
NEW YORK

FESTIVAL OF SONG



WILLIAM BOLCOM AND JOHN CORIGLIANO:
AN 80TH BIRTHDAY TRIBUTE

Juilliard

The Juilliard School
and
New York Festival of Song
present

William Bolcom and John Corigliano: An 80th Birthday Tribute

Thursday, January 11, 2018, 7:30pm
Peter Jay Sharp Theater

Kathryn Henry, Soprano
Myka Murphy and Nicole Thomas, Mezzo-Sopranos
Matthew Pearce, Tenor
Dominik Belavy and Gregory Feldmann, Baritones

Steven Blier, Pianist, Arranger, and Artistic Director of NYFOS
Mary Birnbaum, Stage Director
Chris Reynolds, Associate Pianist
Jack Gulielmetti, Guitarist

JOHN CORIGLIANO
(b. 1938)

From *The Ghosts of Versailles* (1991)
As Summer Brings a Wistful Breeze
Kathryn Henry, Nicole Thomas

Rhymes for the Irreverent (2001)
The Odds-on Favorite
Irreverent Heart
Critical
One Sweet Morning
Gregory Feldmann
World premiere of complete cycle

From *Mr. Tambourine Man: Seven Poems of Bob Dylan* (2000)
Chimes of Freedom
Postlude: Forever Young
Kathryn Henry

Metamusic
Dodecaphonia (1997)
Marvelous Invention (2001)
End of the Line (2009)
Dominik Belavy, Nicole Thomas, Myka Murphy

Program continues

JOHN CORIGLIANO
(b. 1938)

no comet ever scratched the sky (2017)

Gregory Feldmann

World premiere

Liebeslied (1996)

The Company

Intermission

WILLIAM BOLCOM
(b. 1938)

From *Cabaret Songs*

He Tipped the Waiter (1978)

Can't Sleep (1997)

At the Last Lousy Moments of Love (1997)

Dominik Belavy, Gregory Feldmann, Myka Murphy

From *Casino Paradise* (1990)

A Great Man's Child

It Will Be Our Little Secret

Night, Make My Day

Matthew Pearce, Gregory Feldmann, Nicole Thomas

The Company

From *Briefly It Enters* (1996)

Otherwise

From *I Will Breathe a Mountain* (1991)

How to Swing Those Obbligatos Around

From *Canciones de Lorca* (2006)

Soneto de la dulce queja

El poeta llega a la Habana

Kathryn Henry, Myka Murphy, Matthew Pearce,

Jack Gulielmetti

From *Lucrezia* (2008)

His Manner is Gentle

Matthew Pearce, Nicole Thomas

From *Open House* (1975)

The Right Thing

The Company

Performance time: approximately 2 hours and 30 minutes, including one intermission

This performance is supported, in part, by the Muriel Gluck Production Fund.

Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.



About this Program by Steven Blier

When it came time to choose a program for this year's NYFOS@Juilliard concert, there seemed to be only one possibility. Two of America's greatest composers were turning 80 in 2018: John Corigliano and William Bolcom. A celebration was in order. I knew their music to be challenging, but I was sure I could find a cast brave enough to do justice to their beautiful songs.

I first met William Bolcom and John Corigliano in the mid-1970s. They were each buddies of people I was close to. My first encounter with John, at a Greenwich Village restaurant, wasn't auspicious. We were each distracted by partners who needed a lot of attention and we couldn't make much of a connection to one another. However when we met in happier times 20 years later, we established a true bond that has deepened over the last two decades. But Bill and his wife, the singer Joan Morris, reached out to me with warmth from the beginning. They instantly perceived my deep devotion to their music, and Bill Bolcom has remained a role model for me for over four decades. His broad embrace of all musical genres is a balm to my soul. A cowboy at the piano, Bill's devil-may-care approach to performing ultimately freed me from my innate reserve and reticence. To this day, Bill's muttered aphorisms have the capacity to embolden me, open worlds, and lead me to discovery. I've never studied with him, but he's been my teacher.

Bolcom was born in Seattle, studied with Darius Milhaud and Olivier Messaien, kicked around New York's counter-culture scene for a while and eventually joined the faculty of the University of Michigan. The coltishness of his early years gradually mellowed. The first vocal music of his that I heard was his "opera for actors," *Greatshot*, in 1969. And I was lucky enough to be at the world premiere of Bolcom's *Cabaret Songs* in 1978, one of the most startlingly pleasurable concert going experiences of my whole life.

At that time, he professed a strong preference for non-operatic singing, preferring the straightforward, unadorned delivery of actors. But the expressive possibilities of highly trained voices started to break through, first in his mammoth cantata *Songs of Innocence and of Experience*, and later in a series of operas. The watershed moment came in 1989, when I saw Bill on the stage of Carnegie Hall with mezzo-soprano Marilyn Horne after she premiered his song cycle *I Will Breathe a Mountain*. I felt as if I were watching the Wild Man of Borneo escorting Queen Elizabeth to high tea. And when Bill took his bow at the Metropolitan Opera premiere of *A View from the Bridge*, I knew that I was finally witnessing the triumph of the hippies.

William Bolcom's wide-ranging tastes in music have brought forth a bonanza for vocalists of all kinds, from coloraturas to belters to diseuses.

