



Tiffany Du Mouchelle, soprano

DMA Recital, UCSD Conrad Prebys Concert Hall

October 28, 2010

The University of California San Diego Presents:

Tiffany Du Mouchelle, Soprano

DMA Recital

October 28, 2010

Conrad Prebys Concert Hall

Featuring:

Katalin Lukács, piano; Brendan Nguyen, amplified piano
Stephen Solook, percussion; Scott Worthington, double bass
Paul Hembree, trumpet; Berglind Tómasdóttir, piccolo
Andrew Allen, conductor; Marina Nevin, actor

Sieben Frühe Lieder

Alban Berg

Nacht (Night)

Schilflied (Song Amongst the Reeds)

Die Nachtigall (The Nightingale)

Traumgekrönt (A Crown of Dreams)

Im Zimmer (Indoors)

Liebesode (Lover's Ode)

Sommertage (Summer Days)

Katalin Lukács, piano

Act III, Scene 1 Wozzeck

Alban Berg

Und ist kein Betrug (Marie's Room)

Marina Nevin, actor

Brettli-Lieder (Cabaret Songs)

Arnold Schoenberg

Galathea

Gigerlette

Arie aus dem Spiegel von Arkadien

Katalin Lukács, piano

Nachtwandler

Katalin Lukács, piano, Paul Hembree, trumpet,
Berglind Tómasdóttir, piccolo, Stephen Solook, snare drum
Andrew Allen, conductor

******INTERMISSION******

Madrigals Book I

George Crumb

- I. *Verte desnuda es recordar la tierra*
(To see you naked is to remember the earth)
- II. *No piensan en la lluvia, y se han dormido*
(They do not think of the rain, and they've fallen asleep)
Rain-death music I
Rain-death music II
- III. *Los muertos llevan alas de musgo*
(The dead wear mossy wings)

Stephen Solook, vibraphone; Scott Worthington, double bass

Apparition, Elegiac Songs and Vocalises

George Crumb

on texts from Walt Whitman's *When Lilacs Last in the Dooryard Bloom'd*

- I. *The Night in Silence under Many a Star*
Vocalise 1: Summer Sounds
- II. *When Lilacs Last in the Dooryard Bloom'd*
- III. *Dark Mother Always Gliding Near with Soft Feet*
Vocalise 2: Invocation
- IV. *Approach Strong Deliveress!*
Vocalise 3: Death Carol ("Song of the Nightbird")
- V. *Come Lovely and Soothing Death*
- VI. *The Night in Silence under Many a Star*

Brendan Nguyen, amplified piano

Récitations

Georges Apherdis

No. 11

No. 13

Texts and Translations:

Sieben Frühe Lieder

Nacht

Dämmern Wolken über Nacht und Tal,
Nebel schweben, Wasser rauschen
sacht.

Nun entschleiert sich's mit einemmal:
O gib Acht! Gib Acht!

Weites Wunderland ist aufgetan.
Silbern ragen Berge, traumhaft groß,
Stille Pfade silberlicht talen
Aus verborg'nem Schoß;
Und die hehre Welt so traumhaft rein.
Stummer Buchenbaum am Wege steht
Schattenschwarz, ein Hauch vom fernen
Hain
Einsam leise weht.

Und aus tiefen Grundes Dürsterheit
Blinken Lichter auf in stummer Nacht.
Trinke Seele! Trinke Einsamkeit!
O gib Acht! Gib Acht!

Schilflied

Auf geheimem Waldespfade
Schleich' ich gern im Abendschein
An das öde Schilfgestade,
Mädchen, und gedenke dein!

Wenn sich dann der Busch verdüstert,
Rauscht das Rohr geheimnisvoll,
Und es klaget und es flüstert,
Daß ich weinen, weinen soll.

Und ich mein', ich höre wehen
Leise deiner Stimme Klang,
Und im Weiher untergehen
Deinen lieblichen Gesang.

Night

Twilight covers the night and the valley,
The clouds float by, the water rustles
softly,

Now everything is revealed:
O look! O look!

A land of wonder is revealed.
Silver towering mountains stand tall, As
in a dream, silent silver-lit paths shine
in this concealed womb;
And the sublime world, as pure as from
a dream.
Silent branches on the paths stand in the
dark shadows,
A breath from long ago lightly wafts by.

And from this deep green darkness
a light flashes in this silent night.
Drink Soul! Drink of solitude!
O look! Look!

Song of the Reeds

Throught the secret forest paths
I like to sneak in the evening light
To go to the reedy banks,
My dear, to think of you!

When the bushes grow dark,
The reeds become drunk with
secrets,
And they lament and whisper,
And I weep.

And I think, I hear it in the wind
Lightly, the sound of your voice,
And I am lost in the bliss
Of your lovely song.

Die Nachtigall

Das macht, es hat die Nachtigall
Die ganze Nacht gesungen;
Da sind von ihrem süßen Schall,
Da sind in Hall und Widerhall
Die Rosen aufgesprungen.

