

Announcing our
2010-2011 Season...

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Something **New**
Something **Borrowed**
Something **Blue**

A Marriage of Mediums

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Vivre Musicale
presents

Evolving Landscapes

Saturday, June 26, 2010 7:30 pm

Faith Lutheran Church

Cincinnati, OH

Special thanks to...

- ❖ Faith Lutheran Church - especially Pastor Curry for providing the space and Emily Roedel for helping with organization and publicity
- ❖ Charlie Felss and Felss Florist for donating a portion of the flowers for the concert
- ❖ Lynn Cardwell Pottery and Lynn Cardwell, J. M. Reed, Daryl Osuch, Tessa Mellas, and Matt McBride for sharing their artistic talents with us
- ❖ Ayodeji Dawodu and Christina Delgado for photography
- ❖ Nick Topits and all students at the Wilcox Piano Studio who are helping with page turning, donation collection, passing out programs, ushering, moving stands, etc.
- ❖ Renee Kaufman for running the sound/recording equipment
- ❖ Melanie Schefft for doing a video recording
- ❖ Michael Moseley and Youngstown State University for providing the potter's wheel
- ❖ Matt Wagoner for filming our Baltimore concert
- ❖ The Steinway Gallery of Boca Raton
- ❖ Evan Rogers, Jorge & Maria Toro, and Sarah Quinny for financial support
- ❖ To all those who have supported Vivre Musicale in our inaugural season by their presence, encouragement, and generosity

Jorge L. Toro, Founder/Artistic Director, tenor

Peruvian tenor Jorge L. Toro received his Bachelor's degree in Music Performance from the Florida State College of Music, where he studied voice with Roy Delp and Stanford Olsen. Jorge's musical skills and talents have earned him several prestigious awards and prizes including 3rd place for the United States in the Llangollen Eisteddfod International Music Festival in Llangollen, Wales, United Kingdom, the Delray Beach Chorale Scholarship, the Bethesda-by-the-Sea Scholarship, and first place in the National Association of Teachers of Singing Adjudications in 2002. An avid choral singer, Jorge has performed at Carnegie Hall with DSOA, was a featured tenor soloist for Ariel Ramirez's Gloria from Misa Criolla with the Florida State's University Singers, and was the tenor soloist with the Delray Beach Chorale performance of Mozart's Coronation Mass. Also an opera performer, Jorge has worked with The Gilbert & Sullivan Light Opera Society of the Palm Beaches, Florida State Opera, and he has been a member of the Palm Beach Opera chorus since 2005. He has sung in operatic works by such composers as Beethoven, Puccini, Verdi, Donizetti, and Massenet. Jorge is currently the Director of Music Activities & Manager at the Academy of Dance, Music & Theatre in West Palm Beach, Florida.

Julia M. Wilcox, piano

Julia M. Wilcox is a recent graduate of the University of Cincinnati College-Conservatory of Music where she received a Master of Music in Piano Performance under the instruction of Frank Weinstock. While at CCM, Julia was a Graduate Assistant in the Piano Pedagogy department teaching piano classes to undergraduate music majors. She received her Bachelor of Music in Piano from Florida State University under Leonard Mastrogiacomo. In her graduating year, Julia won the Brauchtlicht Scholarship, an award given to one senior who shows promise for success in their chosen music field. Julia currently resides in Cincinnati, Ohio where she is an active teacher and performer. She is the choir director at Faith Lutheran Church where she oversees all music pertaining to the traditional style of worship. Julia is a piano instructor at the Loveland Music Academy and is also the K-8 music teacher at Corryville Catholic Elementary.

Evolving Landscapes

Evolving Landscapes represents the changes taking place in our present world. It embodies the evolution we see culturally, politically, personally, and artistically. This season's programming is intended to show various representations of changing settings, moods, or physical landscapes. Evolving Landscapes is also a season-long musical tribute to our dear friend and artistic colleague, Armando Perez-Segura, whom recently lost his life in a motorcycle accident. Evolution, through its unpredictability and intrinsic inevitability brings joy, pain, love, and sorrow; all of which are testaments to a life well lived. We honor Armando's memory for he was vital, vibrant, and vividly vivacious, personifying the totality of Vivre Musicale. In this season we will ensure that the music lives, and through it, the memory of a gifted musician and benevolent friend. We hope that through our musical selections, you will celebrate with us a life well lived and will share in our eagerness for the exciting things to come.



