console her.
I’m going ... ah, let me be!
Goodbye forever!
The pain of passing
is terrible for me.
Ah! Where is the temple? Where is the altar?
Come, inflict your vengeance!
The bitterness of this life
is unbearable.

Jodi Goble (translation)
VINCENZO BELLINI
Born November 3, 1801 in Catania (Sicily), Italy; died September 23, 1835 in Pateaux (near Paris)

Three Ariettas

Fittingly for one whose father and grandfather were musicians, Vincenzo Bellini made his place in the world as a composer. The eleven operas he wrote over his short lifespan—Bellini died a few weeks short of his 34th birthday—brought him international recognition as a master of the bel canto manner. Meaning “beautiful singing,” bel canto calls for employing the utmost virtuosic technique to heighten the emotive content of a text.

Like most aspiring composers, Bellini sometimes wrote music for performance at home rather than on stage. Avoiding the severest demands of the bel canto style, the three songs (or “little airs”) on tonight’s program were likely meant for the domestic market. Probably written in the 1820s, they were not published until 1935 when the Ricordi firm pulled together fifteen of Bellini’s short works for voice and issued the collection under the title, Composizione da Camera (“Chamber Compositions,” i.e., music for the home).

Ma rendi pur contento
della mia bella il core,
e ti perdoni, amore,
se lieto il mio non è.
Gli affanni suoi pavoroso
più degli affanni miel,
perché più vivo in lei
di quel ch’io vivo in me.

Pietro Metastasio (1698-1782)

Only make happy
The beautiful heart that is dear to me,
and I will forgive you, my love,
if I am not happy as well.
I care more for her suffering
than for my own,
for I live for her
more than I live for myself.

Judi Goble (translation)

Dolente immagine di Fille mia,
perché si squallida mi siedi accanto?
Che più desideri? Dirotto pianto
lo sul tuo cenere versai finor.
Temi che immemore de’ sacri giurì
lo possa accendermi ad altra face?
Ombra di Fililde, riposa in pace;
e inestinguibile l’antico ardor.

Anonymous

Sad specter of my beloved Phyllis,
why do you sit so mournfully beside me?
What more do you want?
With so many tears I have watered your ashes.
Are you afraid that I will forget my sacred promise,
that I will be warmed by another flame?
Specter of Phyllis, rest in peace;
this old ardor cannot be extinguished in me.

Jodi Goble (translation)

Per pietà, bell’Idol mio,
non mi dir ch’io sono ingrato;
infortunato e sventurato
abbastanza il Ciel mi fa.
Se fedele a te son io,
se mi struggo al tuoi beli lumi,
sallo amor, lo sanno i Numi
il mio core, il tuo lo sa.

Pietro Metastasio (1698-1782)

Have pity, my lovely idol,
and do not tell me that I am ungrateful;
heaven has made me
unhappy enough.
That I am faithful,
that I struggle under your bright gaze,
Love knows, the heavens know,
you know it, I know it too.

Jodi Goble (translation)
RALPH VAUGHAN WILLIAMS
Born October 12, 1872 in Down Ampney, Gloucestershire, England; died August 26, 1958 in London

From *The House of Life*

Though Ralph Vaughan Williams is probably best known for his orchestral works—in particular the *London* Symphony, the Fantasia on a Theme of Thomas Tallis, and the Fantasia on *Greensleeves*—he composed more than 75 songs over the course of his long life. Between 1902 and 1904, he wrote two song-cycles based on texts taken from *The House of Life*, a sonnet-sequence written by the Pre-Raphaelite poet (and painter) Dante Gabriel Rossetti (1828-1882). Vaughan Williams issued his settings of one group of four sonnets under the title of *Willow-Wood*; he used the title *House of Life* for his settings of a second selection of six sonnets.

Like Walt Whitman’s *Leaves of Grass*, Rossetti’s sonnet-sequence was a lifelong project. Written between 1847-1881, the sonnet-sequence may never have been wholly finished. In, however, its final published version of 1881, *The House of Life* comprises 101 sonnets plus a prefatory poem that identifies a sonnet as “a moment’s monument.” The moments commemorated in the sequence all attach to the tugs and pulls of earthly love. Vaughan Williams selected his texts from “Youth and Change,” the opening section of *House of Life*.