Sie war doch sonst ein wildes Kind,
Nun geht sie tief in Sinnen,
Trägt in der Hand den Sommerhut
Und duldet still der Sonne Glut
Und weiß nicht, was beginnen.

Das macht, es hat die Nachtigall
Die ganze Nacht gesungen;
Da sind von ihrem süßen Schall,
Da sind in Hall und Widerhall
Die Rosen aufgesprungen.

Traumgekrönt

Das war der Tag der weißen
Chrysanthemen,
Mir bangte fast vor seiner Pracht...
Und dann, dann kamst du mir die Seele
nehmen
Tief in der Nacht.
Mir war so bang, und du kamst lieb
und leise,
Ich hatte grad im Traum an dich
gedacht.
Du kamst, und leis' wie eine
Märchenweise
Erklang die Nacht.

Im Zimmer

Herbstsonnenschein.
Der liebe Abend blickt so still herein.
Ein Feuerlein rot
Knistert im Ofenloch und loht.
So, mein Kopf auf deinen Knie'n,
So ist mir gut.
Wenn mein Auge so in deinem ruht,
Wie leise die Minuten zieh'n.

The Nightingale

It happened, because the nightingale
Sang throughout the entire night;
It was from her sweet call,
Heard echoing through the trees
that brought the roses to bloom.

She was but a wild child,
But now she walks in deep thought,
She carries a summer hat in her hand
Quietly enduring the sun's heat,
Not knowing what to begin.

It happened, because the nightingale
Sang throughout the entire night;
It was from her sweet call,
Heard echoing through the trees
That brought the roses to bloom.

Crowned in a Dream

It was the day that the white
chrysanthemums bloomed,
I was intimidated by their beauty...
And then, then you came to me to take
my soul
Deep into the night.
I was so scared, and you came so
lovingly
and quietly,
I had dreamt of this, and you.
You came, and softly just like in a fairy
tale
the night resounded.

In the Room

Autumn sunlight.
The lovely evening looks quietly in
from outside. A little red fire
Crackles and glows in the fireplace.
With my head on your knee,
Everything is well.
When mine eyes rest in yours,
How sweetly the minutes pass.

Liebesode

Im Arm der Liebe schliefen wir selig
ein,
Am offenen Fenster lauschte der
Sommerwind,
Und unsrer Atemzüge Frieden trug er
hinaus in die helle Mondnacht. --

Und aus dem Garten tastete zagend sich
ein Rosenduft an unserer Liebe Bett
Und gab uns wundervolle Träume,
Träume des Rausches, so reich an
Sehnsucht.

Sommertage

Nun ziehen Tage über die Welt,
Gesandt aus blauer Ewigkeit,
Im Sommerwind verweht die Zeit.
Nun windet nächtens der Herr
Sternenkränze mit seliger Hand
Über Wander- und Wunderland.
O Herz, was kann in diesen Tagen
Dein hellstes Wanderlied denn sagen
Von deiner tiefen, tiefen Lust:
Im Wiesensang verstummt die Brust,
Nun schweigt das Wort, wo Bild um
Bild
Zu dir zieht und dich ganz erfüllt.

Lover's Ode

In the arms of love we sleep peacefully
Through the window comes the
summer wind,
And the peacefulness of our breath is
carried out
into the bright moonlight

And from the garden timidly comes
the fragrance of the rose
to our bed of love
And it brings us wonderful dreams
Dreams of rapture, rich with yearning.

Summer Days

Now pass the days over the world,
Sent from a blue eternity,
The summer wind scatters the hours.
Now God gently weaves
garlands from his sacred hands
Over the wandering wonderland.
O heart, in these days, what can your
brightest wanderer's song say about
what you deeply feel:
In this pastoral song, the heart becomes
silent, now there are no words, where
image upon image
Comes to you and fills you entirely.

Wozzeck, Act III, Scene I

Mariens Stube: Marie allein, sitzt und blättert in der Bibel, liest darin:

“Und ist kein Betrug in seinem Munde erfunden Worten” ...

Herr Gott, Herr Gott!

Sieh mich nicht an!

“Aber die Pharisäer brachten ein Weib zu ihm, so im Ehebruch lebte.”

“Jesus aber sprach:

So verdamme ich dich auch nicht, geh’ hin, und sündige hinfort nicht mehr.”

Herr Gott!

Der Bub gibt mir eine Stich in’s Herz.
Fort!

Das brüst’ sich in der Sonne!

Nein, komm, komm her!

Komm zu mir!

“Es was einmal ein armes Kind und hatt’ keinen Vater und keine Mutter_

was Alles tot

und was Niemand auf der Welt,

und es hat gehungert und geweint_ Tag und Nacht.

Und weil es Niemand mehr hatt’ auf der Welt...”

Der Franz ist nit kommen, gestern nit, heut’ nit....

Wie steht es geschrieben von der Magdalena?...