Berginald Rash



Jorge L. Toro

Co-Founders & Artistic Directors

Program

| | |
|---|------------------------------------|
| In a Landscape | John Cage (1912-1992) |
| Six Significant Landscape I II III IV V VI | Evan Rogers (b. 1982) |
| Ten Blake Songs Infant Joy A poison tree The piper London The lamb The shepherd Ah! Sun-flower! weary of time Cruelty has a human heart The divine image Eternity | Ralph Vaughan-Williams (1872-1958) |
| Tarantella | Camille Saint-Saëns (1835-1921) |
| Parto, Parto from <i>La Clemenza di Tito</i> | W.A. Mozart (1756-1791) |

Intermission

Evan Rogers, composer

American composer Evan Rogers was born in Washington, D.C., and grew up in Arlington, VA. He earned a Bachelor of Science degree in Music Technology from Northeastern University in 2005, where he studied with composer Ronald Bruce Smith, and a Master of Music Composition from the Peabody Conservatory of Johns Hopkins University in 2008, under the tutelage of composers Michael Hersch and Kevin Puts. Rogers has coached with such esteemed composers as Libby Larsen and Chen Yi, and has heard performances of his works in the U.S. and abroad. Recent commissions include original music and sound design for the dramatic work “Madness and Civilization” with Georgetown University and esteemed writer/director/multi-media artist Natsu Onoda Power, and Bass Quartet No. 1 for four double basses, written for and featuring Peabody faculty member and double-bassist in the National Symphony Orchestra Jeffery Weisner. To learn more about Evan, visit him online at www.evanrogers.us.

Evelyn Sedlack, oboe

Evelyn received her Bachelor of Music from the Florida State University College of Music in Tallahassee, during which she played with several orchestras around the northern Florida and southern Georgia area including the Albany Symphony and the Sinfonia Gulf Coast Symphony. Evelyn recently earned her Master of Music in Oboe Performance with distinction from DePaul University School of Music in Chicago, Illinois where she was an active musician and teacher. She has performed with the ensembles of DePaul University, played in several community music groups around the Chicago area, and served as principal oboist with the Chicago Classical Symphony. She has also spent many summers performing at the Brevard Music Center Institute and Festival. Currently she is pursuing a Professional Performance Certificate at Lynn Conservatory of Music in Boca Raton, Florida, where she was awarded a full scholarship and is a student of Joseph Robinson. She is also an associate member of the Chicago Civic Orchestra. She has previously studied with Barbara Cook, Jelena Dirks, Eric Ohlsson, and Eugene Izotov.

Berginald Rash, Founder/Artistic Director, clarinet

Through his performance, Berginald Rash has set himself apart as a consummate musician. In his career, Berginald has held such esteemed positions as Young Artist for the Boston University Tanglewood Institute, soloist for the Virginia Commonwealth University Festival of Winds and Percussion, principal clarinet with the Florida State University Philharmonia Orchestra, 2nd clarinet with the Florida State Chamber Orchestra, and principal clarinet with the Milwaukee Summer Philharmonia and Philharmonia Racine. He has played bass clarinet with the Virginia symphony. In December of 2007, he was the grand prize winner of the University of Wisconsin-Milwaukee Wind Ensemble Concerto Competition with Scott McAllister's Black Dog and performed Mozart's Clarinet Quintet, Weber's Clarinet Quintet, and was featured soloist in Rebecca Clarke's Prelude, Allegro, and Pastorale for Wisconsin State Senator Lena C. Taylor and former Wisconsin State Senator Gwen Moore at the Ozaukee County NAACP convention. Berginald can be heard playing basset clarinet with the University of Wisconsin-Milwaukee Wind Ensemble on their recently released recording of Mozart's Serenade No. 10 for winds in B-flat, K. 361. Berginald holds a Bachelor of Music *cum laude* from the Florida State University College of Music, and has recently completed the Master of Music degree from the University of Wisconsin-Milwaukee Peck School of the Arts where he was a Chancellor's Award recipient. His teachers include F. Edward Knakal, Deborah Bish, Frank Kowalsky, and Todd Levy.

