



JOSHUA HOPKINS BARITONE

JERAD MOSBEY PIANO

Let Beauty Awake

Vaughan Williams • Glick • Bowles • Barber

ACD2 2615

ATMA *Classique*

Let Beauty Awake

JOSHUA HOPKINS BARITONE

JERAD MOSBEY PIANO

This vocal recital features four contrasting and highly individual twentieth-century song cycles. Though apparently unconnected, Vaughan Williams' landmark *Songs of Travel* (1904/1960), Srul Irving Glick's *South of North – Images of Canada* (1998), Paul Bowles' *Blue Mountain Ballads* (1946/1979), and Samuel Barber's *Three Songs, Opus 45* (1972/1974) are united by the English language and by a strong sense of place and, more specifically, by the underlying presence of nature. All the works explore, to differing extents, man's various relationships with the nature that surrounds him; from man observing nature to man interacting with it. The songs not only reflect the musical landscapes of three countries and two continents but individually, they depict the voyage of a man who adapts to and expresses his love for the natural landscape he inhabits.

Le présent récital vocal propose quatre cycles de mélodies du vingtième siècle, aux styles et aux manières contrastants. Bien qu'ils semblent à prime abord sans liens apparents, les *Songs of Travel* (1904/1960) de Ralph Vaughan Williams, *South of North – Images of Canada* (1998) de Srul Irving Glick, les *Blue Mountain Ballads* (1946/1979) de Paul Bowles, et les *Three Songs, Opus 45* (1972/1974) de Samuel Barber sont unis par la langue anglaise tout en partageant un même attachement au lieu et plus spécifiquement à la nature. Ces cycles explorent à divers degrés les multiples rapports entre l'homme et la nature qui l'entoure, de sa contemplation à leur interaction. Les mélodies reflètent non seulement les paysages de trois pays et de deux continents, mais dépeignent chacune à sa façon le voyage d'un homme qui s'adapte au paysage naturel qu'il habite et lui exprime son amour.

● **RALPH VAUGHAN WILLIAMS** [1872-1958]
Songs of Travel

POEM | *POÈME*: ROBERT LOUIS STEVENSON [1850-1894]

- 1 The Vagabond [3:09]
- 2 Let Beauty Awake [1:59]
- 3 The Roadside Fire [2:17]
- 4 Youth and Love [3:22]
- 5 In Dreams [2:49]
- 6 The Infinite Shining Heavens [2:12]
- 7 Whither must I Wander [4:09]
- 8 Bright is the Ring of Words [1:35]
- 9 I Have Trod the Upward and the Downward Slope [2:12]

● **SRUL IRVING GLICK** [1934-2002]
South of North – Images of Canada

POEM | *POÈME*: RICHARD OUTRAM [1930-2005]

- 10 Wilderness on Centre Island [1:56]
- 11 Vane [1:22]
- 12 Grace [2:36]
- 13 Northern River Falls [2:32]
- 14 Privity [3:13]
- 15 Stripe [0:58]
- 16 Congregation At The Shoreline [2:21]
- 17 Windmill [1:58]

● **PAUL BOWLES** [1910-1999]
Blue Mountain Ballads

POEM | *POÈME*: TENNESSEE WILLIAMS [1911-1983]

- 18 Heavenly Grass [2:07]
- 19 Lonesome Man [1:18]
- 20 Cabin [1:42]
- 21 Sugar in the Cane [1:31]

● **SAMUEL BARBER** [1910-1981]
Three Songs, Op. 45

- 22 Now Have I Fed and Eaten up the Rose [2:07]

POEM | *POÈME*: JAMES JOYCE [1882-1941]
(FROM THE GERMAN OF GOTTFRIED KELLER)

- 23 A Green Lowland of Pianos [2:08]

POEM | *POÈME*: CZESLAW MILOSZ [1911-2004]
(FROM THE POLISH OF JERZY HARASYMOWICZ)

- 24 O Boundless, Boundless Evening [3:32]

POEM | *POÈME*: CHRISTOPHER MIDDLETON [1926]
(FROM THE GERMAN OF GEORGE HEYM)

● SONGS OF TRAVEL

The theme of the wanderer, the voyager as a metaphor for life, is one that runs through literature and vocal music of the nineteenth and twentieth centuries like a recurring leitmotif. Schubert's 1827 cycle, *Winterreise* is the obvious model and Mahler's *Lieder eines fahrenden Gesellen* a variation on the same basic theme. When the British composer **Ralph Vaughan Williams** discovered Robert Louis Stevenson's posthumous volume of poetry entitled *Songs of Travel*, he borrowed both its title and nine of its poems in writing a song cycle in 1901. The first eight songs of the cycle were first performed in 1904 and had a considerable impact on a new generation of composers such as Arthur Bliss, who wrote that "Vaughan Williams was the magical name; his *Songs of Travel* were on all pianos". The edition that Bliss referred to was an unsatisfactory affair. Many of the songs were published out of sequence over several years and it was only in 1960 that the brief epilogue *I have trod the upward and the downward slope*, was discovered among the composer's papers, with an indication that it was never to be performed separately from the first eight songs.

