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The Lehigh University Music Department
and
L.U.V.M.E.
(Lehigh University Very Modern Ensemble)
Paul Salerni, *director*
present

LETTERS

*Music by Schubert, Ives, and Salerni, featuring
Earl Kim's "Letters Found Near a Suicide"*

featuring

Jan Opalach, *bass-baritone*
Ted Taylor, *pianoforte*

*presented as part of
A Season of Words and Music to Commemorate
the Centennial of Composer Earl Kim.*

**Sunday, February 2, 2020
3:00 pm Baker Hall
Zoellner Arts Center**

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PROGRAM

An die Musik (1817) Franz Schubert
on a poem by Franz von Schober (1791-1828)

Das Fischer mädchen (posthumous)
on a poem by Heinrich Heine

Die Forelle (1817)
on a poem by Christian Friedrich Daniel Schubart

Letters Found Near A Suicide (1954) Earl Kim
three songs on poems by Frank Horne (1920-1998)
To All of You
To Wanda
To Telie

Intermission

West London Charles Ives
on a poem by Matthew Arnold (1874-1954)

The Children's Hour
on a poem by Henry Wadsworth Longfellow

In the Alley
on a poem by the composer

Bad Pets (2007) Paul Salerni
Golden Retrievals (Mark Doty) (b. 1951)
The Cow in Apple-Time (Robert Frost)
Alley Cat Love Song (Dana Gioia)

BIOGRAPHIES

Jan Opalach has performed over fifty roles during his distinguished career. In 1980 he was invited by Beverly Sills to join the New York City Opera, where he was a principal artist for thirty years. Among the roles he performed with the company were the title role in *Le nozze di Figaro*, Papageno (*Die Zauberflöte*), Dulcamara (*L'elisir d'amore*) Leporello (*Don Giovanni*), Bartolo (*Il barbiere di Siviglia*), King Fisher (M. Tippett's *The Midsummer Marriage*) and the title role of G. Verdi's *Falstaff* among many others. Among the many orchestras Mr. Opalach has been heard with are the Baltimore, Dallas, Detroit, Houston, London Sinfonietta, Los Angeles, Minnesota, Montreal, Mostly Mozart Festival, New York, Pittsburgh, Rochester Philharmonic, San Francisco, St. Louis, Seattle and the National Symphony (D.C.). Mr. Opalach can be heard on the Albany, Argo, Avie, Bridge, CRI, Decca, Delos, EMI, Koch International, L'Oiseau-Lyre, Lyricor, Naxos, Newport Classic, Nonesuch, Teldec, Telarc, Virgin Classics, VoxBox and Vox Unique labels. He is Associate Professor of Voice at the Eastman School of Music. His teaching career started as an adjunct in the Music Department at Lehigh University.

Ted Taylor is equally at home in the pit conducting a repertoire of over fifty operas and musicals or on the stage accompanying some of the world's pre-eminent vocalists. As pianist he has appeared with such luminaries as Sylvia McNair, Christine Schäfer, Ben Heppner, Kathleen Battle, Eileen Farrell, Elizabeth Schwarzkopf, Regine Crespin and Carlo Bergonzi, and as a conductor who has appeared with many American opera companies, he made his New York City Opera debut in 2003 conducting *La Traviata*. Mr. Taylor has been a member of the conducting staffs of the Metropolitan Opera and Lyric Opera of Chicago and also served as music director of the New York City Opera National Company. In April 2009, he conducted the world premiere of Libby Larsen's *Picnic* for University of North Carolina at Greensboro. He has recorded for Philips, CRI, BBC Worldwide and Leonarda labels. In the field of contemporary opera, Mr. Taylor served as assistant to Academy Award winning composer Tan Dun for the premiere of his first opera, *Marco Polo*, at the Munich Biennale and prepared the Hong Kong Philharmonic and Tokyo Philharmonic orchestras for subsequent performances.

This fall marks his twenty-second year on the faculty of the Opera Program at Mannes School of Music, The New School in New York City and his fourteenth year at Yale University. A native Texan, he makes his home in Manhattan, where he maintains an active studio as coach and teacher.