1. Lovesight

When do I see thee most, beloved one?
When in the light the spirits of mine eyes
Before thy face, their altar, solemnize.
The worship of that Love through thee made known?
Or when in the dusk hours, (we two alone)
Close-kissed and eloquent of still replies
Thy twilight-hidden glimmering visage lies,
And my soul only sees thy soul its own?
O love - my love! if I no more should see Thyself,
or on the earth the shadow of thee,
Nor image of thine eyes in any spring,
How then should sound upon Life’s darkening slope
The groundswirl of the perished leaves of Hope
The wind of Death’s imperishable wing?

2. Silent noon

Your hands lie open in the long fresh grass, -
The finger-points look through like rosy blooms:
Your eyes smile peace. The pasture gleams and glooms
Neath billowing [clouds] that scatter and amass.
All round our nest, far as the eye can pass,
Are golden kingcup fields with silver edge
Where the cow-parsley skirts the hawthorn hedge.
’Tis visible silence, still as the hour glass.
Deep in the sunsearched growths the dragon-fly
Hangs like a blue thread loosened from the sky: -
So this winged hour is dropt to us from above,
O! clasp we to our hearts, for deathless dower,
This close-companioned inarticulate hour
When twofold silence was the song of love.

4. Heart’s haven

Sometimes she is a child within mine arms,
Coward beneath dark wings that love must chase,
With still tears show’ring and averted face,
Inexplicably filled with faint alarms:
And oft from mine own spirit’s hurtling harms
I crave the refuge of her deep embrace,
Against all ills the fortified strong place
And sweet reserve of sovereign counter charms.
And Love, our light at night and shade at noon,
Lulls us to rest with songs, and turns away
All shafts of shelterless tumultuous day.
Like the moon’s growth, his face gleams through his tune;
And as soft waters warble to the moon,
Our answering spirits chime one roundelay.

6. Love’s last gift

Love to his singer yield a glistening leaf,
and said: "The rose-tree and the apple-tree
Have fruits to vaunt or flowers to lure the bee;
And golden shafts are in the feathered sheaf
Of the great harvest marshal, the year’s chief
Victorious summer: eye, and ‘neath warm sea
Strange secret grasses lurk invisibly
Between the filtering channels of sunk reef...
All are my blooms, and all sweet blooms of love
To thee I gave while spring and summer sang:
But autumn stops to listen, with some pang
From those worse things the wind is moaning of.
Only this laurel dreads no winter days:
Take my last gift; thy heart hath sung my praise."
WILLIAM WALTON
Born March 29, 1902 in Oldham, Lancashire, England; died March 8, 1983 in Ischia, Italy

A Song for the Lord Mayor's Table

William Walton first gained notice in 1922 with Façade, his engagingly witty music for a recitation of delightfully eccentric verses by Edith Sitwell (1889-1964). He then began a metamorphosis that took him from brash young kid to grand old man. His oratorio Belshazzar's Feast (1931) proved him a composer of substance, not just sass. The Symphony in B-flat minor (1935) assured him a standing among Britain's leading composers. That stature was affirmed when he was recommended to Laurence Olivier to do the scoring for Henry V, the film that Olivier made in 1944 to boost wartime morale in Britain.

A Song for the Lord Mayor's Table was commissioned by the Worshipful Company of Goldsmiths for performance at the 1962 City of London Music Festival. The six texts making up Song were chosen for Walton by Christopher Hassall, the librettist for Walton's opera, Troilus and Cressida. With Gerald Moore as accompanist, Elisabeth Schwarzkopf premiered the composition at the Festival in July.