Since Bolcom's performing career has centered around the piano—he has been accompanying his wife, Joan Morris, in recital for over four decades—he has an intimate understanding of word-setting, texture, and timing. And his command of music history seems to stretch from the cavemen to the rappers. There is no corner of music he hasn't explored, no idiom he has not embraced, and no significant performer whose work he doesn't know intimately. His wide-ranging tastes in music have brought forth a bonanza for vocalists of all kinds, from coloraturas to belters to *diseuses*.

This is not to undercut Bolcom's stunning output in other genres: nine symphonies, four operas, three musical theater works, the Pulitzer Prize-winning *Twelve New Etudes for Piano*, and the magnificent *Songs of Innocence and of Experience*, based on Blake's poetry. When it comes to mixing genres, no one has outdone William Bolcom. The Blake piece runs the gamut from country and western, rock, blues, and reggae numbers to sections reminiscent of Mahler and Berg, neoclassicism, atonal music, and folk songs.

What unites John Corigliano's compositions is his unique emotional extravagance and his sense of drama. His works thunder into the hall—or whisper—or insinuate—in Technicolor.

John Corigliano is a renegade of a different stamp. Bravely resisting the prevailing tyranny of 12-tone music, he forged a path that defies labels. If Bolcom's roots are a blend of mid-20th century France and American ragtime, Corigliano's might be termed "neo-Romanticism." That, at least, is how some critics described some of his important earlier works: a 1964 violin sonata that won him a prize at the Spoleto Festival, and a hugely successful 1977 clarinet concerto premiered by Leonard Bernstein and Richard Stoltzman.

But no one category sufficiently describes a composer so wide-ranging. His 1991 opera *The Ghosts of Versailles* juxtaposes aleatory sections with music of Mozartean purity, along with a campy mashup of Arabic wailing and bel canto, and, yes, high neo-Romanticism. The vulnerable, folksy plaintiveness of his Oscar-winning score for *The Red Violin* is light-years away from the raw onslaught of his symphony *Of Rage and Remembrance*, written in response to the terrible toll of the AIDS epidemic. John is unafraid of tonality and melody, but he freely dips into microtones, electronics, and extended instrumental techniques. John is able to control the large structures of his compositions using the craft of an architect: "I make sure that the building is there, and then I go on to search for the music."

What unites John's compositions is his unique emotional extravagance and his sense of drama. His works thunder into the hall—or whisper—or insinuate—in Technicolor. He is a master of orchestration—just listen to the evocative, hallucinogenic textures of his score for the movie *Altered States*. I can't help feeling that the confrontational pitch

of his large-scale compositions bears the stamp of his New York origins. But there is also a big apple suaveness in his more intimate, relaxed songs, like his sophisticated cabaret cycle, *Metamusic*.

We're lucky enough to be premiering a song cycle by John Corigliano tonight, *Rhymes for the Irreverent*. The poems are by one of America's canonic lyricists, E.Y. "Yip" Harburg, most famous for collaborating with Harold Arlen on *The Wizard of Oz*. Writes Corigliano: "Yip Harburg was a close friend of my high school teacher Bella Tillis. She is the one who encouraged me to compose (in contrast to my parents). She gave me Harburg's two small books of *Rhymes for the Irreverent*, and even checked some that she thought would make great songs." We are the beneficiary of that gift tonight. John was kind enough to give us as another world premiere: a new cabaret song, "no comet ever scratched the sky," with lyrics by American songwriter John Bucchino.

Both John and Bill reminded me that they are still officially 79—their birthdays come later this year. Truth to tell, it is hard for me to think of these two vital, charismatic, forward-thinking men as octogenarians. In Bob Dylan's words: "May your heart always be joyful. / May your song always be sung, / May you stay forever young." And so it shall be.

Texts and Translations

From *The Ghosts of Versailles*
"As Summer Brings a Wistful Breeze"

Text: William M. Hoffman

SUSANNA:

As summer brings a wistful breeze,
Cooling houses, blowing trees,
Women dream their bridal days.

ROSINA:

As autumn brings its windy chill
And water freezes on the hill,
Women love and hate their men,
Wishing they were young again.
O time, O time, O thieving time,
Give me back my stolen years.

SUSANNA:

As winter brings a longer night,
And women read by candle light,

SUSANNA and ROSINA:

They come to know, like sun, like rain,
Nothing lasts, not love or pain.
O time, O time, O thieving time,
Give me back my stolen years.

Rhymes for the Irreverent

Texts: E.Y. "Yip" Harburg

The Odds-on Favorite

To make the longest story terse,
Be it blessing, be it curse.
The Lord designed the universe
With built-in obsolescence.
Each planet, comet, star, and sun
Enjoys a brief atomic run.
Erupting when its course is done.
With cosmic incandescence.

Astronomers aver some day
Our solar star will blaze away.
There'll be a glorious display
Of sunburst helium masses.
Our little planet earth below
Will be a pyrotechnic show
Of blazing hydrogen aglow
With thermonuclear gases.

Thank God, this great combustion day
Is many billion years away.
So, as philosophers all say.
Why fret ... why fume ... why worry?
A billion moons will wane and wax.
Sit down ... make out your income tax.
Buy stocks, be calm ... enjoy ... relax.
For God is in no hurry.

But oh my friends, I have a hunch
That man may beat God to the punch.

Irreverent Heart

My heart is like the willow
That bends, but never breaks.
It sighs when summer jilts her,
It sings when April wakes.