“Und kniete hin zu seinen Füßen und weinte und küßte seine Füße und netzte sie mit Tränen und salbte sie mit Salben” ...

Heiland!_ ich möchte Dir die Füße salben_ Heiland, Du hast Dich ihrer erbarmt, erbarme Dich auch meiner!...

Marie’s Room: Marie sits alone and scrolls through the Bible, she reads:

“And no falsehood did he speak” ..

O God!

Dear God!

Do not look upon me!

“Therefore the Pharisees brought a woman to him, who had lived an unclean life.” “Jesus said:

Thus I will condemn you no more, go forth, and sin no more.”

God!

The child pierces my heart.

Go away!

(My sin) is as clear as the sun!

No, come, come here!

Come to me!

“There once was a poor child who had no father

and no mother_

they had all died

and there was no one left in the world,

and the child hungered and cried all day and night.

And because he had no one left in the world...”

Franz has not come, not yesterday, not today..

What have they written about Mary Magdalene?

“And she kneeled at his feet and cried and kissed his feet and washed them with her tears and anointed them with ointment” ...

Lord! I wish I could anoint your feet with ointment_ Lord, you had mercy on her sins, forgive me mine!

Brettli-Lieder

Galathea

Ach, wie brenn' ich vor Verlangen,
Galathea, schönes Kind,
Dir zu küssen deine Wangen,
weil sie so entzückend sind.

Wonne die mir widerfahre,
Galathea, schönes Kind,
Dir zu küssen deine Haare,
weil sie so verlockend sind.

Nimmer wehr mir, bis ich ende,
Galathea, schönes Kind,
Dir zu küssen deine Hände,
weil sie so verlockend sind.

Ach, du ahnst nicht, wie ich glühe,
Galathea, schönes Kind,
Dir zu küssen deine Knie,
weil sie so verlockend sind.

Und was tät ich nicht, du süße
Galathea, schönes Kind,
Dir zu küssen deine Füße,
weil sie so verlockend sind.

Aber deinen Mund enthülle,
Mädchen, meinen Küssen nie,
Denn in seiner Reize Fülle
küst ihn nur die Phantasie.

Gigerlette

Fräulein Gigerlette
Lud mich ein zum Tee.
Ihre Toilette
War gestimmt auf Schnee;
Ganz wie Pierrette
War sie angetan.
Selbst ein Mönch, ich wette,
Sähe Gigerlette
Wohlgefällig an.

War ein rotes Zimmer,
Drin sie mich empfang,
Gelber Kerzenschimmer
In dem Raume hing.

Galathea

Ah, how I burn with longing,
Galathea, lovely child,
To kiss your cheeks,
because they are so charming.

My delight happens to be,
Galathea, lovely child,
To kiss your hair,
because it is so enticing.

Evermore, until the end,
Galathea, lovely child,
To kiss your hands,
because they are so tempting.

Ah, you don't see, how I burn,
Galathea, lovely child,
to kiss your knees
because they are so alluring.

And what I wouldn't do, you sweet
Galathea, lovely child,
To kiss your feet,
because they are so charming.

But your mouth will never know,
dear girl, my kisses,
Because the fullness of their thrill
can only be found in fantasy.

Gigerlette

The lady Gigerlette
invited me to tea.
Her gown was
as white as snow.
She was done up
just like a Pierrot,
Only a monk, I think,
could see Gigerlette
and not fall in love.

It was in a red room
that she received me
golden light gleamed
throughout the room

Und sie war wie immer
Leben und Esprit.
Nie vergess ich's, nimmer:
Weinrot war das Zimmer,
Blütenweiss war sie.

Und im Trab mit Vieren
Fuhren wir zu zweit
In das Land spazieren,
Das heisst Heiterkeit.
Daß wir nicht verlieren
Zügel, Ziel und Lauf,
Saß bei dem Kutschieren
Mit den heissen Vieren
Amor hinten auf.

Arie aus dem Spiege von Arcadien

Seit ich so viele Weiber sah,
Schlägt mir mein Herz so warm,
Es summt und brummt mir hier und
da,
Als wie ein Bienenschwarm.
Und ist ihr Feuer meinem gleich,
Ihr Auge schön und klar,
So schlaget wie der Hammerstreich
Mein Herzchen immerdar.
Bum, bum, bum.

Ich wünschte tausend Weiber mir,
wenn's recht den Göttern wär;
da tanzt ich wie ein Murmeltier
in's Kreuz und in die Quer.
Das wär ein Leben auf der Welt,
da wollt' ich lustig seyn,
ich hüpfte wie ein Haas durch's Feld,
und's Herz schlug immerdrein.
Bum, bum, bum.

Wer Weiber nicht zu schätzen weiss;
ist weder kalt noch warm,
und liegt als wie ein Brocken Eis
in eines Mädchens Arm.
Da bin ich schon ein andrer Mann,
ich spring' um sie herum;
mein Herz klopf froh an ihrem an
und machet: bum, bum bum.