1. The Lord Mayor's Table
Let all the Nine Muses lay by their abuses,
Their railing and drolling on tricks of the Strand,
To pen us a ditty in praise of the City,
Their treasure, and pleasure, their pow'r and command.
Their feast, and guest, so temptingly drest,
Their kitchens all kingdoms replenish;
In bountiful bowls they do succour their souls,
With claret, Canary and Rhenish:
Their lives and wives in plentitude thrives,
They want not for meat nor money;
The Promised Land's in a Londoner's hand,
They wallow in milk and honey.

Let all the Nine Muses lay by their abuses,
Their railing and drolling on tricks of the Strand
To pen us a ditty in praise of the City,
Their treasure, and pleasure, their pow'r and command.

Thomas Jordan (1612-1685)

2. Glide gently
Glide gently, thus for ever, ever glide,
O Thames! that other bards may see
As lovely visions by thy side
As now, fair river! come to me.
O glide, fair stream, for ever so,
Thy quiet soul on all bestowing,
Till all our minds for ever flow
As thy deep waters now are flowing.

William Wordsworth (1770-1850)
3. Wapping Old Stairs

Your Molly has never been false, she declares,
Since last time we parted at Wapping Old Stairs.
When I swore that I still would continue the same,
And gave you the 'bacco box, marked with your name.
When I pass'd a whole fortnight between decks with you,
Did I e'er give a kiss, Tom, to one of the crew?
To be useful and kind, with my Thomas I stay'd,
For his trousers I wash'd, and his grog too I made.
Though you threaten'd, last Sunday, to walk in the Mall
With Susan from Deptford, and likewise with Sal,
In silence I stood your unkindness to hear,
And only upbraided my Tom, with a tear.
Why should Sal, or should Susan, than me be more prized?
For the heart that is true, Tom, should ne'er be despis'd;
Then be constant and kind, nor your Molly forsake,
Still your trousers I'll wash, and your grog too I'll make.

Anonymous

4. Holy Thursday

[Twas] on a holy Thursday, their innocent faces clean,
The children walking two and two, in red and blue and green:
Gray-headed beadles walked before, with wands as white as snow,
Till into the high dome of St Paul's they like Thames waters flow.
O what a multitude they seemed, these flowers of London town!
Seated in companies they sit, with radiance all their own.
The hum of multitudes was there, but multitudes of lambs,
Thousands of little boys and girls raising their innocent hands.
Now like a mighty wind they raise to heaven the voice of song,
Or like harmonious thunderings the seats of heaven among:
Beneath them sit the aged men, wise guardians of the poor:
Then cherish pity, lest you drive an angel from your door.

William Blake (1757-1827)

5. The contrast

In London I never knew what I'd be at,
Enraptured with this, and enchanted by that.
I'm wild with the sweets of variety's plan,
And life seems a blessing too happy for man.
But the country, Lord help me, sets all matters right,
So calm and composing from morning to night;
Oh! if settles the spirit when nothing is seen
But an ass on a common, a goose on a green.
Your magpies and stockdoves may flirt among trees,
And chatter their transports in groves, if they please:
But a house is much more to my taste than a tree,
And for groves, O! a good grove of chimneys for me.
In the country, if Cupid should find a man out,
The poor tortured victim mopes hopeless about,
But in London, thank Heaven! our peace is secure,
Where for one eye to kill, there's a thousand to cure.
I know love's a devil, too subtle to spy,
That shoots through the soul, from the beam of an eye;
But in London these devils so quick fly about,
That a new devil shill drives an old devil out.

Charles Morris (1745-1838), written 1798
6. Rhyme

Gay go up and gay go down,
To ring the bells of London Town.

Oranges and lemons
Say the bells of St. Clement's.
Bull's eyes and targets,
Say the bells of St. Margaret's.
Brickbats and tiles,
Say the bells of St. Giles'.
Half-pence and farthings,
Say the bells of St. Martin's.
Pancakes and fritter's,
Say the bells of St. Peter's.
Two sticks and an apple,
Say the bells of Whitechapel.
Pokers and tongs,
Say the bells of St. John's.
Kettles and pans,
Say the bells of St. Anne's.
Old father beldpate,
Say the slow bells of Aldgate.
You owe me ten shillings,
Say the bells of St. Helen's.
When will you pay me?
Say the bells of Old Bailey.
When I grow rich,
Say the bells of Shoreditch.
Pray when will that be?
Say the bells of Stepney,
I do not know,
Says the great bell of Bow.