At the dawn of the twentieth century, Vaughan Williams was an emerging composer at the forefront of the English musical renaissance and his *Songs of Travel* were to represent both his and English music's first song cycle masterpiece. Though the cycle has no explicit narrative framework, it is centred around several common themes and musical reminiscences. It also reveals a wide-ranging emotional palette and is unmistakably English in manner and character. Vaughan Williams' traveller ventures from the vagabond's pleasure in the freedom of the road, through the memory of a lost love, the loss of home, the unparalleled sovereignty of beauty and the ultimate acceptance of finality. In Michael Kennedy's pointed remark, Vaughan Williams' 'wanderer philosophically accepts what life brings to him.' And while Vaughan Williams skilfully evokes the carefree romanticism of much of Stevenson's verse, he nonetheless exploits the tensions and contrasts between amorous desire and separation that, for instance, characterises *Youth and Love* and *In Dreams*. Throughout, the wanderer travels against a back-drop of nature which occasionally, as in *The infinite shining heavens*, offers beauty and consolation in which the weary traveller seeks refuge. The cycle ends with the extraordinary *I have trod the upward and the downward slope* which encapsulates and summarises the traveller's journey in 25 bars of music.

Le thème de l'errance et du voyage comme métaphore de la vie a été comme un leitmotiv dans la littérature et la musique vocale des XIX^e et XX^e siècles. Le *Winterreise* de Schubert en est évidemment le modèle, et l'on retrouve les *Lieder eines fahrenden Gesellen* de Mahler brochant autour du même thème. Lorsque le compositeur britannique **Ralph Vaughan Williams** découvrit le volume posthume de poésie de Robert Louis Stevenson, *Songs of Travel*, il en emprunta le titre et neuf de ses textes pour son cycle de mélodies de 1901. Les huit premières mélodies ont été créées en 1904 et ont eu un impact considérable sur la jeune génération de compositeurs, dont Arthur Bliss qui écrivit que « Vaughan Williams était le nom magique ; ses *Songs of Travel* étaient sur tous les pianos ». L'édition dont parlait Bliss laissait cependant à désirer. Plusieurs des mélodies ont continué à être publiées en désordre jusqu'à la découverte en 1960, parmi les papiers du compositeur, du bref épilogue *I Have Trod the Upward and the Downward Slope*, avec la prescription qu'il ne fallait jamais l'interpréter séparément des huit premières mélodies.

À l'aube du XX^e siècle, Vaughan Williams était un jeune compositeur au premier rang du renouveau musical en Angleterre, et ses *Songs of Travel* sont à la fois pour lui et pour la musique anglaise le tout premier cycle de mélodies s'élevant au rang de chef-d'œuvre. Bien que le cycle ne comporte aucun cadre narratif explicite, il se concentre néanmoins sur plusieurs thèmes et reminiscences musicales communs. Aussi, il révèle une très large palette émotive tout en demeurant de par sa manière et son caractère, indubitablement anglais. Le voyageur de Vaughan Williams vagabonde d'abord sur les chemins de liberté, pour s'aventurer ensuite dans le souvenir d'un amour perdu, la perte du foyer, l'empire absolu de la beauté et enfin la résignation face à la mort. Comme le remarque avec perspicacité Michael Kennedy, ce « voyageur accepte avec philosophie ce que lui offre la vie ». Or, même si Vaughan Williams arrive adroitement à évoquer le romantisme insouciant d'une bonne part des vers de Stevenson, il exploite aussi les tensions et les contrastes entre le désir amoureux et la séparation qui caractérisent, par exemple, *Youth and Love* et *In Dreams*. Tout au cours du cycle, le voyageur évolue dans un décor d'une nature qui, à l'occasion — comme dans *The Infinite Shining Heavens* —, lui offre un refuge de beauté et de consolation. Pour clore le cycle, l'extraordinaire *I Have Trod the Upward and the Downward Slope* englobe et résume tout le périple du voyageur dans 25 mesures de musique.

1 ● The Vagabond

Give to me the life I love,
Let the lave go by me,
Give the jolly heaven above,
And the byway nigh me.
Bed in the bush with stars to see,
Bread I dip in the river -
There's the life for a man like me,
There's the life for ever.

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around,
And the road before me.
Wealth I seek not, hope nor love,
Nor a friend to know me;
All I seek, the heaven above,
And the road below me.

Or let autumn fall on me
Where afield I linger,
Silencing the bird on me,
Biting the blue finger.
White as meal the frosty field -
Warm the fireside haven -
Not to autumn will I yield,
Not to winter even!

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around,
And the road before me.
Wealth I ask not, hope nor love,
Nor a friend to know me;
All I ask, the heaven above,
And the road below me.

2 ● Let Beauty Awake

Let Beauty awake in the morn from beautiful dreams,
Beauty awake from rest!
Let Beauty awake
For Beauty's sake
In the hour when the birds awake in the brake
And the stars are bright in the west!

Let Beauty awake in the eve from the slumber of day,
Awake in the crimson eve!
In the day's dusk end
When the shades ascend,
Let her wake to the kiss of a tender friend,
To render again and receive!

3 ● The Roadside Fire

I will make you brooches and toys for your delight
Of bird-song at morning and star-shine at night,
I will make a palace fit for you and me
Of green days in forests, and blue days at sea.

I will make my kitchen, and you shall keep your room,
Where white flows the river and bright blows the broom;
And you shall wash your linen and keep your body white
In rainfall at morning and dewfall at night.