So you, who come a-smiling
With summer in your eyes,
Think not that your beguiling
Will take me by surprise.

My heart's prepared for aching
The moment you take wing.
But not, my friend, for breaking
While there's another spring.

So share my summer pillow,
Don't spare my autumn aches;
My heart is like the willow
That bends, but never breaks.

Critical

When the critic, with all his frustrations,
Is but phosphate and lime under earth,
When this victim of fertilization
Can no more thwart the process of birth,
Will some frail little daisy he sires
Now proclaim him expressed and fulfilled,
And release all his hostile desires
Towards his fellows who fashion and build?
Will the tunes and rhymes he so humbles
Still annoy him there under the ground,
Where his critical cranium crumbles
While the songs still survive all around?

One Sweet Morning

Out of the fallen leaves the autumn world over,
Out of the shattered rose that will smile no
more,
Out of the embers of blossoms and ashes of
clover
Spring will bloom—one sweet morning.

Out of the fallen lads the summer world over,
Out of their flags plowed under a distant
shore,
Out of the dreams in their bones buried under
the clover,
Peace will come—one sweet morning.

"One sweet morning
The rose will rise
To wake the heart
And make it wise!"

This is the cry of life the winter world over,
"Sing me no sad amen, but a bright encore!"
For out of the flags and the bones buried under
the clover,
Spring will bloom
Peace will come
One sweet morning—
One sweet morning.

From *Mr. Tambourine Man: Seven Poems*
of *Bob Dylan*

Texts: Bob Dylan

Chimes of Freedom

Far between sundown's finish an' midnight's
broken toll
We ducked inside the doorway, thunder
crashing
As majestic bells of bolts stuck shadows in the
sounds
Seeming to be the chimes of freedom flashing
Flashing for the warriors whose strength is not
to fight
Flashing for the refugees on the unarmed road
of flight
An' for each an' ev'ry underdog soldier in the
night
An' we gazed upon the chimes of freedom
flashing.

In the city's melted furnace, unexpectedly we
watched
With faces hidden while the walls were
tightening
As the echo of the wedding bells before the
blowin' rain
Dissolved into the bells of the lightening.

Striking for the gentle, striking for the kind
Striking for the guardians and protectors of the
mind
An' the unpawned painter behind beyond his
rightful time
An' we gazed upon the chimes of freedom
flashing.

Through the mad mystic hammering of the
wild ripping hail
The sky cracked its poems in naked wonder
That the clinging of the church bells blew far
into the breeze
Leaving only bells of lightning and its thunder
As we listened one last time an' we watched
with one last look
Spellbound an' swallowed 'til the tolling ended.

Tolling for the rebel, tolling for the rake
Tolling for the luckless, the abandoned an'
forsaked
Tolling for the outcast, burnin' constantly at
stake
An' we gazed upon the chimes of freedom
flashing ...

Tolling for the deaf an' blind, tolling for the
mute
Tolling for the mistreated, mateless mother,
the mistitled prostitute ...

Tolling for the aching ones whose wounds
cannot be nursed ...
An' for every hung-up person in the whole
wide universe
An' we gazed upon the chimes of freedom
flashing.

Postlude: Forever Young

May God bless and keep you always,
May your wishes all come true,
May you always do for others
And let others do for you.
May you build a ladder to the stars
And climb on every rung,
May you stay forever young,
Forever young, forever young,
May you stay forever young.

May you grow up to be righteous,
May you grow up to be true,
May you always know the truth
And see the lights surrounding you.
May you always be courageous,
Stand upright and be strong,
May you stay forever young,
Forever young, forever young,
May you stay forever young.

May your hands always be busy,
May your feet always be swift,
May you have a strong foundation
When the winds of changes shift.
May your heart always be joyful,
May your song always be sung,
May you stay forever young,
Forever young, forever young,
May you stay forever young.

Metamusic

Texts: Mark Adamo

Dodecaphonia

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:

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

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

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.

(continues on next page)

Don't buy her line!
Her ev'ry fey *non sequitur* is by design,
She lured the likes of Bernstein, even Copland
to her camp,
That sometimes ethereal, always funereal,
Post-Wagnerial vamp.

Sure,
She's exotic as a Persian,
As beguiling as a witch;
And all your smartest friends take her advice.
But she'll lure 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's done
You, too, will be vaguely bathetic, completely
synthetic,
And just no fu —

What? Another one?
Young ... American ... stutters?

They call her
Thoroughly Post-Modern
Millie Millie Millie Millie
Millie Millie Millie Millie
Millie Millie Millie Millie
Millie Millie Millie Millie ...

Sorry—gotta run!

Marvelous Invention

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 playing
'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 Messiaen.
(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 Adès 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 business
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 ...
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 Debussy
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 disc 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 Schoenberg
Brettli-lieder!)
Its benefits too numerous to mention—
(La Chiusa, and *Forum*, and Adam
Guettel-lieder!)
Best of all ... Best of all, I barely need to pay
attention ...

Darling: meet me down at "Will Call" at 7:45.

End of the Line

It first was a record store: corner of Main;
Seventy-eights, to hi-fi.
Music, and music, and music!
In a cluttered, an overstocked aisle.
When the owner was busy, you'd wait:
With the fan of Chopin,
With the Ellington man,
With the show-queen who knew all the
tunes from *Can-Can*,
With your neighbors and friends
In line.