Gay go up and gay go down,
To ring the bells of London Town.

Anonymous
KARL WEIGL
Born February 6, 1881 in Vienna; died August 11, 1949 in New York City

Five Duets

Although Karl Weigl escaped being murdered by the Nazi state, he was not spared being among its victims. Up until the late 1930s, he had been fashioning an enviable career as a teacher and composer in Vienna. Over some periods he had taught composition at the New Vienna Conservatory and at the University of Vienna. At other times, when his music became often enough performed to permit him to live on his earnings from royalties and private teaching, he was able to absent himself from academia to gain more time for his own composition.

Weigl's good fortune came to a quick end when Austria joined itself to Nazi Germany in March 1938. Because of being a Jew, Weigl was no longer able to obtain performances of or commissions for his music. Recognizing his precarious situation, he sought safety elsewhere. Thanks to the assistance from a Quaker agency in Vienna and from some American friends, he and his family were among the small number of Jews who were admitted to the United States as refugees. With his wife Valerie (Vally) and their son, Weigl reached New York City on October 9, 1938.

Life in America proved difficult. The Weigls' first two years were spent in near penury. Finally, Weigl obtained temporary teaching positions at the Hartt School of the University of Hartford (1940-1941) and at Brooklyn College (1943-1945). He became a U.S. citizen in 1944. At the war's end, he joined the Boston Conservatory as head of the Theory department. By this time, however, he was beginning to experience declining health. In 1948, his worsening condition compelled his retirement from the Conservatory. He died of bone marrow cancer the following year.

During his lifetime, Weigl produced over 200 compositions including one opera, six symphonies, two piano concertos, two violin concertos, and eight string quartets. The greater portion of his output of songs was composed in the earlier period of his career. His Five Duets for Soprano and Baritone was written in 1909, but was not published until 1974.

1. Abendstunde
Es weht dein ferner Atem mich sachte kühlend an
Ganz tief, tief ich verwoben in dieser Stunde Bann.
Und alles unser Wissen zerrinnt in Abendglut.
von allen unsern Worten bleibt eins nur: sei mir gut!

Walter Caid (1881-1904)

2. Der Wanderer und das Blumenmädchen
"Kauft Rosen, Herr, kauft Rosen!
"Was sollen mir die Rosen?
"Ei, die sollt Ihr Eurer Liebsten schenken."
"Ich habe keine"
"Und wenn Ihr keine Liebste habt,
Wann die Rosen blühn,
Wenn die Herzen glüh'n,
Denn läßt Ihr besser im tiefen Grab!"
"Wenn Euch kein Liebänder herzen mag."

"Um die Rosenzeit, um die Rosenzeit:
Wenn ich keine Liebe habt,
Wann die Rosen blühn,
Wenn die Herzen glüh'n,
Denn läßt ich besser im tiefen Grab.
Wenn mich kein Liebänder herzen mag"

Emil Alfred Herrmann (1871-1957)

1. Evening Hour
Your breathing calm and distant cools like a tranquil well.
I sense in deep enchantment this wondrous hour's spell
Our knowledge has all vanished in sunset's glow above
Of all our words these only will live on "Be my love"

2. The Wanderer and the Flower Girl
"Buy roses, Sir. buy ‘roses’"
"What should I do with roses?"
"To your sweetheart bring them for a present"
"I have no sweetheart,"
"And if you have no girl you love
When the roses bloom
And the heart’s in gloom.
Then in your grave you would better be.
If no dear girl loves you tenderly,"
"When the roses bloom, when the roses bloom.
It I have no girl I love.
When the roses bloom
And the heart's in gloom.
Then in my grave I would better be.
If no dear girl loves me tenderly"
3. Hymne
Es sinkt die Nacht. Selene, tritt hervor.
Erglänze uns in deiner Hörner Pracht,
Ergieß dich leuchtend durch das Silbertor
Um mitzuführen uns're Liebesnacht!
Lass' auf Kallisto deine Strahlen ruhn.
Die selber mir erzimmert in gold’sem Schein.
erhabuzieh'n auf der Verliebten Tun
Soll dir, Unsterbliche, gestattet sein
Die Liebesten wie auch mich, die er beglückt,
Wirst du, Selene, dann beselig engen,
Hat doch auch dich Endymion entzückt
Und liess in Sehnsucht dir das Herz entbrennen