J. M. Reed, artist

Reed was born and raised in Virginia Beach, VA with a very large and loving family. She graduated from Longwood University with a B.F.A with a concentration in Interior Architecture. Her work ranges from abstract sculpture, paintings, and collages to creating and refurbishing functional art. Aside from working in her studio, she has experience in art sales and conservation, professional framing, and art installation. Reed is currently residing in Baltimore, MD and can be reached at ReedDesigns@gmail.com.

More original artwork can be viewed and purchased at www.ReeDesigned@etsy.com

L'isle joyeuse Claude Debussy (1862-1918)

Bali Moods No. 1: for flute and piano Anne Boyd (b. 1946)

Three Romances Clara Schumann (1819-1896)
Andante
Molto Allegretto
Leidenschaftlich schnell

Benedictus from *B Minor Mass* J.S. Bach (1685-1750)

Lacrymosa Melissa Hui (b.1966)

Artists

Jessica Abel, soprano | Jenny Marlin, flute
Berginald Rash, clarinet | Evelyn Sedlack, oboe
Jorge L. Toro, tenor | Julia Wilcox, piano

featuring

Lynn Cardwell | Ayodeji Dawodu | Christina Delgado
Matt McBride | Tessa Mellas | Daryl Osuch | J. M. Reed

In memory of
Armando Perez-Segura
(1984-2009)

John Cage & *In a Landscape*

In a Landscape by John Cage is perhaps his most performed work for solo piano. It predates his monumental work, *Sonatas and Interludes*, which utilizes his invention of the prepared piano - a piano that has been altered by placing objects such as nuts, bolts, or screws, in or on the inside of the instrument. The quiet and calm of *In a Landscape* reminds the audience that they do not always have to brace themselves for the chaos that is, more often than not, heard in John Cage. Rather, the audience can let go and allow its mind to wander, to meditate, on the endless sounds that seem to seep out of the piano, diffusing through the air like incense.

Evan Rogers & *Six Significant Landscapes*

Six Significant Landscapes, poetry by Wallace Stevens, was written for and premiered by Jessica Abel in 2008. "It is safe to say this poem is host to numerous subject matters. Steven's allusion to themes such as mankind versus nature and reality versus the human imagination are made clear through his use of shape and color. These conflicts are of great relevance today as we reevaluate our relationship with technology entering the 21st century." - Evan Rogers

Six Significant Landscapes

- | | |
|---|--|
| I An old man sits In the shadow of a pine tree In China. He sees larkspur, Blue and white, At the edge of the shadow, Move in the wind. His beard moves in the wind. The pine tree moves in the wind. Thus water flows Over weeds. | II The night is of the colour Of a woman's arm: Night, the female, Obscure, Fragrant and supple, Conceals herself. A pool shines, Like a bracelet Shaken in a dance. |
|---|--|

Matt McBride, writer

Matt McBride hails originally from the Gem City, Dayton, Ohio. This year, his work has appeared in or is forthcoming from Comstock Review, FENCE, Meridian, Mississippi Review, New Collage, Packingtown Review, RHINO, Sub-Lit, and West Fork. His chapbook, *The Space between Stars* was released on Kent State's Wick Poetry Press in 2007. He is currently completing a PhD in English & Comparative Literature at the University of Cincinnati where he works on staff at two journals, *Memorious.org* and the *Cincinnati Review*.

Tessa Mellas, writer

Tessa Mellas is a 3rd-year PhD student in English & Comparative Literature with a focus in Creative Writing at the University of Cincinnati. Her fiction has appeared in several literary journals including *Fugue*, *Gulf Coast*, *Hayden's Ferry Review*, *New Orleans Review* and *Story Quarterly*. Additionally, she is an editorial assistant for the *Cincinnati Review*.

Daryl Osuch, painter

Daryl was born and raised in Chicago. Being raised by a single mom meant two things: she had a heavy influence on his life, and he had lots of time to himself. His free time was spent drawing and painting. His artistic outlet was a direct influence from his mom; it was also an endeavor in which he was always supported. During his undergraduate years at the University of Chicago he spent time doing the usual collegiate things. However, he would often stay home on weekends to paint. During his time living and working in Japan he absorbed a very different visual style. He has used various mediums of visual expression, but most often grabs acrylic paint when the muses speak. He often sits down to paint with no clear intent. He claims that acrylic paints' short work time and spontaneous creativity complement each other. One of his favorite artists is Pablo Picasso because of his incredibly varied artistic catalog. Though he is in law school now, he will likely never abandon his need to visually express. As long as the muses speak...