It then added video: crowds were insane.
Horror, and porn, and sci-fi.
Movies, TV—but still, music!
In an aisle the breadth of a mile.
When the cashiers were busy, you'd wait:
With the guy on his phone
Justifying Stallone,
With the punk on her Walkman, in some
private zone,
And the rest of the mob
In line.

Somehow, improbably, on it went:
Stubbornly persevered.
But prices kept rocketing, and so did
the rent.
And little by little neighbors,
And the need,
Disappeared.

So now it's a coffee bar: part of a chain.
Soy milk, green tea, free Wi-Fi.
To download a cosmos of music,
You have only to click on a file.
When the server is busy, you wait:
Only you and your screen,
Solitary, serene,
Those other consumers unheard and
unseen ...
A pseudonymous guest of your faraway hosts,
You sip and you wait,
With the rest of the ghosts ...
Online.

"no comet ever scratched the sky"

Text: John Bucchino

no comet ever scratched the sky
no lightning ever tore a cloud in two
no wind has ever blown away a sunset
lovers say goodbye
no comet ever scratched the sky

no tide has ever kept the shore
no thunder can outlast a robin's song
no snowfall ever hid the hope of springtime
most romances die
no comet ever scratched the sky

dance the leaves on a whispering promise
clear the air for a brighter day
light the night from a whispering window
... a flash in the eye and they fly away
somehow, you and i ...

no darkness can outrun the dawn
no fog can hold the moon beneath the trees
no rain has ever washed away a sunrise
only humans cry ...
no comet ever scratched the sky

Liebeslied

Text: John Corigliano

I love you.

From *Cabaret Songs*

Texts: Arnold Weinstein

He Tipped the Waiter

He tipped the waiter in the dining car
For a seat near the lady with flowing fur
And took off his glove and kissed her hand
And yet his monocle was steaming wet.

O so nervous! O so grand!
Greasing that palm and kissing that hand.

What baby brain pushed his button
So his gravy train would glide
Across the Elysian plain to Rome by night.

I met him on a Roman night
And then again by Venice light
Among a flock of latest loves
Counting up his conquests
On grey suede gloves
Then shooed us all away like turtle doves.

And then he vowed out loud
To the cooing crowd
"A guy gotta lay low!"
And gave me pause to realize
He would if he could
Seduce a halo
The great hole in the skies!

His were not lies, not merely lies.
Lies were his form of merchandise.

What baby brain pushed his button
So his gravy train could keep puffing
Across the plain to Rome by night
And the Venice light.

O so nervous! O so grand!
Greasing that palm and kissing that hand.

Can't Sleep

Can't sleep
Dreaming of you
Dreaming of me
Turning to you
Woken by me.

Hush now,
Don't cry.
All I was doing
Was dreaming.

At the Last Lousy Moments of Love

At the last lousy moments of love
He wanted to tell me the truth.
At the last writhing rotten moments of love
He wanted to tell me the truth—
About me, of course.
Thanks, I'll need this.

At the last lousy moments of love
He wanted to tell me that I wasn't doing
so well.
I was eating and drinking and talking too much.
He wanted to tell me as a friend
At the end of those last lousy moments
of love.
He wanted to tell me he was leaving,
He'd waited too long to tell me that I was
self-righteous
Even when I wasn't wrong,
And I spoke about friendship,
'Till our friends gave me up as a friend for
the season,
For which reason he wanted to tell me
this truth.

He wanted to tell me these things, as a friend,
He wanted to tell me, but he didn't, in the end.
At those last lousy moments of love he said
it all,
With his body to my best friend.

From *Casino Paradise*

Texts: Arnold Weinstein

A Great Man's Child

While I've been walking this fine line between
north and south and love and hate,
I want to state I been walking long and
working hard on my philosophy:
Cockeyed, cocksure, brilliant, and misspelled,
working out my problem.

I been sideswiped and windwiped and
moonswept and talked at and lied to and
danced on
On my way to the various mystical spots in
India and points east
Only to find that the east has moved to the
west.

I fed the needy and scrubbed the seedy
And did the nastiest, dirtiest double-time
humanitary deeds by the slew for them:
looked people in the eye, told 'em they were
gonna die, is there anything I could do
for them?

The blind leading the blind, but I didn't mind
'cause I was working out my problem ...
All the time singing the truth!

But I've been conned by circumstance, conned
by genes,
Conned by a mastermind man of means;
It's enough to drive a mild man wild.
After all, I'm nothing but a great man's child.

I tried every kind of love song, art song, and
prose poem in thirty-two bars.
I broke two banjos, three mandolins, and went
through a dozen guitars.

I wrote on exam books, inside the covers of
Classic Comics
And R. Crumb, Baudelaire, and Nancy Drew.

For three years didn't see a movie,
And I've seen the meteoric rise and fall of the
word "groovy."

Wrote folksy jokes for the National Public
Radio about the situation, working out
my problem.
You want to know about my problem?

I joined the vagabond's union and the hobo's
guild,
Fought killing the whales while the seals got
killed.
You can see it drives a mild man wild.
After all I've done, I'm nothing but a great
man's child.

Now, about my problem. Psychiatrists called
me four-syllable names dealing with my
problem.

My problem is my father.

I'm a buffoon and a son of a tycoon.