Anonymous

4. In goldener Fülle
Wir schreieten in goldener Fülle
Durch sedges Sommerland.
Fest liegen uns're Hände
Wie ineinander gebannt.
Die grosse Sommersonne
Hat [uns're] Herzen erhellt.
Wir schreiten in goldener Fülle
Bis an das Ende der Welt.
Und bleicht deine sinkende Stirne.
Und lässt meine Seele ihr Haus.
Wir schreiten in goldener Fülle
Auch in das Jenseits hinaus.
Wem solch ein Sommer beschieden,
Der lacht der flüchtigen Zeit –
Wir schreiten in goldener Fülle
Durch alle Ewigkeit.

Paul Remer (1867-1943)

5. Ehestand der Freude
Lasset uns scherzen
Blühende Herzen,
Lasset uns lieben
Ohne Verschlieben.
Lauten und Geigen
Sollen nicht schweigen.
Kommst zum Tanze.
Pflücket vom Kranze.
Drücket die Hände.
Legt euch zum Ende,
Gebet Euch Küsse,
Tretet die Füsse.
Macht euch fröhlich.
Macht euch ehlich,
Lasset die Narren
Einsam verharren.
Lasset der Greuen
Murren und Schauen.
Raten und Wissen.
Wenig ersprießen;
Eben sie selber
Waren auch Käbler.
Blühende Herzen
Lasset uns scherzen

from Des Knaben Wunderhorn

5. Wedding Joys
Let us be jolly,
Love is no folly.
Young hearts must never
Shun its endeavor.
Fiddles keep singing.
Bells gaily ringing.
Kiss in full measure,
Taste ev'ry pleasure.
Clasp hands in rapture.
Hearts held in capture.
Kiss in full measure.
Taste ev'ry pleasure.
So do not tarry.
Hasten to marry.
Let the fools only
Always stay lonely.
Let old folks mumble.
Gossip and grumble.
Their advice either
Won't make you blither.
In their day never
Were they more clever.
Let us be jolly.
Love is no folly.

Valty Weigl (translations)
UNDINE SMITH MOORE
Born August 25, 1904 in Jarratt, Virginia; died February 6, 1989 in Petersburg, Virginia

Love, let the wind cry

A granddaughter of slaves, Undine Smith Moore grew up in Petersburg, Virginia. She graduated from Fisk University in 1924 and from Juilliard in 1926. In 1927, she joined the faculty of Virginia State College (later University), where she taught classes in piano, in music theory, and in the history and performance of Afro-American music. She remained at Virginia State until her retirement in 1972. Moore was twice awarded an honorary doctorate—the first from Fisk in 1972, the second from Indiana University in 1976.

Moore once referred to herself as "a teacher who composes rather than a composer who teaches" (cited by Ariel Svarch, scholarblogs.emory.edu/marbl - 18 October 2014). Her priorities may explain why she published just 26 of the more than 100 pieces she wrote, the greater portion of them being works for chorus or for solo voice. Although she experimented with serialism and avant-garde devices like tone clusters, Moore favored grounding her style on the spirituals and church music she had first come to know as a child. She composed the song “Love, let the wind cry” in 1961.

Love, let the clear call
Of the tree cricket,
Fraillest of creatures,
Green as the young grass,
Mark with his trilling
Resonant bell-note.
How I adore thee.

Let the glad lark-song
Over the meadow,
That melting lyric
Of molten silver,
Be for a signal
To listening mortals,
How I adore thee.

But, more than all sounds,
Surer, serener,
Fuller of passion
And exultation,
Let the hushed whisper
In thine own heart say,
How I adore thee.