Christina Delgado, photographer

Raised in New York City and currently residing in Baltimore, MD, Ms. Delgado teaches at Baltimore Lab School. There, she teaches high school art and photography, encompassing a wide array of mediums such as large installations and community based art projects, through which Ms. Delgado's students learn to see the world in a new, dynamic way and gain valuable insight into their own creative visions. Ms. Delgado has worked alongside many community art organizations in Baltimore, such as *Art on Purpose*, *Young Audiences of Maryland*, *Wide Angle Youth Media*, and Kennedy Kriger Family Center Art Therapy Workshops. Her passion is documentary photography. Currently she is developing a photo and short film documentary entitled, *The B's of Baltimore: Bus Stops, Barber Shops and Beauty Salons*, showing effects these places have on ethnic/socioeconomic groups in the Baltimore community. Visit www.flickr.com/photos/surrealimages2003/ & www.surrealimages2003.blogspot.com for more!

Jenny Marlin, flute

Jenny Marlin received her Bachelor of Music Education and Flute Performance ('05) from Pittsburg State University where she studied flute with Dr. James Hall. While at PSU, she was principle of the Wind Ensemble and Southeast Kansas Orchestra, and was a winner of the Waddill Chamber Music competition. She was also the flutist for the Heartland Opera Company and subbed for the St. Joseph Symphony. She received her Master of Music from the University of Wisconsin-Milwaukee in 2008, where she studied with Caen Thomason-Redus. While at UWM she sat principle of the orchestra and wind ensemble and played in the Telos Quintet. In spring of 2008 she was asked to perform a concerto with the UWM Community Orchestra. Miss Marlin was also asked to play on master classes with Mathieu Dufour, Leone Buyse, Tadeu Coelho, and Keith Underwood. Currently Miss Marlin is teaching elementary music where she is able to share her love for music to the next generation of musicians. She also participates in music education outreach programs and recently played on the world premier of *Zin! Zin! Zin! A Violin* composed by John C. Ross. Miss Marlin's aspiration is to touch people's lives with the music she loves so much.

III I measure myself against a tall tree.
I find that I am much taller,
For I reach right up to the sun,
With my eye;
And I reach to the shore of the sea
With my ear.
Nevertheless, I dislike
The way ants crawl
In and out of my shadow.

IV When my dream was near the moon,
The white folds of its gown
Filled with yellow light.
The soles of its feet
Grew red.
Its hair filled
With certain blue
crystallizations
From stars,
Not far off.

V Not all the knives of the lamp-posts,
Nor the chisels of the long streets,
Nor the mallets of the domes
And high towers,
Can carve
What one star can carve,
Shining through the grape-leaves.

VI Rationalists, wearing square hats,
Think, in square rooms,
Looking at the floor,
Looking at the ceiling.
They confine themselves
To right-angled triangles.
If they tried rhomboids,
Cones, waving lines, ellipses
As, for example, the ellipse
of the half-moon --
Rationalists would wear
sombros.

Ralph Vaughan-Williams & *Ten Blake Songs*

Ralph Vaughan-Williams is considered to be one of the most well-known and respected British composers and is particularly recognized to be one of the greatest collectors of folk song. He has been credited for saving English folk music from its demise. His songs are considered simple but at the same time quite unique. There's a prominent sense of Victorian style during his early years of writing. His later pieces are considered to be more challenging; the melodies are intense but dignified. The accompaniments to his songs are not too extraordinary, with the melodic line soaring above. Within some of his songs the top harmonic accompaniment doubles the voice. His settings of texts are correct and simple. On top of writing over 150 songs, he also wrote choral music, hymns, arrangements, and more. His jobs have included editing the English Hymn from 1904 to 1906. Vaughan-Williams teamed up with Martin Shaw, 1938, to edit the Oxford Books of Carols.

The Ten Blake Songs were written on Christmas 1957. He originally wrote them for a short film titled, *The Vision of William Blake*. Vaughan-Williams felt it was appropriate to use the medium of an oboe as the accompaniment to these songs (used in 7 of the 10 song). The melodic lines are true to the writing of Vaughan-Williams; harmonically they are a bit challenging. At first he was not too keen about writing the songs. He started by writing 9 out of the 10 songs in 4 days. He eventually wrote *The Lamb* after having a dream of what it would sound like. There is a pastoral feeling in *Infant Joy*, *The Piper*, and *The Shepherd*. Ah! *Sun-flower* and *A Poison tree* are strong, declamatory, and exciting songs. *London* stands on its own as confident and driven. There is a big contrast between *Cruelty* has a human heart and *The Divine Image*. The cycle ends with *Eternity*, which gives us its own taste of syncopated rhythms and a soft and deceitful key change.

