

# AMERICAN SONGS

Patrice Michaels *soprano* Elizabeth Buccheri *piano*



ÇEDILLE

## SPECIAL THANKS TO:

Glendower Jones at Classical Vocal Reprints  
Lawrence University Conservatory of Music

AJ Buckingham  
Steven Spears  
and Ana Cervantes

**Producer**  
James Ginsburg

**Engineer**  
Bill Maylone

**Recorded**  
July 27 & 29, 2004 and May 23 & 25, 2005 at WFMT Chicago

**Graphic Design**  
Pete Goldlust, Melanie Germond

**Cover Art** © David Lesh



CDR 90000 091  
©&© 2006 Cedille Records, trademark of  
The Chicago Classical Recording Foundation  
DDD • All Rights Reserved

CEDILLE RECORDS  
5255 N. Lakewood Ave Chicago IL 60640 USA  
773.989.2515 • info@cedillerecords.org  
www.cedillerecords.org

*Cedille Records is a trademark of The Chicago Classical Recording Foundation, a not-for-profit foundation devoted to promoting the finest musicians and ensembles in the Chicago area. The Chicago Classical Recording Foundation's activities are supported in part by contributions and grants from individuals, foundations, corporations, and government agencies including the Alphawood Foundation, Irving Harris Foundation, Kirkland & Ellis Foundation, NIB Foundation, Nequaunee Foundation, Sage Foundation, Chicago Department of Cultural Affairs (CityArts III Grant), and the Illinois Arts Council, a state agency. Contributions to The Chicago Classical Recording Foundation may be made at [www.cedillerecords.org](http://www.cedillerecords.org) or by calling 773-989-2515.*

# AMERICAN SONGS

Introduction by Patrice Michaels

My idea for this disc is to share some of the best and most varied current literature for voice and piano. The composers represented here include well-recognized and less familiar names, all of whom are living. They take their inspiration from poems and prose both ancient and modern, exotic and mundane. They rework time-honored musical forms and develop new ones. Their compositional methods range from simple to virtuosic.

Several works are strongly jazz-inflected, one is raga-inflected, one is a tango, another features a blues pattern. Neo-classicism, post-romanticism, and tone row construction are included among the compositional methods. The program is balanced between stand-alone songs and small groups, the centerpiece being the cycle *Dove Sta Amore* by John Musto. Subject matter ranges from sober to fanciful. Two-thirds of these pieces have never been recorded, and one ("Light Feet") was written for me.

Although American poetry comprises the majority of the texts, four languages and several accents are represented. Most of these composers obviously share my enthusiasm for other cultures and my belief that writing and singing in one's own tongue sets the standard for expressivity in other languages. The songs transmit this international perspective, while retaining qualities that are undeniably contemporary and American.

I fell in love with American song early in my musical life. The clever lyricism of Cole Porter and the edgy wit of Stephen Sondheim laid the foundation for my explorations into art music. I'm thrilled to have found composers who share my devotion to jazz — one of the many unexpected gifts I've received throughout my years of preoccupation with concert programming. Another is the collaborative artistry and friendship of Elizabeth Buccheri.

Bettie and I met soon after I arrived in Chicago, yet another hopeful soprano. She never failed to inspire me with her stylish and supportive pianism and ferocious musicianship. Throughout our rehearsals, live performances, and the recording of this disc, I've endeavored to emulate her work ethic in between giggles at her infectious Southern humor.

Interesting that works written years before my birth are still considered new music. Surprising that marvelous pieces, some now decades old, have had to wait this long to be recorded. Exciting to know how much wonderful song is being created.

I hope this sampling will leave you inspired by the breadth and depth of contemporary American song.

# AMERICAN SONGS

Patrice Michaels *soprano*

Elizabeth Buccheri *piano*

**LEE HOIBY** (b. 1926)

- 1 An Immorality (1952) (1:01)
- 2 What If (1986) (2:02)
- 3 The Message (1977) (3:12)\*
- 4 The Shepherd (1987) (1:55)
- 5 In the Wand of the Wind (1952) (1:09)

Ezra Pound  
Samuel Taylor Coleridge  
John Donne  
William Blake  
John Fandel

**LAURIE ALTMAN** (b. 1947)

- 6 O del mio dolce ardor – A Reimagining (revised 2001) (4:21)\* Inspired by C.W. v Gluck/Ranieri Calzabigi

**LESLIE ADAMS** (b. 1933)

- 7 Branch By Branch (1961) (1:53)
- 8 Homesick Blues (1988) (3:00)
- 9 The Wider View (1988) (4:10)

Edna St. Vincent Millay  
Langston Hughes  
R. H. Grenville

**LITA GRIER** (b. 1937)

- 10 Who Has Seen the Wind (1999) (1:42)

*Sung in memory of Ted Shen*

Christina Rossetti

**LIBBY LARSEN** (b. 1950)

- 11 Perineo (1992) (5:10)