And this shall be for music when no one else is near,
The fine song for singing, the rare song to hear!
That only I remember, that only you admire,
Of the broad road that stretches and the roadside fire.

4 ● Youth and Love

To the heart of youth the world is a highwayside.
Passing for ever, he fares; and on either hand,
Deep in the gardens golden pavilions hide,
Nestle in orchard bloom, and far on the level land
Call him with lighted lamp in the eventide.

Thick as stars at night when the moon is down,
Pleasures assail him. He to his nobler fate
Fares; and but waves a hand as he passes on,
Cries but a wayside word to her at the garden gate,
Sings but a boyish stave and his face is gone.

5 ● In Dreams

In dreams unhappy, I behold you stand
As heretofore:
The unremember'd tokens in your hand
Avail no more.
No more the morning glow, no more the grace,
Enshrines, endears.
Cold beats the light of time upon your face
And shows your tears.
He came and went. Perchance you wept awhile
And then forgot.
Ah me! But he that left you with a smile
Forgets you not.

6 ● The Infinite Shining Heavens

The infinite shining heavens
Rose, and I saw in the night
Uncountable angel stars
Showering sorrow and light.
I saw them distant as heaven,
Dumb and shining and dead,
And the idle stars of the night
Were dearer to me than bread.
Night after night in my sorrow
The stars looked over the sea,
Till lo! I looked in the dusk
And a star had come down to me.

7 ● Whither must I Wander?

Home no more home to me, whither must I wander?
Hunger my driver, I go where I must.
Cold blows the winter wind over hill and heather:
Thick drives the rain and my roof is in the dust.
Loved of wise men was the shade of my roof-tree,
The true word of welcome was spoken in the door—
Dear days of old with the faces in the firelight,
Kind folks of old, you come again no more.
Home was home then, my dear, full of kindly faces,
Home was home then, my dear, happy for the child.
Fire and the windows bright glittered on the moorland;
Song, tuneful song, built a palace in the wild.
Now when day dawns on the brow of the moorland,
Lone stands the house, and the chimney-stone is cold.

Lone let it stand, now the friends are all departed,
The kind hearts, the true hearts, that loved the place of old.
Spring shall come, come again, calling up the moorfowl,
Spring shall bring the sun and rain, bring the bees and
flowers;
Red shall the heather bloom over hill and valley,
Soft flow the stream through the even-flowing hours.
Fair the day shine as it shone on my childhood—
Fair shine the day on the house with open door;
Birds come and cry there and twitter in the chimney—
But I go for ever and come again no more.

8 ● Bright is the Ring of Words

Bright is the ring of words
When the right man rings them,
Fair the fall of songs
When the singer sings them,
Still they are carolled and said—
On wings they are carried—
After the singer is dead
And the maker buried.
Low as the singer lies
In the field of heather,
Songs of his fashion bring
The swains together.
And when the west is red
With the sunset embers,
The lover lingers and sings
And the maid remembers.

9 ● I Have Trod the Upward and the Downward Slope

I have trod the upward and the downward slope;
I have endured and done in days before;
I have longed for all, and bid farewell to hope;
And I have lived and loved, and closed the door.

● SOUTH OF NORTH – IMAGES OF CANADA

Born in 1934, Srul Irving Glick grew up in Toronto, where his father was a cantor and his brother was a celebrated clarinetist. Glick was educated at the University of Toronto and in Paris where he studied with Darius Milhaud and Max Deutsch. Though Glick was one of Canada's most prolific and prominent composers, writing for all genres from chamber music to oratorio, his vocal output is particularly significant and includes more than a dozen cycles or groups of songs. As a child he sang in a synagogue and this may help explain why much of his vocal music is a fascinating and unique fusion of Hebraic lyricism, classical compositional techniques and a highly personal and contemporary musical language.

In 1998 the Arts and Letters Club of Toronto commissioned a song cycle from Glick to celebrate its ninetieth anniversary. The texts chosen were from a collection of poems by Richard Outram called *South of North - Images of Canada*. According to Outram, this extraordinary collection was "written in three months in response to a request to provide a text for a song cycle." Of the 54 poems presented to him, Glick chose eight, setting them for baritone (or mezzo-soprano) and piano. The songs were first performed entitled *South of North: In Honour of Thoreau MacDonald 1901-1989*. The reference to MacDonald is an interesting one. He was widely considered (especially by Outram) as Canada's foremost book illustrator as well as being the son of Group of Seven artist as well as Arts and Letters Club member, J.E.H. MacDonald.

In musical terms the cycle perfectly reflects the duality of nature alternating between a strikingly haunting and lyrical language and a direct and furiously dramatic evocation of nature. It is music that is masterfully crafted with a vocal part that is as demanding in its vocal and dynamic range as it is extensive in dramatic expression.

Né en 1934, Srul Irving Glick a grandi à Toronto où son père était cantor et son frère, un clarinetiste de renom. Glick a fait ses études à l'université de Toronto puis à Paris, où il étudia avec Darius Milhaud et Max Deutsch. Bien que Glick ait été l'un des compositeurs canadiens les plus prolifiques et les plus en vue, composant dans tous les genres, de la musique de chambre à l'oratorio, sa production vocale est particulièrement importante et compte plus d'une douzaine de cycles ou de recueils de mélodies. Le fait d'avoir chanté, enfant, dans une synagogue, pourrait expliquer pourquoi une bonne part de sa musique vocale est une fusion fascinante et originale de lyrisme hébraïque, de techniques de composition classiques et d'un langage musical contemporain très personnel.