I went to four private schools, twelve
public schools, three junior colleges, three
universities, pre-med, pre-law, and every
other "pre" that led to no degree, but
there's one thing I did learn:

One day, I read a book about all those
land-grabbing, land-owning, deal-wheeling,
unfeeling, people-pilfering crooks, every
mother's son of them, and I learned that
my mother's husband, he was one of them.
He lied and cheated and stole, some say he
had people killed!

And mama's gone and he lives on and I live in
his shadow.

I've been conned by circumstance, conned by
genes;

I've been conned by a mastermind of means.
It's enough to drive a mild man wild.
Through my daddy is a baddie, I'm a great
man's child.

Life has no zing. I'm a zither without a string,
Or a zipper without the zipper thing.
I'm like a bee without a sting or a bird who
cannot sing.
I've been thrown in the shadow of my father's
fame;
I can have anything I want, but not a thing I
could name.

It's enough to drive a mild man wild.
It's a curse on any man or woman to be a great
man's child!

It Will Be Our Little Secret

There's a lot I can do for you—
You name it, and it will be our little secret.
Yes, it will.

Yes, it's jus' our little secret.
You dance divinely, Mrs. B. ...
Care to dance, Reverend Doom?

Forget it, mister! I won't dance with you!

Ah, come on, Reverend! You know, gambling
could really perk up things around the
confessional.

Very funny.

The church needs rebuilding
And once my casino is built,
I'll build you a whole new cathedral.
Now how does that stroke your guilt?
And it will be our little secret.

Just keep mum and it will be our little secret.
Hey, Mrs. Storekeeper, aren't you the one
Who doesn't want criminals in your store?
Well, I've seen your thumb on the scale,
Grocer girl, I've got your number:
Caught red-handed in the till!
Still I will keep our little secret.

I could put you in jail!
But don't look pale,
'Cause it will be our little secret.

It will be our little secret.

Not a soul's gonna tell!

Yes, it's jus' our little secret.

That's the goal not to tell!

And with this sacred little secret
You're let out the Gate of Hell,
Well, it will stay our little secret.
Yes, it will!
So chum, keep mum, and it will be our
little secret!

Night, Make My Day

Night is falling.
No more stalling;
It's time we hit the hay.
What does a lady at shady time say?
"Come on, night, make my day!"

Stars are glinting,
Heaven's hinting:
It's time to wend our way.
What do you sing as you fling your bouquet?
"Come on, night, make my day!"

Sparrows chirping in the evening sun,
Barflies slurping now the day is almost done,
Satin sky:
Oh, how I've been waiting for the time to
trickle by!
(Oh, my!)

Hot blood flowing,
Daylight going,
But me, I'm glowing away!
What can a frail in a bridal veil say?
"Come on, night, make my day!"

From *Briefly It Enters*
"Otherwise"

Text: Jane Kenyon

I got out of bed on two strong legs.
It might have been otherwise.
I ate cereal, sweet milk, ripe, flawless peach.
It might have been otherwise.
I took the dog uphill to the birch wood.
All morning I did the work I love.

At noon I lay down with my mate.
It might have been otherwise.
We ate dinner together at a table with silver
candle sticks.
It might have been otherwise.

I slept in a bed in a room with paintings on
the walls,
And planned another day just like this day.
But one day, I know,
It will be otherwise.

From *I Will Breathe a Mountain*
"How to Swing Those Obbligatos Around"

Text: Alice Fulton

He had shag hair and a boutique.
In the bar he told me I had too much class
to be a telephone operator and I told him
he should have been 30 in 1940;
a gangster with patent leather shoes
to shine under girls' skirts and a mother
who called him Sonny. He should have
crashed a club where they catered
to the smart set, disposing of
the bouncer with "You spent three months
in a plaster cast the last time
you tangled with me" and I should have been
the singer in tight champagne
skin waiting for him to growl,
"I don't know how to begin
this beguine, but you certainly know how to
swing those obbligatos around," and we
would fox trot till a guy
he knew from Sing Sing cut in.
and he said he loved old flicks.
I should come up to his place and see
the art deco ashtrays on his shag rug,
that I shouldn't waste myself
at Bell tel, but marry him
and take his business calls and
I said, "How many years do you get
if they give you life?"

From *Canciones de Lorca*

Texts: Federico García Lorca

Soneto de la dulce queja

*No me dejes perder la maravilla
de tus ojos de estatua, ni el acento
que de noche me pone en la mejilla
la solitaria rosa de tu aliento.*

*Tengo miedo de ser en esta orilla
tronco sin ramas; y lo que más siento
es no tener la flor, pulpa o arcilla,
para el gusano de mi sufrimiento.*

*Si tú eres el tesoro oculto mío,
si eres mi cruz y mi
dolor mojado,
si soy el perro de tu señorío,*

*no me dejes perder lo que he ganado
y decora las ramas de tu río
con hojas de mi otoño enajenado.*

Translations: Steven Blier

Sonnet of the sweet complaint

Do not let me lose the marvel
Of your sculpted eyes, nor the light touch
That it places on my cheek at night,
The solitary rose of your breathing.

I have a fear of finding myself on this shore
A branchless tree-trunk; and what I fear more
Is not having the flower, pith, or clay
To feed the worm of my suffering.

If you are my hidden treasure,
If you are my cross and my
tear-stained sadness,
If I am the dog and you the master,

Do not let me lose what I have won,
And embellish the branches of your river
With leaves of my maddened autumn.

