

Compact disc I 92 2013 5-6 v.1

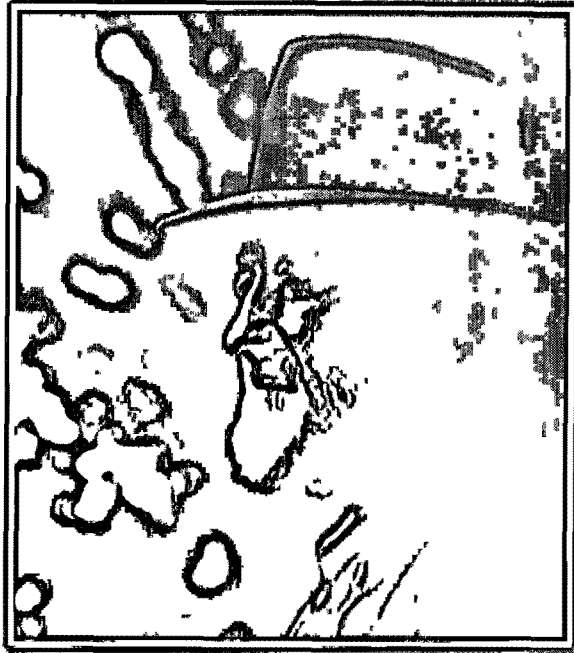
A FESTIVAL

OF LIVES

CELEBRATING THE LIFE & MUSIC OF AMERICAN COMPOSER CHARLES IVES

May 6-8, 2013

PROGRAM



**A Festival of Ives** is organized by  
**Professor Larry Starr,**  
**Ruth Sutton Waters Endowed Professor of Music,**  
with additional support from  
the UW School of Music,  
the UW Simpson Center for the Humanities,  
and the Charles Ives Society.



## *Meet Charles Ives*

Though regarded by many as America's pre-eminent concert composer, Charles Ives (1874-1954) remains little-known to the concert-going public. His music retains an esoteric taint. In part, this results from its belated discovery by modernists who cherished complexity. Today, in post-modern times, the opportunity is ripe to rediscover Ives as a turn-of-the-century Connecticut Yankoo rooted in Transcendentalism and Progressivism – a product (however idiosyncratic) of his own time and place. Ives's vivid personality, and a plethora of vivid writings (essays and letters), reinforce this opportunity to better acquaint American audiences with the Ives idiom – for penetrating its often intense exterior and connecting to its warm heart and soul.

No less than Mark Twain, Ives (however less-known) is an iconic American. Like Twain, he embodies a distinctive moment in American history and culture. Like Twain, he pioneered in fostering twentieth-century American idioms boldly appropriating vernacular expression (for Twain, Huck Finn's rural dialect; for Ives, the hymns, marches, and songs of his Connecticut boyhood). Both are stubborn and self-reliant creators, attuned to the humble pleasures and pastimes of small-town life. Yet Ives was also an urban businessman who spent his working life in Manhattan, and wrote music that looks toward the American future as much as to its past. Ives is a musical representative of Transcendentalism; his identification with Emerson and Thoreau was explicit and profound. He is as well a quintessential musical Progressive, zealous in his faith in democracy, the common man, and the former slave.

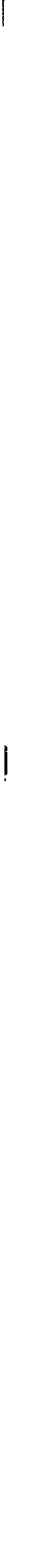
*--Joseph Horowitz and Larry Starr*

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5/8 NAMCIRC CDS 16,739 - 16,740 - 16,741





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## Wednesday Concert program #2 cont.

### Program Notes Continued:

#### Trio for Violin, Cello, and Piano

Charles Ives's *Trio for Violin, Cello, and Piano* was mostly composed in 1904 and received a final revision in 1911. Ives stated that "the Trio was, in a general way, a kind of reflection or impression of [his] college days on the [Yale] Campus."