Roberto Echavarren

**RICHARD PEARSON THOMAS** (b. 1957)

- 12 Amarilli, mia bella (1997) (4:57)\* Inspired by Giulio Caccini/Guarino Guarini from “Osessione, Songs inspired by the Arie antiche”

**Matthew Duvall, percussion**

**ROBERT CARL** (b. 1954)

- 13 Beginning My Studies (1998) (4:15)\* from [the cycle] “Our Heart and Home is with Infinitude”

Walt Whitman

**JOHN MUSTO** (b. 1954)

DOVE STA AMORE (1991) (16:05)\*

- 14 Maybe (1:58)
- 15 Sea Chest (1:45)
- 16 The Hangman at Home (2:56)
- 17 How Many Little Children Sleep (3:37)
- 18 Dove sta amore... (5:29)

Carl Sandburg  
Carl Sandburg  
Carl Sandburg  
James Agee  
Lawrence Ferlinghetti

**ERIC EWAZEN** (b. 1954)

THREE LYRICS OF EDNA ST. VINCENT MILLAY (1991) (7:48)\*

- 19 God's World (3:14)
- 20 Wraith (3:03)
- 21 Afternoon on a Hill (1:22)

Edna St. Vincent Millay

**DAN TUCKER** (b. 1925)

MOTS D'HEURES: GOUSSES, RAMES (1983) (3:15)\*

Four Songs In Fraudulent French from *Mother Goose*

- 22 Un petit d'un petit (0:47)
- 23 Chacun Gille (0:41)
- 24 Lit-elle messe moffette (0:31)
- 25 Eau la quille ne colle (1:11)

Luis d'Antin van Rooten

**ROBERT BOWKER** (b. 1945)

- 26 Bingo (1997) (2:35)\*

Maureen Flannery

**JOHN HARMON** (b. 1935)

- 27 Light Feet (2002) (3:34)\*

Total Time: (73:36)

\* WORLD PREMIERE RECORDING

# TEXTS AND TRANSLATIONS

## ① An Immorality

Music by Lee Hoiby (b. 1926)

Text by Ezra Pound (1885–1972)

reprinted by arrangement with G. Schirmer, Inc

Sing we for love and idleness,  
Naught else is worth the having.  
Though I have been in many a land  
There is naught else in living.  
And I would rather have my sweet,  
Though rose leaves die of grieving,  
Than do high deeds in Hungary  
To pass all men's believing.

## ② What If

Music by Lee Hoiby

Text by Samuel Taylor Coleridge (1772–1834)

What if you slept?  
And what if in your sleep you dreamed?  
And what if in your dream you went to Heaven  
And there plucked a strange and beautiful flow'r?  
And what if when you awoke, you had the  
Flower in your hand?  
Ah! what then?

## ③ The Message

Music by Lee Hoiby

Text by John Donne (1572–1631)

Send home my long stray'd eyes to me  
Which oh too long have dwelt on thee;  
Yet since there they have learnt such ill,  
Such forced fashions, and false passions,  
That they be made by thee  
Fit for no good sight, keep them still.

Send home my harmless heart again,  
Which no unworthy thought could stain,  
But if it be taught by thine  
To make jestings of protestings,  
And cross both word and oath,  
Keep it, for then 'tis none of mine.

Yet send me back my heart and eyes,  
That I may know and see thy lies,  
And may laugh, and joy, when thou art in anguish  
And dost languish  
For someone that will none,  
Or prove as false as thou art now.

## ④ The Shepherd

Music by Lee Hoiby

Text by William Blake (1757–1827)

How sweet is the shepherd's sweet lot,  
From the morn to the ev'ning he strays;  
He shall follow his sheep all the day  
And his tongue shall be filled with praise.  
For he hears the lamb's innocent call.  
And he hears the ewes' tender reply.  
He is watchful when they are in peace,  
For they know when their shepherd is nigh.

## ⑤ In the Wand of the Wind

Music by Lee Hoiby

Text by John Fandel

Reprinted by permission of the author

This was a day the trees turned silver in the wand of the wind  
And wild flowers opened the eyes even of the blind.  
The meadow grasses polished the green sickle of wind  
And finches fashioned the sun  
Ringing in the mind.  
This was a day the trees turned silver  
And finches fashioned the sun.

## ⑥ O del mio dolce ardor

Music by Laurie Altman (b. 1947)

Text by Ranieri Calzabigi (1714–1795)

O del mio dolce ardor bramato oggetto!  
L'aura che tu respiri alfin respiro.  
Ovunque il guardo io giro  
Le tue vaghe sembianze  
Amore in me dipinge.  
Il mio pensier si finge  
Le piu liete speranze,  
E nel desio che così m'empie il petto  
Cerco te, chiamo te, spero e sospiro!