About the Artists

Jessica Abel, Associate Director, soprano

Recent winner of the Baltimore Music Club competition, and Finalist and prize-winner in the Washington International Competition at the Kennedy Center Terrace Theatre, Ms. Abel is steadily gaining notoriety in her field. In her recent performance of Schoenberg's *Pierrot lunaire* with the Dallas Festival of Modern Music, the Fort Worth Examiner hailed her as "perfect throughout her delivery as Pierrot." Jessica recently appeared in *The Mikado* with the Washington Savoyards and with the Victorian Lyric Opera Company as Josephine in *H.M.S. Pinafore* at the International Gilbert & Sullivan Festival in Gettysburg, PA. In July, she will perform Susanna in *Le Nozze di Figaro* with the Maryland Opera Society. In addition to her performance life, Jessica's specialized graduate-level training as a vocal pedagogue has led her to teaching voice to youths through a private studio in Baltimore, MD and as a faculty member at the International School of Music in Bethesda, MD. Jessica holds a Master of Music in Vocal Performance and Pedagogy from the Peabody Conservatory of Music, and a Bachelor of Music from the Florida State University College of Music. She currently studies with Marianna Busching and Phyllis Bryn-Julson. For more, visit www.jessicaabel.us.

Lynn Cardwell, potter

Lynn Cardwell has been a professional potter and teacher since 1993 after earning a B.A. in English with music and art minors from Youngstown State University. She is a founding member of The Artists of the Mahoning Commons in Youngstown and was recently juried into an online global artisan team, which connects and supports artists across language and geographic barriers. She sells her pottery on etsy.com and was chosen as a featured seller in June 2009. Her work is now in collections throughout the world. She is happy to be here today to collaborate with Vivre Musicale and especially with her daughter, Julia Wilcox. You can find her work at lynncardwellpottery.etsy.com.

Melissa Hui & *Lacrymosa*

"I enjoy setting Latin texts and have waited for the right moment to set this beautiful passage from the Requiem mass. Commissioned by Jeunesses Musicales of Canada, *Lacrymosa* for soprano, clarinet and piano was premiered in January 1997 at the National Arts Centre in Ottawa, Ontario. The Kutan-Moisán-Baril trio, who premiered the work, presented me with the ideal instrumentation and interpretive skill to convey the intimacy and longing embodied in the text. Essentially I was striving for a work of simple intimacy that speaks to the heart." – Melissa Hui

Lacrymosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce Deus,
pie Jesu, Domine,
dona eis requiem. Amen.

This day full of tears
when from the ashes arises
guilty man, to be judged:
Lord, have mercy upon him.
Gentle Lord Jesus,
grant them rest. Amen.

1. Infant Joy
"I have no name:
I am but two days old."
What shall I call thee?
"I happy am,
Joy is my name."
Sweet joy befell thee!

Pretty Joy!
Sweet Joy, but two days old.
Sweet Joy I call thee:
Thou dost smile,
I sing the while,
Sweet joy befell thee!

2. A Poison Tree
I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I water'd it in fears,
Night & morning with my tears;
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine.

And into my garden stole
When the night had veil'd the
pole,
In the morning glad I see
My foe outstretch'd beneath the
tree.

3. The Piper
Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:

"Pipe a song about a lamb."
So I piped with merry cheer.
"Piper, pipe that song again."
So I piped: he wept to hear.

"Drop thy pipe, thy happy pipe;
Sing thy songs of happy cheer."
So I sang the same again,
While he wept with joy to hear.

"Piper, sit thee down and write
In a book, that all may read."
So he vanished from my sight;
And I pluck'd a hollow reed.

And I made a rural pen,
And I stain'd the water clear,
And I wrote my happy songs
Every child may joy to hear.

4. London
I wander thro' each charter'd
street,
Near where the charter'd Thames
does flow
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infant's cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry
Every black'ning Church appalls,
And the hapless Soldier's sigh
Runs in blood down Palace walls.