And she was as always
full of life and spirit
Never will I forget;
The room was wine-red
she was snow-white.

And at a trot on all fours
we went for a ride
into that land
that is called happiness.
That we would not lose
the rein, destination, and course,
Holding the reins
and with passionate limbs
Cupid led the way.

Aria from the Mirroring of Arcadia

Since I've seen so many women,
My heart beats so warm,
It hums and throbs here and there,

Like a swarm of bees.
And if her flame is equal to mine,
Her eyes aglow and clear,
So beats my heart like a hammer's beat
evermore.
Bum, bum, bum.

I'd wish a thousand women for me,
If it was God's will;
I'd dance like a prairie dog
In the cross and in the crossway.
It would be a life of the world,
and I would be happy,
I'd hop like a rabbit through the field.
and my heart would beat on.
Bum, bum, bum.

The man who doesn't know to treasure
a woman, is neither cold nor warm.
And lies around like a block of ice on
some young lady's arm.
But I am quite a different sort of man, I
leap around the room;
my heart beats happily against her
breast and sounds: bum, bum, bum.

Nachtwandler

Trommler, laß dein Kalbfell klingen,
Und, Trompeter, blas darein,
Daß sie aus den Betten springen,
Mordio, Michel, Mordio! schrein.
Tuut und trumm, tuut und trumm,
Zipfelmützen ringsherum.

Und so geh' ich durch die hellen,
Mondeshellen Gassen hin,
Fröhlich zwischen zwei Mamsellen,
Wäscherin und Plätterin:
Links Luischen, rechts Marie,
Und voran die Musici.

Aber sind wir bei dem Hause,
Das ich euch bezeichnet hab',
Macht gefälligst eine Pause,
Und seid schweigsam wie das Grab!
Scht und hm, scht und hm,
Sachte um das Haus herum.

Meine heftige Henriette
Wohnt in diesem kleinen Haus,
Lärmen die wir aus dem Bette,
Kratzt sie uns die Augen aus.
Scht und hm, scht und hm,
Sachte um das Haus herum.

Lustig wieder, Musikanten!
Die Gefahr droht nun nicht mehr;
Trommelt alle alten Tanten
Wieder an die Fenster her!
Tuut und trumm, tuut und trumm,
Zipfelmützen ringsherum.

Ja, so geh' ich durch die hellen,
Mondeshellen Gassen hin,
Fröhlich zwischen zwei Mamsellen,
Wäscherin und Plätterin:
Links Luischen, rechts Marie,
Und voran die Musici.

Nightwanderer

Drummer, let your calfskin sound,
And trumpeter, blow away,
So they all leap out of their beds,
Crying: Murder, Michel, Murder!
Toot and trumm, toot and trumm
Nightcaps flying all around.

And so I wander through the bright,
Moonlit alleys,
Happily between two young ladies,
A washerwoman and an ironing girl:
To my left Louise, to my right Marie,
And in the front the musicians play.

But now we are near the house,
That I've told you about,
Let's take a break here
And be silent as the grave!
Sh and hm, sh and hm,
Carefully around this house.

My heavy Henrietta
Lives in this small house,
If we wake her from bed,
She'll scratch out our eyes.
Sh and hm, sh and hm,
Carefully around this house.

Cheerful again, musicians!
Danger threatens us no more;
Drum out all of the old ladies
To their windows once more!
Tuut and trumm, tuut and trumm,
Nightcaps flying all around.

Yes, so I go through the bright,
Moonlit allies again,
Happily between two young ladies,
A washerwoman and an ironing girl:
To my left Louise, to my right Marie,
And in the front the musicians play.

Madrigals Book I

- I. **Verte desnuda es recordar la tierra**
[To see you naked is to remember the earth]
- II. **No piensan en la lluvia, y se han dormido**
[They do not think of the rain, and they've fallen asleep]

Rain-death music I
Rain-death music II

- III. **Los muertos llevan alas de musgo**
[The dead wear mossy wings]

Apparition, Elegiac Songs and Vocalises on texts from Walt Whitman's *When Lilacs Last in the Dooryard Bloom'd*

- I. **The Night in Silence under Many a Star**
The night in silence, the night in silence under many a star,
the ocean shore, the ocean shore and the husky whispering wave - whose
voice I know,
And the soul, and the soul turning to thee - O vast and well-veil'd death,
And the body gratefully nestling close to thee.

Vocalise 1: Summer Sounds

- II. **When Lilacs Last in the Dooryard Bloom'd**
When lilacs last in the dooryard bloom'd,
I mourn'd, and yet shall mourn-
with ever returning spring.
- III. **Dark Mother Always Gliding Near with Soft Feet**
Dark mother, dark mother, dark mother
always gliding near with soft feet,
dark mother, dark mother;
Have none chanted for thee a chant of fullest welcome?
Then I chant it for thee, I glorify thee above all,
I bring thee a song that when thou must indeed come,
come unfalteringly.
Dark mother, dark mother
always gliding near with soft feet.