El poeta llega a la Habana

*Cuando llegue la luna llena
iré a Santiago de Cuba,
iré a Santiago,
en un coche de agua negra.
iré a Santiago.*

*Cantarán los techos de palmera,
iré a Santiago.*

*Cuando la palma quiere ser cigüeña,
iré a Santiago.*

*Y cuando quiere ser medusa el plátano,
iré a Santiago.*

Iré a Santiago

*con la rubia cabeza de Fonseca **

Iré a Santiago.

*Y con la rosa de Romeo y Julieta **

iré a Santiago.

¡Oh Cuba! ¡Oh ritmo de semillas secas!

Iré a Santiago.

¡Oh cintura caliente y gota de madera!

Iré a Santiago.

Arpa de troncos vivos. Caimán. Flor de tabaco.

Iré a Santiago.

Siempre he dicho que yo iría a Santiago

en un coche de agua negra.

Iré a Santiago.

Brisa y alcohol en las ruedas,

iré a Santiago.

Mi coral en la tiniebla,

iré a Santiago.

El mar ahogado en la arena,

iré a Santiago,

calor blanco, fruta muerta,

iré a Santiago.

*¡Oh bovino frescor de cañaveras! ***

¡Oh Cuba! ¡Oh curva de suspiro y barro!

Iré a Santiago.

The poet arrives in Havana

When the full moon returns
I'm going to Santiago in Cuba,
I'm going to Santiago

In a coach of black water,
I'm going to Santiago.

The roofs will sing of palm-trees,
I'm going to Santiago.

When the palm-tree wants to be a stork,
I'm going to Santiago.

And when the banana wants to be a jellyfish,
I'm going to Santiago.

I'm going to Santiago

With the blonde head of Fonseca.*

I'm going to Santiago.

And with the rose of Romeo and Juliet*

I'm going to Santiago.

Oh Cuba! Oh rhythm of dried seeds!

I'm going to Santiago.

Oh, sultry waist and drop of Madeira!

I'm going to Santiago.

Harp of live trunks. Alligator. Tobacco flower.

I'm going to Santiago.

I have always said I'd go to Santiago

In a coach of black water.

I'm going to Santiago.

Breeze and alcohol on the wheels,

I'll go to Santiago

My coral in the twilight,

I'm going to Santiago.

The sea drowned in the sand,

I'm going to Santiago,

White heat, rotting fruit,

I'm going to Santiago.

Oh, the mindless freshness of reed-grass!

Oh Cuba! Oh curve of sigh and clay!

I'm going to Santiago.

* Fonseca and Romeo y Julieta are brands of Cuban cigars.

** A play on words: "cañaveras" is also a kind of liquor made from sugar-cane, usually called "caña."

From *Lucrezia*
"His Manner is Gentle"

LUCREZIA:

Peace be with you father.

LORENZO:

And with you, my child.

My child...

I know of your predicament

And can tell you straightaway:

God saith

It is okayeth.

Thank you for coming

Have a nice day.

LUCREZIA:

Not so fast, father.

Not so fast.

Let me get this straight:

You spoke to God

Say, over café con leche,

And He told you

Adultery and murder

And other things equally sketchy,

Are fine, no problem, okay by Him?

LORENZO:

My child...

He works in mysterious ways.

You are obeying the will of your husband.

And you will bring a son into the world

To offer God his praise.

And since the act

With the stranger,

Won't give you pleasure,

There's no danger

It's a sin.

LUCREZIA:

But what if the act

With the stranger,

SHOULD give me pleasure?

And does in fact,

Thrill me,

Excite me,

Make me feel, shall we say,

Beatific?

LORENZO:

Can you be more specific?

LUCREZIA:

Let's just say...

His manner is gentle,

Not hurried or brusque.

He's very clean of body,

A splash of sandalo,

But not enough

To mask his musk.

His kisses are lasting,

Not given in haste.

And when he takes my body

There's not one inch,

He doesn't yearn

To touch or taste.

Our bodies merge with grace,

Turn,

Reverse,

Twist,

Revolve,

As we move with each embrace

Ever closer,

Ever closer,

Ever closer,

To resolve.

Father are you there?

(continues on next page)

LORENZO:
Yes, my child, I am there.

LUCREZIA:
And when it's over
And pleasure's attained
He does not quickly rise up
But holds me fast
Until the time
Desire's regained.

LORENZO:
Did you say "sandalo"?

LUCREZIA:
Just a splash.

LORENZO:
My child, I will tell you this:
It is not the body that sins
But the will.
And the will is only so strong.
If the body must yield
Then it is not wrong.

LUCREZIA:
Thank you, father.
You've helped me much.
Now I will go.

LORENZO:
And you too, child,
Have helped me much.
More than you know.

From *Open House*
"The Right Thing"
Text: Theodore Roethke

Let others probe the mystery if they can.
Time-harried prisoners of *Shall* and *Will*—
The right thing happens to the happy man.

The bird flies out, the bird flies back again;
The hill becomes the valley, and is still;
Let others delve that mystery if they can.

God bless the roots!—Body and soul are one!
The small become the great, the great
the small;
The right thing happens to the happy man.

Child of the dark, he can out leap the sun,
His being single, and that being all:
The right thing happens to the happy man.