En 1998, le Arts and Letters Club de Toronto lui a commandé un cycle de mélodies pour célébrer leur 90^e anniversaire. Les textes choisis proviennent d'un recueil de poèmes de Richard Outram intitulé *South of North – Images of Canada*. Au dire d'Outram, cet extraordinaire recueil a été « écrit en trois mois pour répondre à une commande pour un cycle de mélodies ». Des 54 poèmes qui lui ont été présentés, Glick en mit huit en musique pour voix de baryton (ou mezzo-soprano) et piano. Lors de leur création, les mélodies étaient intitulées *South of North: In Honour of Thoreau MacDonald 1901-1989*. Cette référence à MacDonald est intéressante : ce dernier était largement reconnu (surtout par Outram) comme le plus important illustrateur de livres au Canada, en plus d'être le fils de l'artiste du Groupe des Sept et membre du Arts and Letters Club, J.E.H. MacDonald.

En termes musicaux, le cycle reflète parfaitement la dualité de la nature, en alternant entre un langage d'un lyrisme et d'une beauté obsédants, et une évocation directe et furieusement dramatique de la nature. C'est une musique où transparait une extraordinaire maîtrise du médium, avec une partie vocale qui est aussi exigeante dans son ambitus vocal et dynamique qu'elle est ample dans son expression dramatique.

10 ● Wilderness on Centre Island

As rain white-pocks the olive water
of the lagoon, under flailed willows
a small flock of Canada geese roots,
probes, softly complaining, across
the cropped, mortal emerald grass.

11 ● Vane

The copper cock atop
the weathered barn burns
in the first morning's sun,
in the last slant light;

swivels daylong to flourish
aloft viridian plumes,
to brandish his rust crest
in the blazed eye, defiant;

spins with the swift winds
to whet the four quarters
of his gold-spurred
world blooded below.

12 ● Grace

In the luminous, pearl, interior day,
on a long, rainswept silver reach
of willow-bordered meadow river,

a pair of sure, fastidious, white
mute swans is drawn, carefully,
thoughtfully, on downstream.

13 ● Northern River Falls

A curled constant, bulged surge,
bright-underbellied cola slow-
muscled over granite outcrop

rips through torn
light a fountain
down of stained
lace smashed
to crushed foam
on boulders forty
brutal feet below
to deafen even
silence, then

whirlpools, swirls bonecold about
its deepscoured pothole, heaves
white water boiling on between
strewn jagged rocks, abandoning

a knot of otters after flicked trout,
drifts of blazed spray rainbows.

14 ● Privity

O sweet sweet
flame oriole,
inflecting the light
of green summer
over and over.

Stunted, ragged,
the hedgerow crosses
threadbare pasture,
with scrub, cream-
blossomed hawthorn
entangled in pitted
lichen-mottled
rocks and skulls.

Across the field,
a stand of black
motionless ash
cast extended
diagonal shadow
under the summoned
name-graven white
stone moon.

15 ● Stripe

In great
shrill fuss
the chip-
munk on
the cedar
stump was
there is
here has
now raced
along the
rail fence
halts atop
a mossed
boulder
to scold
poor un-
striped un-
tailed un-
gainly in-
trusive
mere
us!

16 ● Congregation At The Shoreline

The water is mortal,
all perturbation
of flaked fire.

In slow succession,
small waves arrive,
furthering light.

The willows are clustered
with amber flints,
with orange flame:

Throughout deep violet
gardens monarchs
hover and pulse.

17 ● Windmill

Blow blow thou
winter summer
spring autumn
winds to spin
dervish mad
the rusted sun
of metal vanes
atop a tapered
iron tower.

*Sheep in the meadow:
but cows at the trough
got to have always
sweet water enough.*

Had to haul it
man and boy
pail and bucket
shoulder yoke
up from the creek
across the fields
a hundred rods
when the yard-
well ran dry
in late summer
froze in winter.

*Northwinds or southwinds,
due eastwinds or west-
winds in our swiveled
windmill blow best.*

Now we have all
winds about us
spinning for us
pumping for us
creaking for us
rattling for us!
Halleluyah!
Halleluyah!

● BLUE MOUNTAIN BALLADS

An inveterate traveller himself, Paul Bowles is today primarily remembered for his iconic novel, *The Sheltering Sky*, but he was not only an author and translator of distinction but a composer of rare achievement. The prolific American song composer Ned Rorem once described the music of Paul Bowles as 'nostalgic, witty, evoking the times and places of its conception.' Bowles' song cycle, *Blue Mountain Ballads* perfectly corroborates Rorem's description. These four short song settings of texts by Tennessee Williams are representative of Bowles' conversational style of composing. Bowles once wrote that his quest was 'distorting speech the least amount possible. Singing it seems to me, should be an extension of speech.'

Bowles, a native New Yorker, has no difficulty in evoking Williams' southern rural landscape and immovable pace of life. He infuses Williams' customary blend of 'osé' humour and oppressive sense of existence and destiny with elements and influences of folk-music and jazz, without ever compromising the simplicity and originality of his musical approach. Most of *Blue Mountain Ballads* date from 1946 (the year before Bowles left New York and settled in Tangiers, Morocco) but the cycle achieved its definitive form in 1979.

