

**Andrew Garland, Baritone  
& Warren Jones, Piano**

Saturday, November 6th, 2021  
7:30 PM

Bethel United Methodist Church Hall, Lewes, DE

PROGRAM

*The Quest – Don Quixote and Other Wanderers*

<i>Songs of Travel</i>	Ralph Vaughan Williams (1872 - 1958)
The Vagabond	to words by
Let Beauty Awake	Robert Louis Stevenson (1850 – 1894)
The Roadside Fire • Youth and Love •	
In Dreams • The Infinite Shining Heavens •	
Whither Must I Wander • Bright Is the Ring of Words •	
I Have Trod the Upward and the Downward Slope	
<i>Der Wanderer</i> , Op. 4, No. 1	Franz Schubert (1797 – 1828)
<i>An Schwager Kronos</i> D. 369	
<i>Wandrer's Nachtlied II</i> D. 768	
<i>Der Musensohn</i> , Op. 92, No. 1	

INTERMISSION

From <i>Cantos de Cifar y el mar dulce</i>	Gabriela Lena Frank (b. 1972)
<i>El nacimiento de Cifar</i> • <i>Eufemia</i>	
<i>Don Quichotte à Dulcinée</i>	Maurice Ravel (1875 – 1937)
<i>Chanson romanesque</i> • <i>Chanson épique</i> • <i>Chanson à boire</i>	
<i>American Folk Songs</i>	Steven Mark Kohn (b. 1957)
Ten Thousand Miles Away • Wanderin' •	
Poor Wayfaring Stranger	
<i>The Impossible Dream</i>	Mitch Leigh (1928 – 2014) &
from <i>Man of La Mancha</i>	Joe Darion (1917 – 2001)

## PROGRAM NOTES

### VAUGHAN WILLIAMS

#### *Songs of Travel (1901 – 1904)*

*Songs of Travel* represents Vaughan Williams' first major foray into song-writing. Drawn from a volume of Robert Louis Stevenson poems of the same name, the cycle offers a quintessentially British wayfarer program. The opening eight songs were first performed in London in 1904. The ninth song was published after Vaughan Williams' death, when his wife found it among his papers.

"The Vagabond" introduces the traveler, with heavy marching chords in the piano that depict a rough journey through the English countryside.

"Let Beauty Awake" unfolds over long arabesques on the piano, lending a Gallic flavor to the song.

"The Roadside Fire" displays a playful atmosphere in the first part of the song. The latter half turns more serious as the traveler envisions private moments with his love, until the sunny music of the opening returns.

"Youth and Love" depicts the determined youth leaving his beloved behind as he ventures into the world, while the exotic accompaniment of the second stanza, calls to mind birdsong, waterfalls and trumpet fanfares.

"In Dreams" is very much the dark center of the cycle. The anguish in the vocal line is doubled in the piano and reinforced by the tolling of low bells throughout.

"The Infinite Shining Heavens" offers another view of the immutability of nature.

"Whither Must I Wander" recalls happy days of the past and reminds us that while the world is renewed each spring, our traveler cannot bring back his past.

"Bright is the Ring of Words" reminds the listener that while all wanderers (and artists) must eventually die, the beauty of their work shall remain as a testament of their lives.

"I Have Trod the Upward and the Downward Slope" was added only in 1960 after its posthumous publication. It recapitulates the entire cycle in just four phrases, quoting four of the previous songs. The entire work ends with the opening chords, suggesting that the traveler's journey continues forever, even in death.

### SCHUBERT

It was Franz Schubert's imaginative settings of romantic poetry, with its ever present imagery of nature, and fixation on the psychology of the lonely outsider, that elevated the German *lied* (song) to the status of high art. With melodies that ranged in style from the tunefulness of folksong to the operatic intensity of whispered recitative, Schubert was able to reveal a new expressive potential in the simple pairing of solo voice and piano.

***Der Wanderer (1821)*** - Taken from a German poem by Georg Philipp Schmidt (von Lübeck), the song begins with a recitative describing the setting: mountains, a steaming valley, the roaring sea. The wanderer is strolling quietly, unhappily, and sighs the question: "where?"