PROGRAM NOTES

Today's concert represents the beginning of the second half of our season-long celebration of the centennial of composer Earl Kim's birth. As we will see in today's concert and the concerts on February 29 and March 1, Earl was devoted to setting words to music, and hence admired greatly and often performed the great art songs of the 19th century. Hence the three art song recitals we presented in September and today's recital by Jan Opalach.

Schubert Songs

We begin today with three songs from the composer one might consider the father of the genre. Schubert wrote over 600 art songs in his short life as a composer, basically redefining the genre and paving the way for the great art song tradition in Germany and elsewhere.

"An die Musik" is a heartfelt statement of faith in the affirmative power of music captured in a soaring melody and straightforward harmony. In "Das Fischermädchen," the poet woos a young maiden in a fishing boat--one might hear some resemblance to Don Giovanni's wooing of Zerlina in "La ci darem..." On the surface, the abrupt shift of key in the second stanza of the piece mimics the turbulence of the sea, but might also be interpreted as representing the impurity of the wooer's intentions. There is also an ironic undercurrent in "Die Forelle." The innocent music depicting the fish freely swimming in the river abruptly changes when the fisherman catches the fish. A celebration of freedom turns into dismay. The song was actually a metaphor for the poet Schubert's having been imprisoned for his criticism of absolute rule in his home town of Württemberg. Schubert reused the melody of this famous "trout" song for the variation movement of his great "Trout" Quintet.

–Paul Salerni

Letters Found Near a Suicide is one of Earl Kim's earliest vocal pieces, one of the few pieces Kim had published and performed during the time he was teaching at Princeton (1952-1967). Kim chose to set three of the seven poems from Frank Horne's "Letters Found Near a Suicide," casting them in a single, continuous movement. The final song, "To Telie," is Kim's only composition where he consciously uses a Korean folk song as melodic material. In choosing these texts by an African-American poet and employing material from his own ethnic heritage, Kim may have been reflecting on the racism both he and Frank Horne experienced as minorities in America.

-Unsu Kang

Ives Songs

Charles Ives wrote 114 songs during his compositional career. "Perhaps nowhere more so than in his songs can the myriad of Ives's inspirations be heard—from German, French, and English Romanticism to the secular and religious Yankee tunes to Anglo-American ballads and parlor songs. Layering these subliminal sources together with flights of unprecedented melodic and harmonic originality, the composer managed to create an eclectic personal and communal American diary." (Song of America).

"West London" demonstrates Ives' willingness to use many of those myriad inspirations. Simple harmonies support unnaturally accented melodies, strange chromatic passages are juxtaposed with hymn-like textures. The text of "The Children's Hour" is excerpted from a longer Longfellow poem. Innocent, appealing music permeates the song, but when describing the patter of little feet, Ives indulges in some evocative chromaticism and futuristic harmonies. "In the Alley" is part of cycle called **Five Street Songs**. As both poet and composer, he addresses the constant theme in the art song canon: unrequited love. Here, however the treatment is typically amusing and ironic Ives. Ives subtitled the song "After a session at Polis, Not sung by Caruso, Jenny Lind, John McCormack, Harry Lauder, George Chappell or the Village Nightingale." He also notes: "This song (and the same may be said of others) is inserted for association's sake...on the ground that will excuse anything; also, to help clear up a long disputed point, namely: --which is worse? The music or the words?"

-PS

Bad Pets

When presented with the enviable task of writing a song cycle, my first impulse is to read Dana Gioia's poetry, poetry that has been the mainstay of my vocal music since the late 1980s. In Dana's award-winning collection, "Interrogations at Noon," I discovered "Alley Cat Love Song," a poem obviously meant for musical setting. Instead of following my usual habit of grouping thematically connected poems by the same poet, I looked to other great writers for poems about pets. In each of the three poems in the cycle, pets behave naughtily or unexpectedly: Mark Doty's dog, in kind but somewhat temeritous fashion, prods his human friend to live in the moment; Robert Frost's cow makes herself sick by eating forbidden apples; and Dana Gioia's cat seeks to seduce Fred with just her flea collar on. The original cycle was scored for baritone, flute, and guitar and premiered by Jan Opalach and Two-Part Invention. I made this baritone and piano arrangement for Jan. -PS

TEXTS AND TRANSLATIONS

Schubert Songs

An die Musik (Schober)

*Du holde Kunst,
in wieviel grauen Stunden,
Wo mich des Lebens
wilder Kreis umstrickt,*

O blessed art, how
often in dark hours,
When the savage ring of life
tightens round me,

*Hast du mein Herz
zu warmer Lieb' entzunden,
Hast mich in eine beßre Welt entrückt,
In eine beßre Welt entrückt!*

Have you kindled warm love
in my heart,
Have transported me to a better
world!