18 ● Heavenly Grass

My feet took a walk
In heavenly grass
All day while the sky shone clear as glass,
My feet took a walk
In heavenly grass.

All night while the lonesome stars rolled past,
Then my feet come down to walk on earth
And my mother cried
When she give me birth.

Now my feet walk far
And my feet walk fast,
But they still got an itch for heavenly grass.

19 ● Lonesome Man

My chair rock-rocks by the door all day
But nobody ever stops my way,
Nobody ever stops by my way.

My teef chaw-chaw on an old ham bone
an' I do the dishes all alone,
I do the dishes all by my lone.

My feet clop-clop on the hardwood floor
'cause I won't buy love at the hardware store,
I don't want love from the mercantile store.

Now the clock tick-tocks by my single bed
while the moon looks down at my sleepless head,
While the moon grins down at an ole fool's head.

20 ● Cabin

The cabin was cozy
And hollyhocks grew
Bright by the door
Till his whisper crept through.

The sun on the sill was yellow and warm
till she lifted the latch for a man or a storm.

Now the cabin falls to the winter wind
and the walls cave in where they kissed and sinned.

And the long white rain sweeps clean the room
like a white-haired witch with a long straw broom!

21 ● Sugar in the Cane

I'm red pepper in a shaker,
Bread that's waitin' for the baker.
I'm sweet sugar in the cane,
Never touched except by rain.
If you touched me God save you,
These summer days are hot and blue.
I'm potatoes not yet mashed,
I'm a check that ain't been cashed.
I'm a window with a blind,
Can't see what goes on behind.
If you did, God save your soul!
These winter nights are blue and cold!

Lui-même un infatigable voyageur, Paul Bowles est aujourd'hui surtout connu pour son célèbre roman *The Sheltering Sky* (*Un thé au Sahara*), mais il n'a pas seulement été un auteur et traducteur éminent; il fut aussi un compositeur fort accompli. Le prolifique compositeur américain de mélodies Ned Rorem a déjà décrit la musique de Paul Bowles comme étant « nostalgique, spirituelle, évoquant l'époque et les lieux de sa conception ». Le cycle de mélodies *Blue Mountain Ballads* corrobore parfaitement l'appréciation de Rorem. Ces quatre mélodies brèves sur des textes de Tennessee Williams sont représentatifs du style parlé décontracté de Bowles. Pour celui-ci, il fallait « éviter autant que possible de dénaturer le langage. Selon moi, écrit-il, le chant devrait être une extension de la parole. »

New-yorkais de naissance, Bowles n'a pourtant aucune difficulté à évoquer les paysages et le rythme de vie immuable du Sud rural qui constituent le propre de l'œuvre de Williams. Au mélange habituel chez Williams d'humour osé et de vision accablante de l'existence et du destin, Bowles infuse des éléments et des influences venus de la musique folklorique et du jazz, sans jamais compromettre la simplicité et l'originalité de sa propre voix musicale. La plus grande partie des *Blue Mountain Ballads* date de 1946 (un an avant que Bowles ne quitte New York pour s'établir à Tanger, au Maroc), mais le cycle n'a connu sa forme définitive qu'en 1979.

● THREE SONGS, OP. 45

Another American composer, **Samuel Barber** was an exact contemporary of Bowles. Born in 1910 in West Chester, Pennsylvania, Barber was the nephew of the celebrated contralto Louise Homer and from an early age the young Barber had access to many great singers and later studied voice with Emilio de Gogorza. This vocal background is reflected in all his writing, but particularly in his ability to compose long, sustained, flowing and eminently vocal melodies.

Before he was forty, Barber had written a series of hugely successful works in a variety of genres including orchestral, chamber and obviously vocal music, all of which established him as one of America's most popular composers. But after the failed premiere of his opera, *Antony and Cleopatra* which inaugurated New York's new Metropolitan Opera House in 1966, Samuel Barber began to suffer increasingly from depression and alcoholism, as well as periods of composer's block during which he could not write. During the final, painful fifteen years of his life, Barber often found refuge and solace in vocal music, such as the song cycle *Despite and Still*, Opus 41 and the song cycle, *Three Songs*, Opus 45, which was composed for the German baritone Dietrich Fischer-Dieskau in 1972.

Barber indicated that his music in this cycle became more dissonant to better illustrate the text and this is obviously the case for *A green lowland of pianos* which is, according to Barber, 'a short, funny song.' Yet its evident irony and sarcasm hint at Barber's growing disenchantment with many aspects of life. For their part the first and final songs are bound together by an underlying sense of conclusion and a feeling of profound melancholy. In a real sense Barber returns to the aesthetic of his early Opus 3, *Dover Beach*, a sombre meditation on what he termed 'life's eternal note of sadness.' Both songs, but more particularly *O Boundless, Boundless Evening*, reveal Barber's ability to write melodic lines of breathtaking (literally) length and glorious harmonies. These songs are not only eloquent but affecting in their emotional impact especially when one remembers that they were to be the final songs Barber published.