In the next *pianissimo* section the sun seems cold, the blossom withered, and life old. The wanderer expresses the conviction of being a stranger everywhere.

Then the key shifts and the tempo increases as the wanderer asks: "where are you my beloved land?", a place described as "green with hope", "the land where my roses bloom, my friends stroll, my dead rise", "the land which speaks my language. Oh land, where are you?" This is the animated climax of the song.

Finally, the original minor key and slow tempo return and the song closes with a "ghostly breath".

**An Schwager Kronos (1816)** - "To Coachman Kronos" (Chronos was the ancient Greek god of time) is based on a poem by Johann Wolfgang von Goethe originally written in a stagecoach.

It is a bumpy but exhilarating coach-ride headlong into life, complete with all the stages of youthful exuberance, bracing maturity, and the thought of impending death defiantly faced and even mocked. A constant pulse of triplet notes keeps the ride rhythmically vivid throughout, while the defiant style of the vocal line rises triumphantly above it. The young, thirsty and impatient passenger urges his coachman to go ever faster and faster.

**Wandrer's Nachtlied II (1823)** – "Wanderer's Nightsong II" is sometimes considered the most perfect lyric in the German language. Goethe supposedly wrote it one evening in 1780, onto the wall of a wooden gamekeeper's lodge on top of the Kickelhahn mountain where he spent the night. The poet revisited the cabin more than 50 years later, about six months before his death. He recognized his wall-writing and reportedly broke down in tears.

The song unites the landscape and all living beings in evening silence, while recalling that man may still be restless but will expect sleep, death and eternal peace.

**Der Musensohn (1822)** - "Son of the Muses," based on a text by Goethe, finds the singer on horseback, wandering and longing for love.

This song became especially popular during Schubert's lifetime, both for Goethe's text and for the vitality and freshness of Schubert's setting; the joyful sound of pounding hooves makes a powerful conclusion.

## **GABRIELA LENA FRANK**

### ***Cantos de Cifar y el mar dulce (2014)***

#### ***El nacimiento de Cifar (The Birth of Cifar)***

#### ***Eufemia***

In the words of the composer:

"*Songs of Cifar and the Sweet Sea* draws on poetry by the Nicaraguan poet Pablo Antonio Cuadra (1912-2002). As a young man, Cuadra spent more than two decades sailing the waters of Lake Nicaragua, meeting peasants, fishermen, sailors, woodcutters, and timber merchants in his travels. From such encounters, he was inspired to construct a cycle of poems that recount the odyssey of a harp-playing mariner, Cifar, who likewise travels the waters of Lake Nicaragua. In my initial reading of the poems, I was struck by how Cuadra writes of commonplace objects and people but ties them to the undercurrents of his country's past of indigenous folklore. Despite Cuadra's plain vocabulary, ordinary things are thus rendered mythical, revealing Cifar's capacity for wonder and passionate lyricism.

"Knowing that I had a treasure trove of poetry to spark my composer's imagination, I set out to choose a limited selection of poems to set, but it wasn't long before I knew that I would have to set them all, making for a full evening-length program. In addition, I knew I would have to broaden my vision to include another singer — Cifar, represented by a baritone drawing on traditional Nicaraguan vocal practices, would need a female singer to carry the many women

that figure in his life. And finally, while my experience accompanying singers tells me that the piano is an admirable *lieder* partner, perfectly suited to evoke typical Nicaraguan marimba and guitar sounds, I also know that upon the song cycle's completion, I will create another version scoring the piano part for full orchestra”.

Included in the Washington Post's list of the 35 most significant women composers in history, identity has always been at the center of composer/pianist Gabriela Lena Frank's music. Born in Berkeley, California to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of *Béla* Bartók and Alberto Ginastera, Frank is something of a musical anthropologist. She has traveled extensively throughout South America and her pieces often reflect and refract her studies of Latin American folklore, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own. Frank is an accomplished pianist herself, in addition to a composer.