*O you, sweet object of my desire!  
The air that you breathe, at last I breathe.  
Wherever I turn my gaze  
Your beautiful visage  
Creates love in me.  
My thoughts fancy  
The most happy hopes  
And in the longing that fills my breast  
I search for you, I call you, I hope and I sigh!*



## 7 Branch By Branch II

Music by Leslie Adams (b. 1933)

Text by Edna St. Vincent Millay (1892–1950)

© 1939, 1967 by Edna St. Vincent Millay and Norma Millay Ellis,  
All rights reserved

Branch by branch  
This tree has died. Green only  
Is one last bowing, moving its leaves in the sun.

What evil ate it's root, what blight,  
What ugly thing,  
Let the mole say, the bird sing;  
Or the white worm behind the shedding bark  
Tick in the dark.

You and I have only one thing to do:  
Saw the trunk through.

## 8 Homesick Blues

Music by Leslie Adams

Text by Langston Hughes (1902–1967)

from *The Collected Poems of Langston Hughes* by Langston Hughes

© 1994 by the Estate of Langston Hughes. Used by permission of  
Alfred A. Knopf, a division of Random House, Inc.

De railroad bridge's a sad song in de air.  
De railroad bridge's a sad song in de air.  
Ever time de trains pass I wants to go somewhere.

Oh I went down to de station, ma heart was in  
ma mouth

Went down to de station, heart was in ma mouth.  
Lookin' for a boxcar to roll me to de South.

Homesick blues, Lawd's a terr'ble thing to have,  
Homesick blues is a terr'ble thing to have.  
To keep from cryin' I open's ma mouth an' laughs.

## 9 The Wider View

Music by Leslie Adams

Text by R. H. Grenville

Reprinted by permission of the author

In my childhood I was wont to see  
The horizon as a boundary,  
The sky as roof, the wood as wall,  
My world as intimate and small.  
But as I learned of other places,  
Loftier heights and wider spaces,  
The wonder in my spirit grew  
To match the fresh unfolding view.

I used to think of life as breath,  
A measured span from birth to death,  
With Time the stern horizon line  
To mark day's ending and decline.  
But now I see beyond confusion,  
All boundaries are but illusion,  
That Love's vast luminous creation  
Can tolerate no separation.

There is no barrier nor wall  
Between us and the All in All,  
There's always more to do and be,  
You can't exhaust Infinity.

## 10 Who Has Seen the Wind

Music by Lita Grier (b. 1937)

Text by Christina Rossetti (1830–1894)

Who has seen the wind?  
Neither I nor you.  
But when the leaves hang trembling,  
The wind is passing through.  
Who has seen the wind?  
Neither you nor I.  
But when the trees bow down their heads,  
The wind is passing by.

## 11 Perineo

Music by Libby Larson (b. 1950)

Text by Roberto Echavarrén (b. 1944)

Reprinted by permission of the author

No sé si soy hombre o mujer  
respiro desde la ingle,  
desde el perineo y me relajo

I hold out my now empty  
I breathe in my trust from the perineum  
up into the center of my chest  
I am an instrument of god,  
I am god,  
as it comes up from the perineum  
in and out in and out

I open up from behind  
I inhale from behind and from underneath  
desde la base del estómago  
desde una lonja de tambor  
me abro

I don't know whether I am a man or a woman  
I trust and sing and lo and behold  
from behind a raw air pumps up  
as a reward to those who breathe  
it plays music  
it passes through my nostrils  
mouth shut  
I am a tiger

respiro los tentáculos de dios  
la punta perdida de sus dedos  
por el perineo donde las costuras  
todavía son recientes  
y los dedos juzgan que eres joven

from down below up to the solar plexus  
the tip of an indefinite sapphire pyramid  
from under which a vortex comes up  
a salty empire of a water banter  
a panther or aquatic tigress  
a she male breathing sapphire  
I breathe my health

*I don't know if I am man or woman  
I breathe from the groin,  
from the perineum and I relax*

*from the base of my stomach  
from the thong of the drum  
I open myself*

*I breathe the tentacles of god  
the lost point of his fingers  
in the perineum where the seams  
are still recent  
and the fingers judge you as young*

respiro me no terminal enfermedad  
from the base of my stomach  
no sé si soy hombre o mujer  
I relax the tissue underneath  
as it comes up a maelstrom of programming features  
for this continent which I am

y explota una cadena  
dentro de mi aliento  
y las abejas pican  
los labios abiertos de la espuma

## 12 Amarilli, mia bella

Music by Richard Pearson Thomas (b. 1957)  
Text by Guarino Guarini (1624–1683)

Amarilli, mia bella,  
Non credi, o del mio cor dolce desio,  
D'esser tu l'amor mio?  
Credilo pur, e se timor t'assale,  
Prendi questo mio strale,  
Aprimi il petto e vedrai scritto il core:  
Amarilli è il mio amore.