Vocalise 2: Invocation

IV. Approach Strong Deliveress!
Approach strong deliveress!
When it is so, when thou hast taken them
I joyously, joyously sing the dead!
Approach strong deliveress!
Lost in the loving floating ocean of thee,
Lost in the loving floating ocean of thee,
Laved in the flood of thy bliss O death.
Approach strong deliveress!
When it is so, when thou hast taken them
I joyously, joyously sing the dead!
Approach strong deliveress!

Vocalise 3: Death Carol ("Song of the Nightbird")

V. Come Lovely and Soothing Death
Come lovely and soothing death,
Undulate round the world,
Serenly arriving, arriving,
In the day, in the night, to all, to each,
Sooner or later delicate death.
Come lovely and soothing death.

VI. The Night in Silence under Many a Star
The night in silence, the night in silence under many a star,
the ocean shore, the ocean shore and the husky whispering wave
- whose voice I know,
And the soul, and the soul turning to thee - O vast and well veil'd death,
And the body gratefully nestling close to thee.

Program Notes:

Sieben Frühe Lieder - Alban Berg

The *Seven Early Songs* of Alban Berg were composed between 1905 and 1908 for voice and piano. Between 1900-1908, Berg wrote over 86 songs. However, it was not until 1928 that he selected these seven songs and published them as the song cycle that we now know. The time in which these songs were composed was a time of great romance and creativity for Berg. In 1904, at age 19, Berg began his composition studies with his mentor, Arnold Schoenberg. In 1906 he met Helene Nahowski, a singer, whom he married in 1911. The relationship between the texts and the text-setting reveal Alban Berg, the poet and romantic. They come out of late-Romantic tonality, expanding into the new harmonic freedom of the early twentieth century.

Wozzeck - Act III Scene I - Marie's Room - Alban Berg

This scene comes from Berg's opera *Wozzeck*, which was composed between 1914-1922, and first performed in 1925. Based upon the unfinished drama *Woyzeck* by Georg Büchner, the opera focuses on the mental decline and inward suffering of the title character, Franz Wozzeck. In this scene we find Marie, Wozzeck's mistress, with whom he's had a child. Marie is distressed because she has been unfaithful to Wozzeck, and fears the repercussions of her actions. She has not seen Franz for two nights and worries that he has discovered the secret of her infidelity. She is found alone in her home, with her child nearby, as she searches for absolution in the story of Mary Magdalene from the New Testament of the Bible. While much of the libretto in the opera comes verbatim from the play, in this scene Berg takes some liberties by adding two biblical texts and the addition of the story that Marie tells her child. An old woman, a relative of Marie, originally told this story, which was originally found in another section of the play. Now Berg allows Marie to foreshadow her own fate, and the future that awaits her child. Berg composed each scene in the opera in traditionally recognized musical forms, to give structure to his use of free atonality. This scene is composed as an invention on a theme. This theme depicts Marie's inner conflict as shown through musical and poetical contrasts. Through biblical and poetical references, Marie relates her life to the audience, foreshadowing the tragic events yet to come. Berg uses a simple tonal style for these sections, as Marie presents her hope for redemption. These stories are "read" using *sprechstimme*, an extended vocal technique that lies between speaking and singing. Marie interrupts these tonal sections with atonal personal outbursts, revealing in contrast, her fear of damnation.

Brettl-Lieder - Arnold Schoenberg

Written by Arnold Schoenberg in 1901, *Brettl-Lieder* is a collection of eight songs, whose texts are taken from a collection of poetry, *Deutsche Chansons*, which was published by Otto Bierbaum in 1900. Also called the *Cabaret Songs*, Schoenberg explores love, lust and merriment. Here we have four of the original eight songs. While *Galathea*, *Gigerlette*, and *Arie aus dem Spiegel von Arkadien* explore the narrator's exploits in love. In *Nachtwandler*, we find the narrator walking through the streets in the middle of the night creating quite a ruckus. Led by a group of musicians, drums and trumpet are mentioned in the text, they happily walk through the streets, waking up the community with their singing. What makes this song particularly unique is the instrumentation: voice, piano, snare drum, trumpet, and piccolo. The use of snare drum makes it one of the first examples of chamber music that is scored with the use of percussion.

Madrigals Book I - George Crumb

The four books of Madrigals were composed in pairs -- Books I and II in 1965 (for Jan DeGaetani, on commission from the Koussevitzky Foundation) and Books III and IV in 1969 (for Elizabeth Suderburg). Like [Night Music I](#), they are based upon the beautiful poetry of Federico García Lorca. Each book is scored for mezzo-soprano and two or more instruments, and the texts consist of from one to three short sentences which dwell upon the themes of life, death, love, earth, water, and rain. The settings of the texts are subtle, atmospheric, and intimate. Crumb does not strive for any large concerted *tutti* effects, but rather for a relatively large number of sonorous gradations within a small frame of reference. The choice of just a few accompanimental instruments, each with its own unique timbral and idiomatic characteristics, permits the composer to explore their interaction and contrapuntal combination with a meticulousness and refinement that is disarming in its simplicity.