* Sappho
HENRY (HARRY) THACKER BURLEIGH
Born December 2, 1866 in Erie, Pennsylvania; died September 12, 1949 in Stamford, Connecticut

Worth While

When Jeannette Thurber elected to found a music school to encourage the development of American music, she made clear from the outset that her purpose was serious. First, by offering a salary he could not refuse, she enticed Antonín Dvořák to serve as the National Conservatory's first director. Second, she mandated that admission to the school would be open to women, blacks, and the handicapped. Her actions quickly produced a rich reward.

Among the Conservatory's initial class of students in 1892 was a black baritone named Henry Thacker Burleigh, who came to Dvořák's attention when the composer overheard Burleigh quietly singing some unfamiliar yet haunting music. The encounter led to Dvořák's employing Burleigh as a copyist while additionally asking the singer to spend some evenings introducing him more fully to the "plantation songs" that the young man had learned from his maternal grandfather, an ex-slave. These sessions encouraged Dvořák to identify what he termed "Negro folk songs" as an indisputable constituent of a distinctly American music.

Burleigh graduated from the Conservatory in 1896, but two years earlier he had been hired as the baritone soloist for St. George's Episcopal Church in Manhattan, a position he would fill until 1946, when he became too ill to continue. Along with pursuing a career as a performer, Burleigh augmented his income by publishing both his own songs and also his arrangements of spirituals. His setting of "Deep River" became a classic.

Among Burleigh's original compositions is his set of Five Songs of Laurence Hope, published in 1915. "Laurence Hope" is the pen-name of Adela Florence Nicolson (1865-1904), an English poet who grew up in India and whose verse was widely read in the Edwardian era. "Worth While" is the first of the songs in Burleigh's set.

Worth While

I asked of my desolate shipwrecked soul
Wouldst thou rather never have met
The one whom thou lovedst beyond control
And whom thou adorest yet?

Back from the senses, the heart, the brain,
Came the answer swiftly thrown,
"What matter the price? We would pay it again,
We have had, we have loved, we have known!"
SAMUEL COLERIDGE-TAYLOR
Born August 15, 1875 in London; died September 1, 1912 in Croydon, Surrey, England

Life and Death

The son of a black doctor from Sierra Leone and an English mother, Samuel Coleridge-Taylor was raised in England in his mother's care. Exhibiting musical ability at an early age, he was admitted at age 15 to the Royal College of Music, where his composing talent was nurtured by Sir Charles Villiers Stanford. Coleridge-Taylor graduated from the RCM in 1897. The following year, Stanford conducted the premiere of Taylor's cantata, Hiawatha's Wedding Feast, at the Royal College.

Based on the epic poem by Henry Wadsworth Longfellow, the cantata was a sensation. It made Coleridge-Taylor famous not just in Britain but across the Empire and in the U.S. It did not, however, make him wealthy. Having sold the music for a flat fee from the publisher, Taylor received no royalties from the hundreds of performances that Wedding Feast received during the remaining years of his lifetime.

While Taylor never duplicated the astonishing success of Hiawatha's Wedding Feast, his music was popular with audiences and had a large following in America. The composer's interest in the U.S. had been stirred in 1896 when he met the black American poet Paul Laurence Dunbar while the writer was on a speaking tour in England. Following that encounter, Coleridge-Taylor set seven of Dunbar's poems as songs, which he published as African Romances in 1897. At a Pan-African Conference held in London in 1900, Taylor again met Dunbar along with other black Americans, including W. E. B. DuBois. Taylor's growing connections to America led to his coming to the U.S. on tours in 1904, 1906, and 1910. On his initial visit, President Theodore Roosevelt invited him to the White House, a particularly remarkable honor in a time when segregation was the law or the custom throughout the nation.

Published in 1914, "Life and Death" is Coleridge-Taylor's setting of a poem taken from Jessie Adelaide Middleton's Love Songs and Lyrics, issued in 1907. In that volume, the poem is titled "Absence." Middleton (1864-1933) was highly popular with Edwardian readers for her accounts of purportedly true-life episodes involving supernatural phenomena.