## 13 Beginning My Studies

Music by Robert Carl (b. 1954)  
Text by Walt Whitman (1819–1892)

Beginning my studies,  
The first step pleased me so much,  
Ah...  
The mere fact consciousness,  
These forms, the power of motion,  
The least insect or animal,  
The senses, eyesight, love.  
The first step I say aw'd me and pleas'd me so much,  
I have hardly gone, and hardly-wish'd to go any farther.  
But stop and loiter all the time to sing it in ecstatic songs.

*I breathe my not-terminal illness*

*I don't know if I am man or woman*

*and a chain explodes  
inside my breath  
and the bees sting  
the open lips of the foam*

*Amaryllis, my darling,  
Don't you believe, o my heart's sweet longing,  
That you are my love?  
Just believe it, and if fear assails you  
Take my arrow here,  
Open my breast and see written on my heart:  
Amaryllis is my love.*

## 14 Maybe

Music by John Musto (b. 1954)  
Text by Carl Sandburg (1878–1967)  
from *Good Morning, America*, © 1928 and renewed 1956 by Carl Sandburg, reprinted by permission of Harcourt, Inc.

Maybe he believes me, maybe not.  
Maybe I can marry him, maybe not.  
Maybe the wind on the prairie,  
The wind on the sea, maybe,  
Somebody somewhere, maybe, can tell.  
I will lay my head on his shoulder  
And when he asks me I will say yes,  
Maybe.

## 15 Sea Chest

Music by John Musto  
Text by Carl Sandburg  
from *Good Morning, America*, © 1928 and renewed 1956 by Carl Sandburg, reprinted by permission of Harcourt, Inc.

There was a woman loved a man  
as the man loved the sea.  
Her thoughts of him were the same  
as his thoughts of the sea.  
They made an old sea-chest for their belongings  
together.

## 16 The Hangman at Home

Music by John Musto  
Text by Carl Sandburg

What does the hangman think about  
When he goes home at night from work?  
When he sits down with his wife and  
Children for a cup of coffee and a  
Plate of ham and eggs, do they ask  
Him if it was a good day's work  
And everything went well or do they  
Stay off some topics and talk about  
The weather, baseball, politics  
And the comic strips in the papers

And the movies? Do they look at his  
Hands when he reaches for the coffee  
Or the ham and eggs? If the little  
Ones say, Daddy, play horse, here's  
A rope — does he answer like a joke:  
I seen enough rope for today?  
Or does his face light up like a  
Bonfire of joy and does he say:  
It's a good and dandy world we live  
In. And if a white face moon looks  
In through a window where a baby girl  
Sleeps and the moon-gleams mix with  
Baby cars and baby hair — the hangman —  
How does he act then? It must be easy  
For him. Anything is easy for a hangman,  
I guess.

## 17 How Many Little Children Sleep

Music by John Musto (b. 1954)  
Text by James Agee (1909–1955)  
© 1934 by James Agee, permission of The Wylie Agency

How many little children sleep  
To wake, like you, only to weep?  
How many others play who will  
Like you, and all men, weep and kill?

And many parents watch and say,  
Where they weep, where they play,  
"By all we love, by all we know,  
It never shall befall them so."

But in each one the terror grows  
By all he loves, by all he knows,  
"Soon they must weep; soon they shall kill.  
No one wills it, but all will."

But in each one the terror moves  
By all he knows, by all he loves,  
"Soon they will weep, soon they will kill.  
No one wills it, but all will."

### 18 Dove sta amore. . .

Music by John Musto

Text by Lawrence Ferlinghetti (b. 1919)

from *A Coney Island of the Mind*, © 1958 by Lawrence Ferlinghetti.

Reprinted by permission of New Directions Publishing Corp.

Dove sta amore  
 Where lies love  
 Dove sta amore  
 Here lies love  
 The ring dove love  
 In lyrical delight  
 Hear love's hillsong  
 Love's true willsong  
 Love's low plainsong  
 Too sweet painsong  
 In passages of night  
 Dove sta amore  
 Here lies love  
 The ring dove love  
 Dove sta amore  
 Here lies love

### 19 God's World

Music by Eric Ewazen (b. 1954)

Text by Edna St. Vincent Millay

© 1913, 1941 by Edna St. Vincent Millay

O world, I cannot hold thee close enough!  
 Thy winds, thy wide grey skies!  
 Thy mists, that roll and rise!  
 Thy woods, this autumn day,  
 That ache and sag and all but cry with color!  
 That gaunt crag to crush!  
 To lift the lean of that black bluff!

World, I cannot get thee close enough!  
 Long have I known a glory in it all  
 But never knew I this:  
 Here such a passion is as stretcheth me apart,  
 Lord, I do fear thou hast made the world too beautiful  
 this year;  
 My soul is all but out of me,  
 Let fall no burning leaf; prithee let no bird call.

### 20 Wraith

Music by Eric Ewazen

Text by Edna St. Vincent Millay

© 1921, 1948 by Edna St. Vincent Millay

"Thin rain, whom are you haunting,  
 that you haunt my door?"  
 Surely it is not I she's wanting...  
 Someone living here before.