## **RAVEL**

### ***Don Quichotte à Dulcinée (1932-33)***

***Chanson romanesque***

***Chanson épique***

***Chanson à boire***

The three songs of *Don Quichotte à Dulcinée*, written to poems by novelist Paul Morand, reflect the tenderly sincere and humorous moments of Don Quixote's well-known tale. They were Ravel's last completed work. They had been commissioned for a film by G.W. Pabst starring opera singer Feodor Chaliapin, but the slowness of Ravel's composing meant that they were not used, Jacques Ibert providing songs instead.

*Chanson romanesque* uses a pleasant vocal melody for Don Quixote's declaration of devotion to Dulcinea, with a guitar-like accompaniment by the piano in a four-verse set of variations.

*Chanson épique* is the knight's humble prayer to The Virgin and the saints for blessings and protection, in which the piano is used in the style of a church organ with rhythm derived from the Basque *zortzico* dance. Its austere chant near the end concludes with a peaceful "Amen."

*Chanson á boire* (drinking song) uses a robust *jota* Spanish dance rhythm for the lively exaggerations and embellishments of the song's toast: "I drink to joy! Joy is the one aim for which I go straight...when I've drunk". Through this song Ravel bids an inadvertent adieu to music; from then on he suffered from ataxia and aphasia which tragically kept him from coherently completing musical ideas.

## **KOHN**

### ***Ten Thousand Miles Away (2000)***

### ***Wanderin' (2000)***

### ***Poor Wayfaring Stranger (2006)***

Steven Mark Kohn has had a spectacularly varied and successful career. Trained at Kent State University, Cleveland Institute of Music, and the Aspen Music Festival, he achieved early success as a composer of advertising jingles ranging from Wheaties to Volvo. He went on to compose theme music for radio and television programs, and then wrote the scores for numerous children's and independent films.

He has also composed an opera (*Riders of the Purple Sage*, based on the Zane Grey novel), and has written librettos for other composers.

In 1998 Kohn returned to the Cleveland Institute of Music as director of the Electronic Music Studio. At about the same time, he became interested in art songs and folk songs, with the intent to fuse folk, classical and theatrical elements. This led to his three-volume collection titled *American Folk Songs*. These have been performed all over the world by several artists. Andrew Garland, with pianist Donna Loewy, recorded the whole collection for Azica records in 2008, entitled *On the Other Shore*.

## **LEIGH / DARION**

### ***The Impossible Dream (1965)***

*Man of La Mancha* is a musical with lyrics by Joe Darion and music by Mitch Leigh. It was adapted from Dale Wasserman's non-musical 1959 teleplay *I, Don Quixote*, which was in turn inspired by Miguel de Cervantes and his 17th-century novel *Don Quixote*. It tells the story of the "mad" knight Don Quixote as a play within a play, performed by Cervantes and his fellow prisoners as he awaits a hearing with the Spanish Inquisition.

The original 1965 Broadway production of *Man of La Mancha* ran for 2,328 performances and won five Tony Awards, including Best Musical. Subsequently the musical has been revived four times on Broadway, becoming one of the most enduring works of musical theatre. The musical has played in many countries around the world, with productions in Dutch, French, German, Hebrew, Irish, Japanese, Korean, Bengali, Gujarati, Uzbek, Bulgarian, Hungarian, Serbian, Slovenian, Swahili, Finnish, Chinese, Ukrainian and nine distinctly different dialects of the Spanish language.

The musical's principal (and highly inspirational) song, *The Impossible Dream*, became a standard, which was also featured in the 1972 film *Man of La Mancha*, starring Peter O'Toole and Sophia Loren.

Richard Kiley sang on the original Broadway cast album of *Man of La Mancha*. Since then the song's wide variety of recorded interpreters have included: Frank Sinatra, The Temptations, Shirley Bassey, Glen Campbell, Andy Williams, Cher, Liberace, Roberta Flack, Elvis Presley, The Mormon Tabernacle Choir with the Columbia Symphony Orchestra, Roger Whittaker and Susan Boyle.