To Look for thee—cry for thee—sigh for thee,
Under my breath,
To clasp but a shade
Where thy head hath been laid,
It is death

To long for thee—yea,m for thee—burn for thee.
Sorrow and strife,—
But to have thee—
And hold thee—and fold thee,
It is life—it is life!
H[arrison] LESLIE ADAMS
Born December 30, 1932 in Cleveland, Ohio

For you there is no song

Winner of the Lifetime Achievement Award of the Cleveland Arts Prize in 2015, H. Leslie Adams has enjoyed a distinguished career as an educator, performer, and composer. A graduate of Oberlin Conservatory (1955), where he studied voice, piano, and composition, Adams completed advanced study in composition at Long Beach State University (1967) and received a doctorate in music education from Ohio State University (1973). He taught at Florida A&M in 1968 and at the University of Kansas from 1970-1978.

Adams' chamber, instrumental, and voice compositions have been performed throughout the U.S. His orchestral works have been played by various American orchestras as well as by the Iceland Symphony and the Prague Radio Orchestra. Ever since 1979, Adams has chosen to concentrate upon composing, but he has since 1996 served as the music/choir director at Grace Presbyterian Church in Lakewood, Ohio.

Music for voice occupies a substantial portion of Adams' catalog of compositions. He has written over 40 songs, among them the Five Songs on Texts of Edna St.-Vincent Millay, composed between 1955-1961. Adams says that he was drawn to Millay's texts through "her affinity with nature and the lyricism of her work" (www.hleslieadams.com). "For you there is no song" is the third song of the group.

For you there is no song,
Only the shaking of the voice that meant to sing,
The sound of the strong voice breaking.
Strange in my hand appears the pen,
And yours broken
There are ink and tears on the page.
Only the tears have spoken.

—Notes by Karl E. Gwiasda

****************************

COMING CONCERTS OF THE 2014 SEASON

THE McGILL/McHALE TRIO (Clarinet, Flute, and Piano)
Thursday, March 5, 7:30 pm at Martha-Ellen Tye Recital Hall

SU CHANG, guzheng and THE TELEGRAPH STRING QUARTET
Friday, May 1, 7:30 pm at Martha-Ellen Tye Recital Hall

plus 31st ANNUAL T&G MUSICALE – Saturday, February 15, 7 pm, at St John's Episcopal Church

****************************

Ames Town & Gown – Board of Directors
Bruce Calhoun, President • Joseph Merchant, Vice-president • Richard Hamilton, Secretary • William Dilla, Treasurer
Paula Forrest, Artistic Director
Barbara Atkins • William Jenks • Helen Park • Paul Sacks • Maureen Tuggle • Joan White • Cinian Zheng-Durbin
Jodi Goble and Chad Sonka, Faculty representatives
Jena Nahnsen and Breanna Penenger, Student representatives
Ames Town & Gown gratefully acknowledges the following contributors whose support makes possible this series of fine concerts

LEADERS
Paul Durbin and Cinian Zheng-Durbin

SPONSORS
Anonymous  •  Bruce and Liz Calhoun  •  Richard Hamilton and Matt Nilson-Hamilton
Joseph and Mary Merchant  •  Sue and Al Ravenscroft  •  Erika and Brian Saunders (in honor of Paula Forrest)
Frederick Lorenz & Roberta Vann (in support of outreach)

BENEFACTORS
Bluestem Bellows Band
Willing and Mary Ann Dilla  •  Cornelia and Jan Flora (in memory of May and Carroll Butler)
Judy and Tom Jackson  •  Margaret Johnson  •  Robert Lorr (in memory of Marion Lorr & Colby Keeling)
George and Sandra McJimsey (in memory of Philip Zaring)  •  Rae Reilly  •  Peggy Earnshaw & Paul Tanaka