Madrigals, Book I

In addition to the soprano soloist, the madrigals of Book I are scored for vibraphone and contrabass (with low E tuned down to E-flat). In the first madrigal Crumb sets the single line "Verte desnuda es recordar la tierra" (To see you naked is to remember the earth) in two statements in freely measured time, which are separated by opening, middle, and closing passages based on the syllables "tai-o-tik". The second madrigal is divided into two main sections (Rain Death Music I and II) by three bell-like punctuating chords. And in the third madrigal he creates a clear formal design through the internal repetition of words, syllables, and phonemes rooted in discrete motivic structures.

Donald Chittum

Apparition - George Crumb

Written in 1979 for Jan DeGaetani and Gilbert Kalish, *Apparition* is George Crumb's first work for solo voice and piano, and his first setting in English (apart from a number of songs composed in his early years). The text of *Apparition* is extracted from Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd", part of a set of poems grouped under the title *Memories of President Lincoln*. Whitman wrote "When Lilacs ..." during the weeks following the assassination of Abraham Lincoln, April 14, 1865. Although Whitman's poem is specifically an elegy to Lincoln, Crumb has chosen most of his text from a section sub-titled "Death Carol". This is a pause in the direct reference to Lincoln, and contains some of Whitman's most imaginative writing on the experience of death.

In *Apparition*, each song and vocalise form a piece of a larger vision, eventually coalescing as a tableau. The literary and musical materials focus on concise, highly contrasting metaphors for existence and death. Yet Crumb's cycle offers the listener reassurance. For just as in Whitman's verse, death is never depicted as an ending of life. Instead, it is circular, always a beginning or an enriched return to a universal life-force.

I. The Night in Silence under Many a Star

The piano opens the cycle with a pulsating evocation of Nature, accompanying the soprano who sings of symbols of eternity: "the night", symbolic of the physical universe; "The ocean shore", symbolic of motion and time; "the soul", representative of consciousness; and "the body turning to thee", illustrative of the cycle of life and death. With the presentation of this symbology a stage is set, upon which more personal visions of death will appear.

Vocalise 1: Summer Sounds

Vocalise 1 sharpens the focus from the vastness of the first song to a more specific time and location -- further preparation for the more personal elegies which follow.

II. When Lilacs Last in the Dooryard Bloom'd

This brief, delicate song contains the only text not from the "Death Carol". Whitman's memory of the fragrance of blooming lilacs became his symbol for the time-period following Lincoln's assassination. Crumb's setting conjures an elusive scent -- gently drifting, intermixing, and separating ... an expression of an ineffably sad memory.

III. Dark Mother Always Gliding Near with Soft Feet

This reverential elegy combines an intense personal plea with an instinctively religious hope for death as release. Crumb's religiously allusive use of chant and imitative counterpoint further define this song as a prayer.

Vocalise 2: Invocation

Crumb has often balanced his quiet and ecstatic visions with representations of the evil aspects of nature. This vocalise is a harsh, primal invocation. It leads without pause into the fourth song.

IV. Approach Strong Deliveress!

Death as emancipation is one of the most ancient human desires. In Whitman's metaphor of death as feminine and life-resurrecting, the concept of a deliveress is forceful and redemptive. Crumb reflects this in a relentlessly driving march. Propelled by implacable energy, this song is joyous in its hope for and embracement of death.

Vocalise 3: Death Carol ("Song of the Nightbird")

The singer of Whitman's "Death Carol" was a solitary hermit thrush:

'the grey-brown bird I know receiv'd us
And he sang the carol of death ...
From deep secluded recesses,
Came the carol of the bird.'

V. Come Lovely and Soothing Death

Constructed as the culminant song of the cycle, this intensely personal summoning and welcoming of death transforms and extends the musical imagery of the preceding songs and vocalises into a final transcendent statement of the inevitability of death's arrival, "to all, to each".

VI. The Night in Silence under Many a Star

After death, the forces of Nature remain: physicality, motion, consciousness, and life. Recapitulating the opening of the cycle, with no textual changes and only minor musical adjustments, Crumb re-affirms Whitman's view of the circularity of life and death.