Également américain, le compositeur **Samuel Barber** était un contemporain exact de Bowles. Né en 1910 à West Chester en Pennsylvanie, Barber était le neveu du célèbre contralto Louise Homer ; il eut ainsi l'occasion à un âge très tendre de côtoyer nombre de grandes voix et plus tard, étudia le chant avec Emilio de Gogorza. Ce bagage vocal se reflète dans l'ensemble de son œuvre, mais plus particulièrement dans sa capacité à composer de longues mélodies soutenues, fluides et éminemment vocales.

Avant l'âge de quarante ans, Barber avait écrit plusieurs œuvres — pour orchestre, formation de chambre ou voix — qui ont connu un immense succès et l'ont établi comme l'un des compositeurs les plus populaires d'Amérique. Mais après l'échec de son opéra *Antony and Cleopatra*, qui inaugura la nouvelle maison du Metropolitan Opera de New York en 1966, Samuel Barber a sombré progressivement dans la dépression et l'alcoolisme ainsi que dans des périodes de blocage qui l'empêchaient de composer. Au cours des quinze dernières pénibles années de sa vie, Barber a souvent trouvé refuge et réconfort dans la musique vocale, tel que le cycle *Despite and Still*, opus 41, ou encore le cycle *Three Songs*, opus 45 composé pour le baryton allemand Dietrich Fischer-Dieskau en 1972.

Barber a signalé que sa musique dans ce cycle était devenue plus dissonante afin de mieux illustrer le texte. C'est manifestement le cas dans *A green Lowland of Pianos* qui est, selon Barber, « une mélodie brève et drôle ». Pourtant, son ironie et son sarcasme évidents laissent deviner le désenchantement croissant de Barber face à la vie. Quant aux mélodies d'ouverture et de clôture, elles sont rattachées par un sentiment sous-jacent d'achèvement et de profonde mélancolie. Barber y renoue après bien des années avec l'esthétique de son opus 3, *Dover Beach*, une sombre méditation sur ce qu'il appelait « la perpétuelle note de tristesse de la vie ». Ces deux mélodies, mais plus spécialement *O Boundless, Boundless Evening*, montrent les capacités de Barber à écrire des lignes mélodiques d'une longueur à couper (littéralement) le souffle et de superbes harmonies. Non seulement ces mélodies sont-elles éloquentes, mais elles sont d'autant plus émouvantes qu'il s'agit là des toutes dernières mélodies que Barber fit publier.

RICHARD TURP

TRADUCTION : JACQUES-ANDRÉ HOULE

22 ● Now Have I Fed and Eaten up the Rose

Now have I fed and eaten up the rose
Which then she laid within my stiff-cold hand.
That I should ever feed upon a rose
I never had believed in live-man's land.

Only I wonder was it white or red
The flower that in the darkness my food has been.
Give us, and if Thou give, thy daily bread,
Deliver us from evil, Lord, Amen.

23 ● A Green Lowland of Pianos

In the evening as far as the eye can see herds of black
pianos
up to their knees in the mire they listen to the frogs
they gurgle in water with chords of rapture
they are entranced by froggish, moonish spontaneity
after the vacation they cause scandals in a concert hall
during the artistic milking suddenly they lie down like
cows
looking with indifference at the white flowers of the
audience
at the gesticulating of the ushers
black pianos, black pianos.

24 ● O Boundless, Boundless Evening

O boundless, boundless evening. Soon the glow
Of long hills on the skyline will be gone,
Like clear dream country now, rich-hued by sun.

O boundless evening where the cornfields throw
The scattered daylight back in an aureole.
Swallows high up are singing, very small.

On ev'ry meadow glitters their swift flight,
In woods of rushes and where tall masts stand
In brilliant bays.

Yet in ravines beyond
Between the hills already nests the night.



● JOSHUA HOPKINS BARITONE | BARYTON

Winner of the 2006 Borletti-Buitoni Trust Award and the Verbier Festival Academy's 2008 Prix d'Honneur, Joshua Hopkins has been hailed as "...an outstanding young baritone with a virile, vigorous yet velvety sound and an immediately evident dramatic authority." The artist has been a prize winner at the ARD Musikwettbewerb, Plácido Domingo Operalia Competition, and the Julián Gayarre International Singing Competition. He is the recipient of prizes from the George London Foundation, the Sylva Gelber Foundation Award of the Canada Council for the Arts, and the Jacqueline Desmarais Foundation.

Collaborations with many of the world's most well-respected conductors have featured Joshua in performance with Vladimir Ashkenazy, Sir Andrew Davis, Hans Graf, Bernard Labadie, Andris Nelsons, Yannick Nézet-Séguin, Trevor Pinnock, Lawrence Renes, Patrick Summers, and Pinchas Zukerman.

An alumnus of the Houston Grand Opera Studio, Joshua's numerous performances with the company have included Marcello in *La bohème*, The Pilot in *The Little Prince*, and Sharpless in *Madama Butterfly*. As a reflection of his versatility on stage, his dynamic opera schedule has included performances of Papageno in *Die Zauberflöte* and Sid in *Albert Herring* at Santa Fe Opera, Ping in *Turandot* at the Metropolitan Opera, Figaro in *Il barbiere di Siviglia* at Arizona Opera, Olivier in *Capriccio* at Pacific Opera Victoria, as well as Argante in *Rinaldo* and Junius in *The Rape of Lucretia* at Central City Opera.