But most thro' midnight streets I
hear
How the youthful Harlot's curse
Blasts the new-born Infant's tear
And blights with plagues the
Marriage hearse.

5. The Lamb
Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and [bid]¹ thee
feed,
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee:
He is callèd by thy name,
For He calls Himself a Lamb.
He is meek, and He is mild:
He became a little child.
I a child, and thou a lamb,
We are callèd by His name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

6. The Shepherd
How sweet is the Shepherd's sweet
lot!
From the morn to the evening he
strays;
He shall follow his sheep all the
day,
And his tongue shall be fillèd with
praise.

For he hears the lamb's innocent
call,
And he hears the ewe's tender
reply;
He is watchful [while]¹ they are in
peace,
For they know when their Shepherd
is nigh.

Anne Boyd & *Bali Moods No. 1* continued...

"*Bali Moods No. 1* [for flute and piano, written in 1987] takes as its starting point traditional Balinese gamelan music and is written throughout in an equally-tempered version of the pelog scale, one of the two predominant scale systems associated with Indonesian music. The 'moods' of the title is also meant to imply 'modes'. *Bali Moods No. 1* is the first of a series of three works for flute and piano- the other two being *Red Sun*, *Chill Wind*, and *Cloudy Mountain*- to explore the varied characteristics of Balinese moods and modes. *Bali Moods No. 1* was written with Geoffry Collins' virtuosity and lithesome stage presence very much in mind." - Anne Boyd

Clara Schumann & *Three Romances*

Clara Schumann or Clara Wieck, her maiden name, was married to Robert Schuman and was an accomplished performer and composer in her own right. Her *Three Romances*, Op. 22, was originally written for violin and piano, but translate well to oboe and piano. The piano acts in a wonderful conversational manner with the oboe. The first "Andante molto" shows a character of wanting or obsession. The "Allegretto", second romance, is more playful and has forward motion. The third and final romance, marked "Leidenschaftlich schnell," or "passionately fast", is very dramatic with high trills and continuous motion throughout.

Bach & *Benedictus*

Bach's Mass in B minor, set from the Latin Mass, is considered (formally) to be a missa tota. The whole mass was finally put together in its present form in 1749. This popular piece is often considered to be one of the greatest Baroque compositions. The Benedictus starts with a gorgeous flute obbligato. The voice comes in with a tranquil musical line. Benedictus is considered the vestige of a lost tenor aria. The whole aria is at a slow tempo with long graceful vocal and instrumental passages.

Benedictus qui venit in nomine Domini.

Blessed who comes in name of Lord.

Claude Debussy & *L'isle joyeuse*

L'isle joyeuse, or “The Joyful Island,” was written in 1904 during a period in Debussy’s life when he was writing predominantly for solo piano. *L'isle joyeuse* displays many of the compositional techniques that Debussy is famous for (rich sonorities and unresolved chords, parallel motion, atmospheric effects, melodic fragmentation, evocation of nature, and use of the whole-tone scale and other church modes) while at the same time exploring the realm of virtuosity, a characteristic not usually associated with Debussy’s piano music. Debussy wrote of the work, “Heavens! How difficult it is to play ... This piece seems to embrace every possible manner of treating the piano, combining as it does strength and grace ... “ Inspiration for the work is said to have come from *Embarkation of Cythere*, a painting by Jean Antoine Watteau. The painting was named for the island off the coast of Greece near the birthplace of Aphrodite, the Goddess of Love. The work is in a modified sonata form, beginning with a cadenza. The themes develop and change, all the while depicting dancing, the bubbling blue-green ocean water, youthful love, and passionate impatience. The cadenza that begins the work calls the listener to attention, almost exclaiming, “Hey! We are here. Now, let us explore.”

Anne Boyd & *Bali Moods No. 1*

Australian born and trained, many of Anne Boyd's compositions have an East Asian influence, especially the music of Japan (such as the wood flute and the Japanese mode) and Indonesia (such as the gamelan orchestra and the Balinese modes). Many of her works are also characterized as of a spiritual or meditative nature, which can also be attributed to Asian influence. Boyd has taught at the University of Sussex, the University of Hong Kong, and the University of Sydney, where she is currently a professor of composition, Arts Music undergraduate coordinator, Co-chair of Composition, and Chair of the Arts Music Unit of the Sydney Conservatorium of Music. She has been appointed a Member of the Order of Australia for her contributions to music.