Or he sits still, a solid figure when
The self-destructive shake the common wall;
Takes to himself what mystery he can,

And, praising change as the slow night
comes on,
Wills what he would, surrendering his will
Till mystery is no more: No more he can.
The right thing happens to the happy man.

Meet the Artists



• Toulmin
Foundation Scholar

Dominik Belavy

Baritone Dominik Belavy is a master's student at Juilliard where he studies with Sanford Sylvan. At the school he has been featured as L'horloge Comtoise and L'arbre in Ravel's *L'enfant et les sortilèges* and Conte Perrucchetto in Haydn's *La fedeltà premiata*. With Juilliard415, he has sung Bach's B Minor Mass led by Ton Koopman. Last season he made his professional and hometown debut as Jim Larkens in Michigan Opera Theatre's production of *La fanciulla del West* conducted by Stephen Lord. As a fellow at the Tanglewood Music Center, Mr. Belavy has sung Ravel's *Chansons madécasses*, Schoenberg's arrangement of Mahler's *Lieder eines fahrenden Gesellen*, and premiered works by Alan Smith and Nathan Davis.



Mary Birnbaum

Mary Birnbaum has staged operas in New York, across the U.S., and abroad from Latin America to Taiwan. She is a past nominee for best newcomer at *Opera* magazine's International Opera Awards. Her New York City credits include productions of *Die Zauberflöte*, *The Rape of Lucretia*, and *Eugene Onegin* at Juilliard, *The Classical Style* at Carnegie Hall (world premiere, Stucky/Denk), and several concerts with NYFOS. Selected credits include *Kept* (Virginia Arts Festival, world premiere, Kuster/Levad), *Halka* (Bard Music Festival), and *Giulio Cesare* (Boston Baroque). She has also collaborated with the New World Symphony, Ojai festival, and Santa Fe Opera. International work includes productions at the Symphony Orchestra in Taipei, Compañía Lírica in Costa Rica, and Melbourne Opera Studio. Ms. Birnbaum has collaborated with playwrights in the Soho Rep W/D Lab, at Ars Nova, and as a New Georges Affiliated Artist.



Steven Blier

Steven Blier is the artistic director and co-founder of NYFOS. An eminent accompanist and vocal coach, his partners have included Renée Fleming, Cecilia Bartoli, Lorraine Hunt Lieberson, and Susan Graham. Many of his former students, including Paul Appleby, Sasha Cooke, and Julia Bullock, have gone on to be sought-after recitalists. A faculty member at Juilliard since 1992, he also mentors young singers at summer opera programs including Wolf Trap Opera, San Francisco Opera, and the Ravinia Festival's Steans Music Institute. His discography includes the Grammy Award-winning recording of Leonard Bernstein's *Arias and Barcarolles* (Koch International); his latest is *Canción amorosa* (GPR) with soprano Corinne Winters. Mr. Blier received a 2014 Musical America Professionals of the Year Award and *Classical Singer* magazine's first coach of the year award in 2006.

Meet the Artists



Gregory Feldmann

Baritone Gregory Feldmann is from York, Pa., and is a master's student at Juilliard where he studies with Sanford Sylvan. He is a recent graduate of West Chester University, near Philadelphia, where he sang Roger Chillingworth in Lori Laitman's *Scarlet Letter*, as well as Superintendent Budd in Britten's *Albert Herring*. On the concert stage Mr. Feldmann has been a soloist in the Mozart Requiem with the West Chester Symphony Orchestra and sang Jesus with the West Chester Concert Choir in the Bach *St. John Passion*. In 2016 he sang Belcore in *L'elisir d'amore* with Oberlin in Italy under the leadership of Ari Pelto. He was also a young artist at SongFest and the Chautauqua Voice Institute.

- Helen Marshall Woodward Scholarship
- George Gangwere Scholarship
- Philo Higley Scholarship



Jack Gulielmetti

Jack Gulielmetti is a composer and guitar player. His works have been performed by groups including the New York Philharmonic, JACK Quartet, Matt Boehler, Da Capo Chamber Players, Synchronicity, and Shouthouse. As a guitarist growing up in New York City, he has worked with many groups of different genres around the city, playing everything from jazz and classical to electronic, hip-hop, funk, and everything in between. He has studied guitar with artists including Julian Lage, Nels Cline, Mike Moreno, and Greg Howe. Mr. Gulielmetti is currently working on several interdisciplinary projects scheduled for this spring that incorporate live music, dance, and projection art. He is currently collaborating with poet Srikanth Reddy. He is in his fourth year in an accelerated five-year program at Juilliard studying composition with Robert Beaser and guitar with Mark Delpriora.



Kathryn Henry

Soprano Kathryn Henry is a Wisconsin native who is currently living in New York City and pursuing her master's degree at Juilliard as a student of Marlena Malas. Her opera credits include Arminda (*La finta giardiniera*), Governess (*The Turn of the Screw*), Erste Dame (*Die Zauberflöte*), Suor Angelica (*Suor Angelica*), Gretel (*Hansel and Gretel*), and L'écureuil (*L'enfant et les sortilèges*). She has appeared as a guest soloist with the Milwaukee Symphony Orchestra and Chautauqua Symphony Orchestra. In recital she has performed with pianists Brian Zeger, Craig Rutenberg, and Mikael Eliassen. In 2015 she was selected as a National Finalist in the Metropolitan Opera National Council Auditions.