Symphonic performances have brought Joshua to many of the world's great stages including Carnegie Hall, Disney Hall, Lincoln Center, and Roy Thomson Hall in performances with ensembles such as the Cleveland Orchestra, Houston Symphony, Les Violons du Roy, National Arts Centre Orchestra, and Toronto Symphony Orchestra.

Profoundly committed to the art of song, Joshua has presented solo recitals in many venues including Carnegie Hall with J.J. Penna, and with numerous presenters including the Santa Fe Concert Association with Jerad Mosbey and the André Turp Society of Montreal. He also has appeared with The Aldeburgh Connection in Toronto, with Lori Sims at the Gilmore Festival in Michigan, and under the auspices of the Vancouver Recital Society with Graham Johnson. He is proud to have given the world premiere of Michael Tilson Thomas' *Rilke Songs* at Zankel Hall in New York and to have joined Barbara Bonney for performances of songs by three generations of Mozart under the auspices of the Chamber Music Society of Lincoln Center.

Gagnant du prix du Borletti Buitoni Trust en 2006 et du Prix d'honneur de l'Académie du festival de Verbier en 2008, Joshua Hopkins a été rapidement remarqué comme un « baryton exceptionnel possédant une voix virile, vigoureuse et veloutée, et faisant preuve d'une grande assurance scénique ». Il s'est aussi illustré en remportant de nombreux prix : au ARD Musikwettbewerb, au Plácido Domingo Operalia Competition et au Julián Gayarre International Singing Competition. Il est lauréat de la George London Foundation, du prix de la Fondation Sylva Gelber du Conseil des Arts du Canada, et de la Fondation Jacqueline Desmarais.

Monsieur Hopkins travaille avec plusieurs chefs réputés : Vladimir Ashkenazy, Sir Andrew Davis, Hans Graf, Bernard Labadie, Andris Nelsons, Yannick Nézet-Séguin, Trevor Pinnock, Lawrence Renes, Patrick Summers, et Pinchas Zukerman.

Ancien stagiaire du Houston Grand Opera Studio, Joshua Hopkins a eu l'occasion de participer à plusieurs productions de cette compagnie en chantant Marcello dans *La bohème*, le Pilote dans *The Little Prince* et Sharpless dans *Madama Butterfly*. Ses autres rôles témoignent de sa grande polyvalence et du caractère dynamique de sa carrière : Papageno dans *Die Zauberflöte* et Sid dans *Albert Herring* au Santa Fe Opera, Ping dans *Turandot* au Metropolitan Opera, Figaro dans *Il barbiere di Siviglia* à l'Arizona Opera, Olivier dans *Capriccio* au Pacific Opera Victoria, de même qu' Argante dans *Rinaldo* et Junius dans *The Rape of Lucretia* au Central City Opera.

Les prestations avec orchestre ont mené Joshua dans les plus grandes salles du monde dont le Carnegie Hall, le Disney Hall, le Lincoln Center et le Roy Thomson Hall. Il s'est produit avec le Cleveland Orchestra, le Houston Symphony, Les Violons du Roy, l'Orchestre du Centre national des Arts et le Toronto Symphony Orchestra.

Dans le domaine du lied et de la mélodie, Joshua Hopkins a présenté de nombreux récitals, notamment au Carnegie Hall avec J.J. Penna, de même qu'à titre d'invité de nombreux organismes tels que le Santa Fe Concert Association en compagnie de Jerad Mosbey, et à la Société musicale André Turp à Montréal. Il a également chanté avec The Aldeburgh Connection à Toronto, avec Lori Sims au Gilmore Festival dans le Michigan et dans le cadre des programmes du Vancouver Recital Society auprès de Graham Johnson. Parmi les concerts dont il est particulièrement fier, on compte la première mondiale des *Rilke Songs* de Michael Tilson Thomas, au Zankel Hall de New York et des programmes de mélodies de trois générations de la famille Mozart à la Chamber Music Society du Lincoln Center.

Out of a desire to explore and promote Canadian art song, I discovered “South of North – Images of Canada” by Srul Irving Glick, the poetry of which shares my deep appreciation of nature. I felt inspired to record a disc featuring English texts from different countries to show that nature holds a special place in poetry and music in different English-speaking cultures. The narrator featured in these sets of songs travels diverse musical landscapes in the journey of a man who continuously reveals his admiration for his natural surroundings. If you are interested in reading about my journey through the preparation and recording process for this disc, I encourage you to visit my blog entry entitled “Why make a recording?” found on the Borletti-Buitoni Trust website: <http://www.bbtrust.com/blog/why-make-a-recording/>

Mon désir d'explorer et de promouvoir la mélodie canadienne m'a fait découvrir *South of North – Images of Canada* de Srul Irving Glick, dont la poésie rejoint mon amour profond de la nature. Je me suis senti poussé à enregistrer un disque mettant en valeur des textes en anglais provenant de divers pays, dans l'idée de montrer la place qu'occupe la nature dans la poésie et la musique de plusieurs cultures d'expression anglaise. Le narrateur de ces recueils de mélodies traverse une variété de paysages musicaux dans un voyage qui lui permet à tout moment d'exprimer son admiration pour la nature qui l'entoure. Si vous êtes curieux de lire au sujet du périple que fut pour moi la préparation et l'enregistrement de ce disque, je vous invite à lire mon entrée de blogue intitulée « Why make a recording? » (« Pourquoi réaliser un enregistrement? », en anglais seulement), sur le site Internet du Borletti-Buitoni Trust: <http://www.bbtrust.com/blog/why-make-a-recording/>