"Nobody's in the house but me:  
 You may come in if you like and see."  
 Thin as thread, with exquisite fingers —  
 Ever seen her, any of you?

Grey shawl, and leaning on the wind,  
 And the garden showing through?  
 Glimmering eyes, and silent mostly,  
 Sort of a whisper, sort of a purr,  
 Asking something, asking it over,  
 If you get a sound from her.

Have you seen her, any of you?  
 Strangest thing I've ever known,  
 Every night since I moved in,  
 And I came to be alone.

Thin rain, hush with your knocking!  
 Thin rain, you may not come in.  
 This is I that you hear rocking:  
 Nobody's with me nor has been!

Curious how she tried the window,  
 Odd, the way she tries the door,  
 Wonder just what sort of people  
 Could have had this house before...

### 21 Afternoon on a Hill

Music by Eric Ewazen

Text by Edna St. Vincent Millay

© 1917, 1945 by Edna St. Vincent Millay

I will be the gladdest thing under the sun!  
 I will touch a hundred flowers and not pick one.  
 I will look at cliffs and clouds with quiet eyes.  
 Watch the wind bow down the grass and the grass rise.  
 And when lights begin to show up from the town  
 I will mark which must be mine, and then start down.

### Mots d'heure: Gousses, rames (Mother Goose Rhymes)

Music by Dan Tucker (b. 1925)

Texts by Luis d'Antin van Rooten (1906–1973)

Note: If you speak French, try saying the texts out loud, but hear yourself as though you're speaking English with a "fraudulent French" accent. Then listen to the songs!

### 22 Un petit d'un petit

Un petit d'un petit<sup>1</sup>  
 S'étonne aux Halles<sup>2</sup>  
 Un petit d'un petit  
 Ah! degrés te fallent<sup>3</sup>  
 Indolent qui ne sort cesse<sup>4</sup>  
 Indolent qui ne se mène<sup>5</sup>  
 Qu'importe un petit d'un petit  
 Tout Gai de Reguenues.<sup>6</sup>

<sup>1</sup> The inevitable result of a child marriage.

<sup>2</sup> The subject of this epigrammatic poem is obviously from the provinces, since a native Parisian would take this famous old market for granted.

<sup>3</sup> Since this personage bears no titles, we are led to believe that the poet writes of one of those unfortunate idiot-children that in olden days existed as a living skeleton in their family's closet. I am inclined to believe, however, that this is a fine piece of misdirection and that the poet is actually writing of some famous political prisoner, or the illegitimate offspring of some noble house. The Man in the Iron Mask, perhaps?

<sup>4,5</sup> Another misdirection. Obviously it was not laziness that prevented this person's going out and taking himself places.

<sup>6</sup> He was obviously prevented from fulfilling his destiny, since he is compared to Gai de Reguenues. This was a young squire (to one of his uncles, a Gaillard of Normandy) who died at the tender age of twelve of a surfeit of Saracen arrows before the walls of Acre in 1191.

## 23 Chacun Gille

Chacun Gille<sup>1</sup>  
Houer ne taupe de hile<sup>2</sup>  
Tôt-fait, j'appelle au boiteur<sup>3</sup>  
Chaque fêle dans un broc,<sup>4</sup> est-ce crose?<sup>5</sup>  
Un Gille qu'aime tant berline à fêtard.<sup>6</sup>

<sup>1</sup> Gille is a stock character in medieval plays, usually a fool or country bumpkin.

<sup>2</sup> While hoeing he uncovers a mole and part of a seed.

<sup>3</sup> Quickly finished, I call to the liming man that

<sup>4</sup> Every pitcher has a crack in it."If a philosophy or moral is intended, it is very obscure.

<sup>5</sup> "Is it a Chinese cabbage?" It is to be assumed that he refers to the seed he found.

<sup>6</sup> At any rate he loves a life of pleasure and a carriage.

## 24 Lit-elle messe, moffette

Lit-elle messe, moffette,<sup>1</sup>  
Satan ne te fête,  
Et digne somme cocurs et nouez.  
À longue qu'ime est-ce pailles d'Eure.  
Et ne Satan bise ailleurs  
Et ne fredonne messe. Moffette, ah, ouais!<sup>2</sup>

<sup>1</sup> Moffette. Noxious exhalations formed in underground galleries or mines.

<sup>2</sup> This little fragment is a moral precept addressed to a young girl. She is advised to go to mass even under the most adverse conditions in order to confound Satan and keep her heart pure until the knot (marriage) is tied. She is warned against long engagements and to stay out of hayfields, be they as lush and lovely as those of the Eure valley, for Satan will not be off spoiling crops elsewhere. She must not mumble at mass, or the consequences will make the noxious fumes of earth seem trivial.