*Oft hat ein Seufzer,
deiner Harf' entfloßen,
Ein süßer, heiliger Akkord von dir,
Den Himmel beßrer Zeiten mir erschloßen,*

Often a sigh has escaped
from your harp,
A sweet, sacred harmony of yours
Has opened up the heavens to better
times for me,

*Du holde Kunst, ich danke dir dafür,
Du holde Kunst, ich danke dir!*

O blessed art, I thank you for that!
O blessed art, I thank you!

Das Fischermädchen (Heine) **The fisher maiden**

(translation by Richard Wigmore)

*Du schönes Fischermädchen,
Treibe den Kahn ans Land;
Komm zu mir und setze dich nieder,
Wir kosen Hand in Hand.
Leg an mein Herz dein Köpfchen,
Und fürchte dich nicht zu sehr;
Vertraust du dich doch sorglos
Täglich dem wilden Meer.
Mein Herz gleicht ganz dem Meere,
Hat Sturm und Ebb' und Flut,
Und manche schöne Perle
In seiner Tiefe ruht.*

Lovely fisher maiden,
guide your boat to the shore;
come and sit beside me,
and hand in hand we shall talk of love.
Lay your little head on my heart
and do not be too afraid;
for each day you trust yourself
without fear to the turbulent sea.
My heart is just like the sea.
It has its storms, its ebbs and its flows;
and many a lovely pearl
rests in its depths.

Die Forelle (Schubart)

*In einem Bächlein helle,
Da schoß in froher Eil'
Die launische Forelle
Vorüber wie ein Pfeil.
Ich stand an dem Gestade
Und sah in süßer Ruh
Des muntern Fischleins Bade
Im klaren Bächlein zu.
Ein Fischer mit der Rute
Wohl an dem Ufer stand,
Und sah's mit kaltem Blute,
Wie sich das Fischlein wand.
So lang dem Wasser Helle,
So dacht ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.
Doch endlich ward dem Diebe
Die Zeit zu lang. Er macht
Das Bächlein tückisch trübe,
Und eh ich es gedacht,
So zuckte seine Rute,
Das Fischlein zappelt dran,
Und ich mit regem Blute
Sah die Betrogene an.*

The trout

(translation by Richard Wigmore)

In a limpid brook
the capricious trout
in joyous haste
darted by like an arrow.
I stood on the bank
in blissful peace, watching
the lively fish swim
in the clear brook.
An angler with his rod
stood on the bank
cold-bloodedly watching
the fish's contortions.
As long as the water
is clear, I thought,
he won't catch the trout
with his rod.
But at length the thief
grew impatient. Cunningly
he made the brook cloudy,
and in an instant
his rod quivered,
and the fish struggled on it.
And I, my blood boiling,
looked on at the cheated creature.

From Letters Found near a Suicide (Frank Horne)

To all of you

My little stone
Sinks quickly
Into the bosom of this deep, dark pool
Of oblivion . . .
I have troubled its breast but little
Yet those far shores
That knew me not
Will feel the fleeting, furtive kiss
Of my tiny concentric ripples . . .

To Wanda

To you, so far away
So cold and aloof,
To you, who knew me so well,
This is my last Grand Gesture
This is my last Great Effect
And as I go winging
Through the black doors of eternity
Is that thin sound I hear
Your applause? . . .

To Telie

You have made my voice
A rippling laugh
But my heart
A crying thing . . .
'Tis better thus:
A fleeting kiss
And then,
The dark . . .

Ives Songs

West London (Arnold)

Crouch'd on the pavement, close by Belgrave Square,
A tramp I saw, ill, moody, and tongue-tied.
A babe was in her arms, and at her side
A girl; their clothes were rags, their feet were bare.
Some labouring men, whose work lay somewhere there,
Pass'd opposite; She touch'd her girl, who hied
Across, and begg'd and came back satisfied.
The rich she had let pass with a frozen stare.
Thought I: Above her state this spirit towers;
She will not ask of Aliens, but of friends,
Of sharers in a common human fate.
She turns from the cold succour, which attends
The unknown little from the unknowing great,
And points us to a better time than ours'.