William Bland

Récitations - Georges Aperghis

Récitations, for solo voice, was written by Georges Aperghis in 1978. Aperghis layers patterns of sounds, pitches, and rhythms to create a play-world of sounds, timbres, and colors. Presented here are recitations number 11 and 13 (there are 14 in all). *No. 11*, explores the possibilities of expression, meaning, and sound found in one line of text. The vocalist begins from the center of the text, adding to either side, elongating each phrase, one after the other. From the central point, " Comme ça!", it is expanded into "Ça doit ainsi bon non- un peu tard dici ça! Madame je c'est ça s'écrit comment? Nuit dernière (Rire) Je veux que Je m'excuse c'en est un faut pas vous appeler comme ça! Va lui demander toi et puis gramme rien qu'a moi tu n'auras soeur de ton Ha- Rien les gens comment moi? No- Alà précieuse". *No. 13* explores articulations of the voice, linking sounds to percussion instruments. Each pitch is combined with a percussive sound. Composed in a continuous line of 16th notes, the singer performs as a multi-percussion soloist with virtually no room to breath! *Kat* (whip); *Ga* (tom); *Mra* (rattle); *Dine* (crotale); *Thoune* (bass drum); *Fchap* (charleston cymbal); *Ki* (wood block); *Nan* (gong); *Tha* (tom); *Chna* (maracas); *Tu* (bongo); *Dhau* (lion's roar)

Meet the Performers:

Tiffany DuMouchelle - Soprano, Tiffany Du Mouchelle is “ a passionate performer who holds nothing back.” Recognized for her fearlessness in exploring new and challenging repertoire, she performs a wide-range of musical styles in over 20 different languages. As the grand-prize winner of the 2006 Mannes College of Music Concerto Competition, she made her Lincoln Center solo at Alice Tully Hall, performing Joseph Schwantner’s *Two Poems of Agueda Pizarro*. She is also a recipient of the prestigious Richard F. Gold Career Grant, and was a first place winner of the NATS competition. As a soloist, chamber musician, and opera singer, Ms. Du Mouchelle has performed for such notable organizations as the Chamber Music Society of Lincoln Center, Center for Contemporary Opera, Yellow Barn Music Festival, Skálholt Summer Music Series in Iceland, Norfolk Chamber Music Festival, and American Composer’s Alliance, and in such prestigious NYC venues as the New York Historical Society, The Center for Jewish History, The Polish Consulate, The Ukrainian Institute, The Spanish Institute, Jordan Hall, and Merkin Hall. In 2005, she co-founded Aurora Borealis, a duo with percussionist Stephen Solook. Their primary focus being composer-performer collaboration, they frequently commission, premiere and collaborate on new works with composers from all over the world. Proponents of cultural and musical conservation, the duo’s most recent project focuses on the conservation of indigenous musical traditions of the Fiji Islands, through a new collaboration with the Pacific Blue Foundation. Ms. Du Mouchelle serves as a cultural ambassador of the United States in conjunction with the musical diplomacy organization, Cultures in Harmony, whose aim is to promote cultural dialogue through music. Recent trips have included workshops with youth in Egypt, musical collaborations and concerts with musicians from Alexandria, and projects in the Yoro Village of Papua New Guinea.

Andrew S. Allen (Drew) is an active composer, performer, conductor, programmer, researcher and instrument builder. His most recent interests reside in stage works that incorporate non-conventional notation, improvisation, dynamic electronic elements and unique musical instruments and performance practice. His aesthetic is based on an upbringing in rural South Carolina, his interests in computers and video games, and his readings (and interpretations) of Taoist writers and other spiritual absurdists

Paul Hembree (b. 1982), known primarily as a composer, also performs in a variety of contexts. He studied trumpet with George Recker and Steven Dunn at the University of Oregon, and briefly with Brian McWhorter. Hembree has participated in several performances of Louis Andriessen's *Worker's Union* and has collaborated with San Francisco’s Carpetbag Brigade physical theater company, as well as with UCSD musicians in improvisatory settings. In recent appearances he has augmented his instrument with vinyl tubing to produce “satellite horns,” enabling him to produce solo antiphonal music. Hembree has played keyboard and laptop in experimental improvised music groups, such as the Boulder Laptop Orchestra, the Invisible College Quartet, Michael Theodore's *What I Saw at the Apocalypse*, and Hunter Ewen's *Giant's Eye*. He has also performed and studied Balinese gamelan music with I Made Lasmawan at the University of Colorado, as well as with the Pacific Rim gamelan.

Katalin Lukács - Originally from Transylvania, Katalin Lukács is a prizewinning pianist based in San Diego, California. As a soloist she has appeared with orchestras both in Europe and in the United States. In addition to performing works of the classical repertoire, Katalin is an avid promoter of contemporary music. She has appeared as a soloist or chamber musician at new music festivals in the United States and Europe including the Darmstadt New Music Courses in Germany, the Ostrava New Music Days in the Czech Republic, the SEAMUS National Conference in Eugene, Oregon among others.. She has performed with new music ensembles redfishbluefish, Ensemble Zs, SONOR, and Ostravska Banda. Recently she performed on the Los Angeles Philharmonic's Green Umbrella Series and on UCSD's Camera Lucida chamber music series. She is featured on recordings of many 20th century composers including releases on Mode and New World Records of Stockhausen, Scelsi, and Stuart Saunders Smith. She holds degrees in piano performance from the "Gh. Dima" Music Academy in Cluj, Romania, and The University of Alabama School of Music. Currently she is completing her studies for the Doctor of Musical Arts degree at UCSD and is active as a pianist, promoter of contemporary music, educator, and vocal accompanist.