## 25 Eau la quille ne colle

Eau la quille ne colle  
Oise à mer est haute de soles  
Aîné marié au sol, vas-y!<sup>1</sup>  
École vorace paille  
Pain école vorace boule  
En école vorace fille de loterie.<sup>2</sup>

Et vérifie d'allure, ah! des fidèles  
En avarie faille ne fille te l'a dit.  
Et puis, tu lui dis, tu lui dis, vingt-deux filles de loure.<sup>3</sup>  
Oh! d'hère, se nom soeur erre  
Ascain compère  
Huit qu ne collent e ne se fient de loterie.<sup>4</sup>

<sup>1</sup> An eldest son, wedded to the family estates by primogeniture, is here urged to seek adventure. The general area in which he lives is clearly identified by the Oise River, a tributary of the Seine, navigable for most of its length. A truly poetic image is created by the first line and the promise of a sea teeming with Channel sole in the second line.

<sup>2</sup> Here he is warned of fish that will rise to any lure, but also of voracious schools of lottery girls. Evidently, he is to seek adventure and a wife.

<sup>3</sup> He is told to study their bearing, so many having failed or come to grief, who might have been faithful. He is particularly warned against twenty-two dancing girls, perhaps some notorious corps de ballet of the period.

<sup>4</sup> The country boy is told not to give his name to an erring sister. The good example of his pal from Ascain (small Basque town in the foothills of the Pyrenees, not far from St.-Jean-de-Luz) is set before him. He didn't get stuck because he didn't trust to luck.

## Bingo

Music by Robert Bowker (b. 1945)

Text by Maureen Flannery (b. 1947)

reprinted by permission of the author

Be fourteens.  
Remember how it was.  
If you hear me you may be one.

Remember how wildly we play the cards we've got  
Many things we should do and many we must not.  
You can't always count on the free square.

I eighteen.  
Gee, sexy too.  
My grandma lives alone.  
The two of us take her to Bingo.  
Across the cards our eyes play numbers games.  
We nearly black out.  
It always feels the same.  
Someone else always makes it before us.

In twenty eight.  
Life's a gamble.  
Life's a dance.  
Life will beckon with a sidelong glance.  
Life's a gamble.  
Life's a dance.  
Life's a tango  
with the Lord of Chance.  
"Be Mine,"

My handsome boyfriend's asked me.  
Yet, we dare not trust our luck.  
As we drive grandma the long way to the farm,  
the moon's a purple dauber  
circling with its charm  
but you can't always count on the free square.  
I eighteen.  
Oh sex before  
I ache for thee too.  
I eighteen.  
Bingo...

## Music Publishers:

Lee Hoiby / *In the Wand of the Wind*, Songs of Peer, Ltd © 1985  
*An Immorality, What If, The Message, The Shepherd*, G. Schirmer © 1990

Laurie Altman / Laurie Altman © 2003

H. Leslie Adams / *Branch By Branch* (from "Five Millay Songs"), Art Source Publishing (BMI) © 1977  
*Homesick Blues & The Wider View* (from "The Wider View"), Art Source Publishing (BMI) © 1988

Lita Grier / Lita Grier © 1999

Libby Larsen / E.C. Schirmer © 1993

Richard Pearson Thomas / Portage Press Publishing © 1997

Robert Carl / (from "Our Heart and Home is With Infinitude"), American Composers Alliance © 1998

John Musto / Songs of Peer, Ltd. (ASCAP) © 1998

Eric Ewazen / Southern Music Company, San Antonio, Texas © 2006

Dan Tucker / Dan Tucker © 1988

Robert Bowker / Robert Bowker © 1997

John Harmon / John Harmon © 2002



# THE COMPOSERS

**LEE HOIBY** is a Wisconsin native whose first opera was produced at Spoleto (Italy) in 1957. His newest work is an operatic setting of Romeo and Juliet. Leontyne Price championed his song settings. He has been honored with Fulbright, Guggenheim, and National Institute of Arts and Letters awards.

**LAURIE ALTMAN** is an active jazz pianist and contemporary collaborator out of Princeton, New Jersey, where he teaches at Westminster Choir College/Rider University. His compositions range through chamber, vocal, piano, opera, choral, film score, commercial, and incidental music.

**LESLIE ADAMS** is a Cleveland composer with many orchestral works and song cycles to his credit. His opera *Blake* was premiered in the 1980s. His choice of text often leans toward the spiritual, such as his setting of the title song from *A Wider View*.

**LITA GRIER** was born in New York, earned a master's degree in composition from UCLA, and now lives in Chicago, where she has had a successful career as president of InterContinental Media, producer of the Salzburg Music Festival broadcasts for American radio, while remaining active as a composer.

**LIBBY LARSEN** is responsible for an astounding amount of new music activity in the United States. Honored with a Lifetime Achievement Award from the American Academy of Arts and Letters, she and composer Stephen Paulus started the Minneapolis Composers Forum, which developed into the American Composers Forum. The bi-lingual song "Perineo" was published in *The AIDS Quilt Songbook*. Larsen's works include symphonic, operatic, chamber, and song settings.