The Children's Hour

excerpt from **Between the Dark and the Daylight**
(Henry Wadsworth Longfellow)

Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the days occupations,
That is known as Children's Hour.

I hear in the chamber above me
the patter of little feet
The sound of a door that is opened
and voices soft and sweet.
From my study I see in the lamplight
Descending the broad hall stair,
Grave Alice and laughing Allegra
and Edith with golden hair.

In the Alley (Ives)

On my way to work one summer day,
Just off the main highway,
Through a window in an alley
smiled a lass, her name was Sally,
O could it be!
O could it be she smiled on me!
All that day, before my eyes,
amidst the busy whirl,
came the image of that lovely Irish girl,
And hopes would seem to rise,
as the clouds rise in the skies,
When I thought of her and those beaming eyes.
So that evening, dressed up smart and neat,
I wandered down her street,
At the corner of the alley
was another man with Sally,
and my eyes grew dim,
She smiles on him, only on him!

Golden Retrievals (Mark Doty)

Fetch? Balls and sticks capture my attention
seconds at a time. Catch? I don't think so.
Bunny, tumbling leaf, a squirrel who's—oh
joy—actually scared. Sniff the wind, then

I'm off again: muck, pond, ditch, residue
of any thrillingly dead thing. And you?
Either you're sunk in the past, half our walk,
thinking of what you never can bring back,

or else you're off in some fog concerning
—tomorrow, is that what you call it? My work:
to unsnare time's warp (and woof!), retrieving,
my haze-headed friend, you. This shining bark,

a Zen master's bronzy gong, calls you here,
entirely, now: bow-wow, bow-wow, bow-wow.

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The Cow in Apple Time (Robert Frost)

Something inspires the only cow of late
To make no more of a wall than an open gate,
And think no more of wall-builders than fools.
Her face is flecked with pomace and she drools
A cider syrup. Having tasted fruit,
She scorns a pasture withering to the root.
She runs from tree to tree where lie and sweeten.
The windfalls spiked with stubble and worm-eaten.
She leaves them bitten when she has to fly.
She bellows on a knoll against the sky.
Her udder shrivels and the milk goes dry.

Alley Cat Love Song (Dana Gioia)

Come into the garden, Fred,
For the neighborhood tabby is gone.
Come into the garden, Fred.
I have nothing but my flea collar on,
And the scent of catnip has gone to my head.
I'll wait by the screen door till dawn.
The fireflies court in the sweetgum tree.
The nightjar calls from the pine,
And she seems to say in her rhapsody,
"Oh, mustard-brown Fred, be mine!"
The full moon lights my whiskers afire,
And the fur goes erect on my spine.
I hear the frogs in the muddy lake
Croaking from shore to shore.
They've one swift season to soothe their ache.
In autumn they sing no more.
So ignore me now, and you'll hear my meow
As I scratch all night at the door.

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*Please join us for more
Lehigh University Very Modern Ensemble (LUVME) concerts
this 2019-2020 season!*

February

29 at 8pm

Earl Kim Opera: Sam and Earl

Earl Kim compositions based on texts by Samuel Beckett: *Eh, Joe* adapted for woman's voice, actor, and chamber ensemble from a television play and *Footfalls*, a one-act opera for two singers and two keyboard players. Featuring Dísella Lárusdóttir, soprano, and Jessica Bowers, mezzo-soprano (Theodore U. Horger '61 Artists-In-Residence).

March

1 at 3pm

Generations: East Winds Quintet

Trace the musical "family tree" of five generations of composers, from teacher to student: Alexander von Zemlinsky to Arnold Schoenberg; Schoenberg to Earl Kim; Earl Kim to Paul Salerni; and finally Salerni to his student, Tae Sakamoto. This concert features a performance of Kim's tour de force *Rattling On*, and marks the finale of the centennial celebration of Earl Kim.

May

4 at 8pm

LUVME: Student Compositions Concert

This concert features works written and performed by music major Kevin Wyckoff, '20, percussion.

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