Marina Nevin is seven years old and a first grader at Torrey Pines Elementary. She was born in Washington State and moved to San Diego when she was two years old. Marina greatly enjoys all genres of music and is currently learning piano under the direction of Katalin Lukacs. Marina also practices ballet and is looking forward to her first Nutcracker performance this winter. Additionally, she likes swimming, basketball, going to the zoo, and spending time with her family. She is very excited to be in her first real theater performance.

Brendan Nguyen began his formal training at the Oberlin Conservatory of Music and went on to study at the Amsterdam Conservatory before pursuing graduate studies at UC San Diego. He has performed in venues in Los Angeles, New York and parts of Europe including Merkin Hall, The Stone, the Bachzaal and the REDCAT Theatre. Brendan has also worked as a pianist and musical director for a historical musical comedy in Alaska. His teachers include Alvin Chow, Yong Hi Moon, Jan Wijn, and Earl Wild. He currently studies with Aleck Karis.

Stephen Solook - Critically acclaimed percussionist Stephen Solook is currently pursuing his Doctorate of Musical Arts at the University of California at San Diego. As a driving force in new music Steve has worked with such composers as Pulitzer Prize winner Paul Moravec, Chinariy Ung, Bruce Adolphe, and David Loeb. As member of the voice and percussion duo, Aurora Borealis, they have performed and commissioned more than any other ensemble of its kind. Mr. Solook has performed as a soloist throughout the United States and Papua New Guinea, along with being a guest artist with several orchestras. Steve has worked as a freelance and orchestral musician in New York City and served as principal percussionist and/or timpanist of multiple orchestras there. As part of the Nationally award nominated Cultures in Harmony, Steve has traveled to teach and perform in Egypt, Mexico, and Papua New Guinea. Working with the Pacific Blue Foundation Stephen Solook and Tiffany Du Mouchelle are now among

the leading scholars working on documenting and preserving pre-contact music in Fiji. Steve has performed with and/or recorded with The Four Tops band, Lucy Shelton, David Krakauer, Socalled, Joseph Alessi, Glen Velez, Bob Becker, Jose Limon Dance Company, Preeti Vasudevan, under such conductors as John Rutter, JoAnn Falletta, Paul Nadler, Edwin Outwater, in venues ranging from Lincoln Center to CBGB's, and heard on QPTV and the Vortex label. Upcoming recordings include Chinary Ung's Spiral XI, and with ensemble Red Fish Blue Fish, works of John Cage and Iannis Xenakis.

Berglind María Tómasdóttir has in recent years been a prominent figure in the Icelandic music scene, as a flutist, radio host and organizer of musical events. Berglind María studied at the Reykjavik College of Music and the Royal Danish Academy of Music, graduating from the latter with a postgraduate degree in 2001. During her studies she was a visiting student at the Paris Conservatory (CNSM) and at Lund University in Sweden. Her main teachers were Bernhard Wilkinson, Toke Lund Christiansen and Pierre-Yves Artaud. Berglind has participated in various courses in Europe, among them Ensemble Intercontemporain's Summer Academy in Paris in 2001. As a flutist she has performed as a soloist and chamber musician in Iceland and on both sides of the Atlantic. She is the founder and the artistic director of the new music ensemble Njúton. Njúton was nominated for the Icelandic Music Awards in 2008 for its first CD entitled *Roto con moto*, released on Bad Taste Records. Berglind María can furthermore be heard as a soloist with the Iceland Symphony Orchestra under the direction of Vladimir Ashkenazy, performing Thorkell Sigurbjörnsson's flute concerto "Columbine", released on the Japanese label Octavia Records. In addition to that Berglind María has made various recordings for the Icelandic National Broadcasting Service and has performed at festivals such as Nordic Music Days, Reykjavík Arts Festival, the Bang on a Can Marathon in San Francisco, Dark Music Days and Skálholt Summer Concerts.

Scott Worthington - Double bassist Scott Worthington is active as a chamber musician, composer, and soloist. He has performed with a wide variety of ensembles at festivals around the world such as the Chihuahua International Festival, June in Buffalo, the Lucerne Festival, and the Monterey and Montreal Jazz Festivals. While attending the Eastman School of Music, Worthington regularly performed with Musica Nova and Ossia New Music presenting concerts of 20th century music and premiering numerous works. From 2007-2009 he was invited to perform with the Lucerne Festival Academy working with conductor Pierre Boulez and members of Ensemble Intercontemporain. Desiring to expand the bass repertoire, Worthington frequently commissions works for solo bass and solo bass with electronics. He has premiered solos and concertos written for him by Robert Morris, Juan Trigos, and many of his peers. As a composer, Worthington's music has been commissioned and performed around the United States by big bands, chamber ensembles, soloists, and computers. He completed his undergraduate studies in bass at Eastman with James VanDemark and is a graduate student at UCSD studying with Mark Dresser.