I first met **RICHARD PEARSON THOMAS** while working in the Music Theatre Studio Ensemble at the Banff Centre in Canada. Well-known for his cabaret-style songs, he, like Laurie Altman, has created a body of works based on Italian art songs. I am indebted to Matthew Duvall of *eighth blackbird*, for joining me in this raga-inflected meditation for voice and mallet-struck piano strings.

**ROBERT CARL** heads the composition department at the Hartt School (University of Hartford) in Connecticut. He is co-director of *Extension Works*, a new music ensemble from Boston, and writes record reviews for *Fanfare* magazine. His music has been recorded most recently on New World Records.

Based in New York, **JOHN MUSTO** was nominated for the Pulitzer Prize in 1997 for his song cycle *Dove Sta Amore*. He has received Emmy awards for scores to two documentary films. His operatic, orchestral, and chamber works have been presented by the Dallas Symphony, the Rochester Symphony, Wolftrap, the Ahn Trio, and the Janus Ensemble.

Also a New Yorker, **ERIC EWAZEN** is Composer in Residence for the Orchestra of St. Luke's and a professor at the Juilliard School. His works for wind ensemble garnered early attention, but his recorded opus includes discs for string orchestra, percussion, and small ensembles.

**DAN TUCKER** has made a dual career on the editorial board of the Chicago Tribune and as a composer. His ballet music has been performed by the Chicago Symphony Orchestra, and his opera, *Many Moons*, by the Franz Liszt Academy in Budapest and the National Symphony Orchestra in Washington D.C.

**ROBERT BOWKER** is one of Chicago's most respected jingle singers, founding director of the *The Lakeside Singers*, and one of the *Chicago Hitmen*. He is active as a conductor, arranger, producer, and composer, with dozens of songs for piano and voice.

**JOHN HARMON** founded the Jazz Studies program at the Lawrence University Conservatory and co-founded the nonet *Matrix*. A renowned pianist, he studied with Oscar Peterson (among others). His compositions have been played by the Milwaukee Symphony Orchestra and the Santa Fe Chamber Orchestra.

*More information on each of these composers can be found online*

# THE PERFORMERS



Photo: McArthur Photography

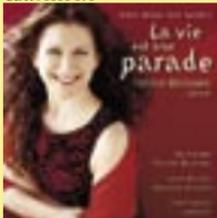
**Soprano PATRICE MICHAELS** concertizes extensively, appearing with noted ensembles including the Saint Louis, Atlanta, Milwaukee, San Antonio, Phoenix, Czech National, and Shanghai Symphonies; Minnesota Orchestra; Chicago's Grant Park Orchestra and Music of the Baroque; Maryland Handel Festival; Dallas Bach Society; Los Angeles Master Chorale; Chicago Baroque Ensemble; and Boston Baroque. Conductors with whom she has collaborated include Robert Shaw, Stanislaw Skrowaczewski, Nicolas McGegan, Joseph Silverstein, Anne Manson, Andrew Parrott, Zdenek Macal, Joanne Falletta, and Andreas Delfs. Ms. Michaels has sung with opera companies throughout North America including Lyric Opera of Chicago, Cleveland Opera, Milwaukee's Florentine Opera, Tacoma Opera, Colorado's Central City Opera, Chicago Opera Theater, and at the Banff Centre in Canada. She has appeared as recitalist in Japan, Cuba, Belize, Mexico, Venezuela, Barbados, and throughout North America. Her award-winning concert presentation *Divas of Mozart's Day* made its international debut in Salzburg in August 2006. This is Ms. Michaels's thirteenth release on the Cedille label and her twentieth commercial recording. Her recordings for other labels include Bach's *St. Matthew Passion* with Sir Georg Solti and the Chicago Symphony for London Records, Mozart's *Requiem* on the Amadis label, songs of Edward Joseph Collins on the Albany label, and Telemann's *Day of Judgement* and Mozart's *C Minor Mass* with Chicago's Music of the Baroque. Patrice Michaels is Associate Professor of Opera Theater and Studio Voice at Lawrence University's Conservatory of Music in Appleton, Wisconsin.