7. Ah! Sun-flower! Weary of time
Ah, Sun-flower! weary of time,
Who countest the steps of the Sun;
Seeking after that sweet golden
clime,
Where the traveller's journey is
done:

Where the Youth pined away with
desire,
And the pale Virgin shrouded in
snow,
Arise from their graves and aspire
Where my Sun-flower wishes to go.

8. Cruelty has a human heart
Cruelty has a human heart,
And Jealousy a human face,
Terror the human form divine,
And Secrecy the human dress.

The human dress is forgèd iron,
The human form a fiery forge,
The human face a furnace seal'd,
The human heart its hungry gorge.

10. Eternity
He who [binds]¹ [himself]² a Joy
Doth the wingèd life destroy;
But he who kisses the Joy as it
flies
Lives in Eternity's sunrise.

The look of love alarms,
Because it's fill'd with fire;
But the look of soft deceit
Shall win the lover's hire.

9. The Divine Image
To Mercy, Pity, Peace and
Love
All pray in their distress;
And to these virtues of
delight
Return their thankfulness.

For Mercy, Pity, Peace and
Love
Is God, our Father dear,
And Mercy, Pity, Peace and
Love
Is man, His child and care.

For Mercy has a human
heart,
Pity a human face,
And Love, the human form
divine,
And Peace, the human
dress.

Then every man, of every
clime,
That prays in his distress,
Prays to the human form
divine,
Love, Mercy, Pity, Peace.

And all must love the
human form,
In heathen, Turk, or Jew;
When Mercy, Love and Pity
dwell
There God is dwelling too.

Camille Saint-Saëns & *Tarantella*

French composer, organist, conductor, teacher, and pianist Camille Saint-Saëns studied at the Conservatoire de Paris, and made his presence known in the music world early on. As a composer, Saint-Saëns received a wide range of reaction to his music, from admiration of his youthful talents to irritation at the extreme conservatism of his old age. He was criticized both for his refusal to embrace the movement toward romanticism and for his adherence to the conventions of 19th-century musical language. Despite varying opinions of this composer's musical values, his work was widely regarded by his contemporaries and later critics as elegant, clean, polished, professional, and never excessive, and Saint-Saëns has long been one of France's most respected and valued composers.

On *Tarantella*, Op. 6, Robert Cummings (Allmusic.com) notes that "Its music may not divulge the originality or thematic distinctiveness of many of Saint-Saëns' later works, but it has charm and a deft sense of humor. This *Tarantella* is catchy from its opening notes: zesty rhythms and menacing dance music combine to create an amusingly creepy atmosphere that augurs the mood and writing in such works as Dukas' *The Sorcerer's Apprentice*. The music is lively, not as fast, however, as that usually associated with tarantellas, which often have a frenzied character. Here, Saint-Saëns seems to want to underscore the myth about the origins of this Italian dance, which was thought to result from the bite of a tarantula spider or to serve as its cure. He makes the flute and clarinet slither and swirl and dance so menacingly, often in unison, and partners them with discreet and subtle orchestral writing. This is a fine piece now sometimes heard in an arrangement for flute, clarinet, and piano."

W.A. Mozart & *Parto Parto*

One of the most famous arias from Mozart's later opera seria, *La Clemenza de Tito* K. 621, *Parto Parto* sets the stage for uncertainty and regret as Sesto, performed traditionally as a trouser role but historically a role intended for castrato, wrestles with the decision to follow his friendship loyalty to Titus and his romantic passion for Vitellia. Sesto is asked by Vitellia, the daughter of the deposed emperor, to assassinate his beloved friend and reigning emperor, Titus, of whom Vitellia is jealous and seeks revenge. Sesto, after much vacillation, agrees and in this aria he bemoans the cursed cruelty of love and beauty, which is capable of corruption and coercion.

Parto, ma tu ben mio, I am leaving; but you, my dearest,

Meco ritorna in pace; Must make peace with me again.
Sarò qual più ti piace, I shall be whatever you like;
Quel che vorrai farò. Whatever you wish I shall do.

Guardami, e tutto oblio, Look at me, and I forget everything,
Ea vendicarti io volo; And I fly to avenge you.
A questo sguardo solo I shall think only of that glance.
Da me sì pensera. Ah, what power, oh Gods!
Ah, qual poter, oh Dei! Did you give to beauty!
Donaste alla beltà.