- Toulmin Foundation Scholar



Myka Murphy

Mezzo-soprano Myka Murphy is from Roswell, Ga., and after graduating with her undergraduate degree from the University of Southern Mississippi, is now pursuing her master's at Juilliard where she studies with Cynthia Hoffmann. Most recently she sang Maman in a concert version of *L'enfant et les sortilèges* for her debut with the Juilliard Orchestra. She has also sung the Countess in *The Queen of Spades* with the Russian Opera Workshop and Giovanna in *Rigoletto* with Mississippi Opera.

- Alice Tully Scholarship



Matthew Pearce

Tenor Matthew Pearce is from Union, Ky., and is a first-year master's student at Juilliard where he studies with Marlena Malas. In the summers of 2016 and 2017 he attended the Aspen Summer Music Festival and School where he sang Gastone in *La traviata* and Le petit vieillard in *L'enfant et les sortilèges*. Prior to his studies here, Mr. Pearce attended the University of Kentucky, where he was a student of Everett McCorvey. While at the University of Kentucky, he appeared in productions of *Amahl and the Night Visitors* (Kaspar), *Tales of Hoffmann* (Nathanaël), and *Ragtime* (J.P. Morgan), among others. Mr. Pearce also performed regularly as a featured soloist with the University of Kentucky Symphony Orchestra.

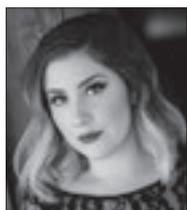
- Juilliard Scholarship



Chris Reynolds

American pianist Chris Reynolds has made a name for himself as both a soloist and a collaborator. He is currently pursuing his graduate degree at Juilliard as a student of Margo Garrett, Brian Zeger, JJ Penna, and Jonathan Feldman. Recent performances include those in Carnegie Hall, Tanglewood, and Bayreuth. He has worked with and received guidance from Emanuel Ax, Isabel Leonard, Dawn Upshaw, Brigitte Fassbaender, Martin Katz, Graham Johnson, and Jake Heggie, among others. In 2015 he was a Schwab Vocal Rising Star at Caramoor, as well as a fellow at both SongFest and in Aspen. He is on staff at the Internationale Meistersinger Akademie and received his BM degree from Juilliard in 2016 where he studied with Julian Martin.

- Lynn J. Noble Scholarship for Study of Classical Music
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Nicole Thomas

Mezzo-soprano Nicole Thomas is from Las Vegas and was a 2017 studio artist at Wolf Trap Opera where she performed excerpts from *Ariadne auf Naxos* (Der Komponist), *Don Giovanni* (Donna Elvira), and *Così fan tutte* (Dorabella). At Juilliard she has participated in master classes with Joyce DiDonato and Yannick Nézet-Séguin. Additionally, she has sung Fekluša in Janáček's *Katya Kabanova* and was heard in several scenes programs as Idamante in *Idomeneo* and as Dorabella. Other recent operatic roles include Musetta in *La Bohème*, Cherubino in *Le Nozze di Figaro*, and Dryade in *Ariadne auf Naxos*. During the summer of 2015 she participated in Houston Grand Opera's Young Artist Vocal Academy. Ms. Thomas is working toward her master's degree at Juilliard as a student of Edith Bers.

- Constance Gleason
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New York Festival of Song

Now celebrating its 30th season, New York Festival of Song (NYFOS) is dedicated to creating intimate song concerts of great beauty and originality. Weaving music, poetry, history, and humor into evenings of compelling theater, NYFOS fosters community among artists and audiences. Founded by pianists Michael Barrett and Steven Blier in 1988, NYFOS continues to produce NYFOS Mainstage, its flagship series of thematic song programs, drawing together rarely-heard songs of all kinds, overriding traditional distinctions between classical and popular performance genres, and exploring the character and language of other cultures. Since its founding NYFOS has particularly celebrated the wide spectrum of American music. In 2010 NYFOS launched NYFOS Next, a concert series for new songs, hosted by guest composers in intimate venues. With an emphasis on spontaneity, novelty, and collaboration, NYFOS Next offers today's song composers a forum to create a program of their work alongside that of their peers, students, and mentors. NYFOS is also passionate about nurturing the artistry and careers of young artists and through its NYFOS Emerging Artists program has developed professional training residencies around the country. These intensive programs train young artists in programming and translation, presentation and production, and research and musical style. NYFOS's concert series, touring programs, radio broadcasts, recordings, and educational activities continue to spark new interest in the creative possibilities of the song program, and have inspired the creation of thematic vocal series around the world.

Ellen and James S. Marcus Institute for Vocal Arts

One of America's most prestigious programs for educating singers, The Juilliard School's Ellen and James S. Marcus Institute for Vocal Arts offers young artists programs tailored to their talents and needs. From bachelor and master of music degrees to an advanced Artist Diploma in Opera Studies, Juilliard provides frequent performance opportunities featuring singers in its own recital halls, on Lincoln Center's stages, and around New York City. Juilliard Opera has presented numerous premieres of new operas as well as works from the standard repertoire.

Juilliard graduates may be heard in opera houses and concert halls throughout the world; diverse alumni artists include well-known performers such as Leontyne Price, Renée Fleming, Risè Stevens, Tatiana Troyanos, Simon Estes, and Shirley Verrett. Recent alumni include Isabel Leonard, Susanna Phillips, Paul Appleby, Erin Morley, Sasha Cooke, and Julia Bullock.

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