**Pianist ELIZABETH BUCCHERI** is one of Chicago's most sought-after musicians. A native of South Carolina, she was educated at Winthrop University and the Eastman School of Music, from which she received a Performer's Certificate in Piano and Doctor of Musical Arts degree. At Eastman, she was a student of the eminent collaborative pianist Brooks Smith. Her varied career as coach and accompanist has included twenty-eight seasons as accompanist for the Chicago Symphony Chorus; pianist-coach for the opera companies of the Brevard Music Festival in North Carolina and Rochester's Opera Under the Stars; accompanist-coach for conductors Sir Georg Solti, Claudio Abbado, Daniel Barenboim, Pierre Boulez, Zubin Mehta, Sir Andrew Davis, David Zinman, and Christoph Eschenbach; and since 1987, assistant conductor at Lyric Opera of Chicago. An experienced recitalist, she has appeared in concert with singers Susanne Mentzer, William Warfield, Samuel Ramey, Elizabeth Futral, Nicole Cabell, and Sherrill Milnes; with the Shanghai and Vermeer String Quartets; and with violinists Midori and Gil Shaham, concerts that have taken her all over the United States and Europe. Ms. Buccheri has recorded on the CRI, Sony, Boston, Cedille, and Albany labels and was responsible for musical preparation on London Records' issues of Schönberg's *Moses und Aron*, Wagner's *Die Meistersinger von Nürnberg* and Verdi's *Otello*, all with the Chicago Symphony Orchestra directed by Sir Georg Solti. For this work, she received the Solti Foundation Award, the first American musician to be so honored. Elizabeth Buccheri is the founder and music director emeritus of Chamber Music at North Park, and currently supervises the Collaborative Piano program at Northwestern University's School of Music. In May, 2004, Buccheri was awarded the honorary Doctor of Fine Arts degree from North Park University in Chicago.

**Percussionist MATTHEW DUVALL** is a member of the highly-acclaimed new music ensemble *eighth blackbird*, winners of the Naumburg Chamber Music Award and the Concert Artists Guild International Competition (where they were the first contemporary ensemble to win first prize). The group is also a three-time recipient of the CMA/ASCAP Award for Adventurous Programming. Other awards include top prizes at the Fischhoff and Coleman National Chamber Music Competitions. The group has been featured on CBS's "Sunday Morning," and in *The New York Times*. The ensemble is currently in residence at the University of Richmond in Virginia and the University of Chicago. Matthew Duvall attended Oberlin College, the University of Cincinnati, and Northwestern University.

## ALSO WITH PATRICE MICHAELS ON CEDILLE RECORDS

CDR 90000 070



### LA VIE EST UNE PARADE

Music by Britten, Milhaud, Satie, and Tailleferre

*"Michaels is such a skillful singer and her artistry is so complete.... This is a very satisfying CD."*

CLASSICSTODAY.COM

CDR 90000 064



### DIVAS OF MOZART'S DAY

Arias by Mozart & contemporaries written for the leading sopranos of late 18th century Vienna

*"Without doubt, this is one of the most interesting and innovative discs that I have ever encountered."*

FANFARE

CDR 90000 029



### TO BE SUNG UPON THE WATER

Songs by Dominick Argento and Ralph Vaughan Williams

*"A thoroughly satisfying release."*

AMERICAN RECORD GUIDE

CDR 90000 025



### A VIVALDI CONCERT

*"Nothing short of spectacular . . . Patrice Michaels . . . lifts the performance to a higher realm."*

CLEVELAND PLAIN DEALER

CDR 90000 043



### THE WORLD OF LULLY

*"This recording of Lully works and tribute pieces from his students is a treasure. . . . The operatic pieces [are] enhanced by Patrice Michaels Bedi's sensuous warm-toned, luxuriant voice."*

EARLY MUSIC AMERICA

CDR 90000 057



### THE VIRTUOSO HANDEL

*"[A] delightful collection of vocal and instrumental chamber music. . . . The album's major works [are] solo cantatas brilliantly sung by soprano Patrice Michaels."*

CLASSICSTODAY.COM

CDR 90000 049



### SONGS OF THE CLASSICAL AGE

Includes songs by Haydn, Mozart, and Schubert, as well as several successful women composers

*"A joy to review and possess."*

FANFARE

CDR 90000 019



### SONGS OF THE ROMANTIC AGE

Songs by 25 different composers from Mendelssohn and Chopin to Sibelius and Strauss

*"I don't think I have enough superlatives in my vocabulary to describe this recording adequately. . . ."*

CLASSICAL DISCIDGEST

CDR 90000 054



### CLEARINGS IN THE SKY

Songs by Lili Boulanger, Fauré, Debussy, Ravel, Honegger, and Messiaen

*"This recording is a treasure."*

CLASSICAL SINGER

CDR 90000 034



### GIAN CARLO MENOTTI: THE MEDIUM

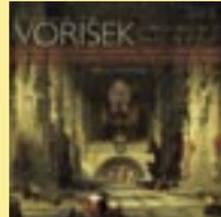
*"A first-rate recording of a durable classic."*

OPERA NEWS

*"The standout voice here belongs to Patrice Michaels. . . ."*

NEWARK STAR-LEDGER

CDR 90000 058



### VOŘÍSEK: SYMPHONY IN D, MASS IN B-FLAT

*"10/10 — A major release and a very pleasant surprise."*

CLASSICSTODAY.COM

Disc of the Month Selection

September 2001

CDR 90000 011



### 20TH CENTURY BAROQUE

Includes "Six Elizabethan Songs" by Dominick Argento

*"Ms. [Michaels]'s voice has the same crystalline clarity, buoyancy, and colorful vibrato as Dawn Upshaw's."*

AMERICAN RECORD GUIDE