Joshua Hopkins



Photos: Zoe Tarshis

● JERAD MOSBEY PIANO



Photo: Michael Gray

Jerad Mosbey has been an active collaborative pianist from a very young age. Through his musical work for various choral groups and solo singers, he decided early in his career to specialize in collaborative piano. In 2002 he received his Bachelor of Music degree, *cum laude*, from Butler University where he studied with artist-in-residence, Panayis Lyras. Throughout his four years at Butler, Mr. Mosbey performed extensively as both a soloist and collaborator, appearing in numerous recitals for both faculty and students. He then received his Master of Music degree in Piano Accompanying and Chamber Music from the University of Michigan where he studied with world-renowned collaborative pianist, Martin Katz. While at the University of Michigan, Mr. Mosbey was a committed collaborator, playing for many recitals and serving as an opera coach for a number of university productions. Coinciding with his academic training, Mr. Mosbey has held prestigious fellowships at various summer music festivals. In the summer of 2001 he participated in the American Institute of Musical Studies in Graz, Austria, performing throughout the city. In the summer of 2003, he was a vocal piano fellow at the Tanglewood Music Center where he was heavily involved in both recital and opera performance. In particular, Mr. Mosbey was featured in a birthday tribute performance of Ned Rorem's *Aftermath* in Seiji Ozawa Hall.

Upon graduating from the University of Michigan, Mr. Mosbey joined the Houston Grand Opera Studio in 2004. As a studio pianist, he served as vocal coach for a number of productions, working with artists such as Ramón Vargas, Marcello Giordani, Ana Maria Martínez, and Patrick Summers. Currently, Mr. Mosbey resides in Chicago where he is a founding partner of Collaborative Works, Chicago's premiere vocal coaching studio and collaborative arts institute.

Jerad Mosbey a commencé très tôt à faire du piano d'accompagnement en travaillant auprès de différentes formations chorales et de chanteurs solistes, ce qui l'a mené à vouloir en faire une spécialité pour sa carrière. En 2002, il a obtenu un baccalauréat en musique, avec mention *cum laude*, de la Butler University, où il a étudié avec Panayis Lyras, alors artiste en résidence. Durant ses quatre années passées dans cette institution, M. Mosbey s'est produit comme soliste et accompagnateur lors de nombreux récitals de faculté. Par la suite, il a reçu une maîtrise en piano d'accompagnement et en musique de chambre de l'Université du Michigan, sous la direction du pianiste accompagnateur de renommée internationale Martin Katz. Alors qu'il était à l'Université du Michigan, il est devenu accompagnateur attiré et a joué à l'occasion de nombreux récitals et a agi comme maître de chant dans de nombreuses productions d'opéras de l'université. Parallèlement à son programme de formation, M. Mosbey a reçu des bourses de mérite pour participer à divers festivals de musique durant l'été. Ainsi, en 2001, il a participé à l'American Institute of Musical Studies à Graz, en Autriche, et a donné des concerts partout dans cette ville. À l'été de 2003, il a été boursier du Tanglewood Music Center où il a été particulièrement engagé dans le domaine du récital et de l'opéra, notamment lors d'un événement-anniversaire Ned Rorem, en jouant *Aftermath* au Seiji Ozawa Hall.

Après avoir reçu son diplôme de l'Université du Michigan, M. Mosbey s'est joint au Houston Opera Studio en 2004. Comme pianiste répétiteur du studio, il a assumé la fonction de maître de chant pour plusieurs productions lyriques en travaillant avec des artistes tels que Ramón Vargas, Marcello Giordani, Ana Maria Martínez et Patrick Summers. M. Mosbey vit à Chicago où, à titre de cofondateur, il participe aux activités du Collaborative Works, premier studio de coaching vocal et institut d'arts coopératif de Chicago.

We acknowledge the financial support of the Government of Canada through the Department of Canadian Heritage (Canada Music Fund).

Nous remercions le gouvernement du Canada pour le soutien financier qu'il nous a accordé par l'entremise du ministère du Patrimoine canadien (Fonds de la musique du Canada).

Produced, Recorded, and Edited by / *Réalisation, enregistrement et montage*: **Johanne Goyette**
Recorded at / *Enregistré à* la Salle François-Bernier, Domaine Forget, St-Irénée (Québec) Canada
May 2009 / *Mai 2009*

Graphic design / *Graphisme*: **Diane Lagacé**
Photos: **Dario Acosta Photography**
Booklet Editor / *Responsable du livret*: **Michel Ferland**



The Borletti-Buitoni Trust (BBT) helps outstanding young musicians to develop and sustain international careers with awards that fund tailor-made projects. As well as financial assistance the Trust provides invaluable support and encouragement to an ever-growing family of young musicians.
www.bbtrust.com

La Fondation Borletti-Buitoni aide de jeunes musiciens au talent exceptionnel à entreprendre et à poursuivre une carrière internationale. Par l'octroi de prix et de bourses, elle permet la réalisation de projets taillés sur mesure pour les candidats. En plus de fournir de l'aide financière, la Fondation offre soutien et encouragement à un nombre croissant de jeunes musiciens de valeur.