PATRONS
Campus Garage  •  Eyeworks
Mark and Linda Fleming (in memory of Suzanne Zaffarano)  •  Alexander Henkin
Carole Horowitz (in memory of Faith and Sidney Forrest)  •  Helen and Rudy Jensen  •  Adah Leshem & Peter Keeling
Sarah Nusser & Michael King  •  Helen Park  •  The Pour-El/Sacks Family (in memory of Seymour Sacks)
Dirk and Lucinda Scholten  •  Art and Jayne Staniforth  •  Mark Widenrheiner (in memory of Sherry Dragula)

ENTHUSIASTS
Betty and Tom Barton  •  Mark and Deborah Blaedel  •  Jean Krusli & Ed Braun
Jack Winkler & Gerri Bugg  •  Martha Anderson & George Burnet (in memory of Suzanne Zaffarano)
Jim Cornette  •  Herbert and Katherine Fromm (in memory of Philip Zaring)  •  Isabel Hendrickson
Marcia Imsande  •  Alice Thompson  •  Kathy Wiederin
Stephen and Lee Anne Willson (in memory of Janet Klaas)  •  Maureen Wilt
Ho-ming Pang & Kit-Sum Wong (in honor of Yuet-Yung Lam)  •  Adin Mann & Suzanne Zilber

FRIENDS
Irmi's Recorder Studio (in memory of Suzanne Zaffarano)  •  Pam Sibbel Music Studio (in honor of Paula Forrest)
Barbara Atkins (in memory of Richard and Helen Atkins)  •  Louis and Pat Banitt
Thomas and Betty Barton (in memory of Suzanne Zaffarano)  •  George and Jan Beran
Mary Brandt (in memory of Philip Zaring)  •  Ann Campbell
Robert and Carol Deppe (in memory of Suzanne Zaffarano)  •  John and Cynthia Dobson
Beth Douglass (in memory of Thelma Douglass and John Pesik)
Heidi (Exner) Larson, Alison (Exner) Kalser, & Rick Exner (in memory of Suzanne Zaffarano)
Giancarlo Moschini & Bronwyn Frame (in memory of Suzanne Zaffarano)
Carol Fuchs (in memory of Suzanne Zaffarano)  •  Homer and Sandra Gartz
Jesse Goff (in memory of Suzanne Zaffarano)  •  Barbi Greenlaw
Joe and Melissa Hammer (in honor of Evangeline Hammer)  •  Wendy Herrick (in memory of Suzanne Zaffarano)
Anne Kimber & Robert Haug  •  James and Ruth Hill  •  Mary M. James  •  Roger W. Jones  •  Ruth and Edwin Jones
Anatoli Frishman & Larissa Kanevskii  •  Delma Kernan (in memory of Suzanne Zaffarano)
Stuart and Barbara Kolner  •  Jane Lohnes  •  Helen McRoberts (in memory of Suzanne Zaffarano)
Bruce and Barbara Munson  •  Jay and Margaret Munson  •  Sylvia Munson (in memory of Suzanne Zaffarano)
Donna Newbrough (in memory of Suzanne Zaffarano)  •  Shellie Orngard  •  John and Cynthia Paschen
Jean Peterson  •  Mary Pevestor (in memory of Suzanne Zaffarano)  •  Jonath Powell  •  Doug Reed
Mary Richards  •  Stephen and Constance Ringlee  •  Robert and Jo Rod (in memory of Suzanne Zaffarano)
Dario Zaffarano & Jan Seibel (in memory of Suzanne Zaffarano)
Wesley Shank (in memory of Georgene M. Shank)  •  Charles Sillet
Angela and Costa Soukoulis  •  Philip and Galina Spike
Virginia Slater and Family (in memory of Suzanne Zaffarano)  •  Carl and Tatiana Tipton
Dennis Wendell  •  Jane Zaring (in memory of Philip Zaring)

IN-KIND CONTRIBUTIONS
Chocolaterie Stam  •  Leslie and Steve Kawaler  •  Reitman Music  •  Eric Weber

ADDITIONAL GIFTS IN MEMORY OF SUZANNE ZAFFARANO
Paul Durbin and Cinian Zheng-Durbin  •  Dirk and Lucinda Scholten