The work's three movements offer very different perspectives. The opening movement "recalled a rather short but serious talk ... by an old professor of Philosophy" and is insistent and intently ruminative.

If the first movement tends towards the cryptic, the second movement quickly breaks that spell after we learn that its subtitle "TSLAJ" merely stands for "*This Scherzo Is A Joke*." In it are vivid portrayals of "the games and antics by the students on the campus, on a holiday afternoon, and some of the tunes and songs of those days ... suggested ... sometimes in a rough way."

The last movement closes the work with what Ives said "was partly a remembrance of a Sunday service on the campus," and includes material that is fervent in style and melodic writing that at times features some exceptionally long lines; toward the end, a hymn tune is presented by the cello.

The Trio was first performed at the Baldwin-Wallace Conservatory of Music in Berea, Ohio in May 1948.

## Artist Bio

### Geoffrey Block



Geoffrey Block is a Distinguished Professor of Music at the University of Puget Sound. Students who take courses from him know he has something substantive to teach them about the music they care about. "They know that I care deeply about their growth as listeners, writers, and thinkers and that I am willing to work hard to develop their potential." Professor Block emphasizes the fundamental principles of music and its history, the premises behind why we study what we study, and the biographical, social, and philosophical ideas behind the music. "I try to make difficult and provocative ideas accessible and interesting, and I try to convey my sense of joy and enthusiasm for music."

Since he arrived at Puget Sound in 1980 Block has enjoyed teaching talented and motivated students attracted to a university that offers a rigorous School of Music education within a varied liberal arts context. Professor Block earned a PhD and an MA from Harvard University and a BA from UCLA. He was a Fulbright Fellow at the University of Bonn and has received a National Endowment for the Humanities Fellowship. In 2008 he earned the title of Distinguished Professor.

Block is the author of *Charles Ives: A Bio-Bibliography* (Greenwood, 1988), *Ives: "Concord" Sonata* (Cambridge University Press, 1996), *Enchanted Evenings: The Broadway Musical from "Show Boat" to Sondheim* (Oxford University Press, 1997), a co-editor and contributor to *Charles Ives and the Classical Tradition* (Yale University Press, 1996), the editor of *The Richard Rodgers Reader* (Oxford University Press, 2002), and the composer of four musicals.

## Artist Bio

### Joseph Horowitz



Joseph Horowitz is an artistic consultant, teacher, and author. He is one of the most prominent and widely published writers on topics in American music. As an orchestral administrator and advisor, he has been a pioneering force in the development of thematic programming and new concert formats. Mr. Horowitz's first seven books—including *Classical Music in America: A History*, named one of the best books of 2005 by *The Economist*—offer a detailed history and analysis of American symphonic culture, its achievements, challenges, and prospects for the future.

Beginning in 1999, Mr. Horowitz has served as a free-lance artistic consultant for orchestras throughout the United States, including the New York Philharmonic, the Pacific Symphony (California), the Pittsburgh Symphony, and others. He also has produced concerts and festivals at the Brooklyn Academy of Music, the Morgan Library (NYC), Stanford "Lively Arts," Georgetown University, the University of Chicago, UC-Davis, and the Strathmore Performing Arts Center.

Mr. Horowitz has taught at Colorado College, the Eastman School, the Manhattan School of Music, the New England Conservatory (NEC), the Mannes College of Music and as a Visiting Professor at the Institute for Studies in American Music at Brooklyn College.

A prolific writer, Mr. Horowitz was a music critic for *The New York Times* from 1976 to 1980. Mr. Horowitz regularly contributes to the *New York Times Arts & Leisure* Section and to the *Times Literary Supplement* (UK). He has contributed, as well, to *The New York Review of Books*, *The American Scholar*, *American Music*, *The New Grove Dictionary of Music*, and *The New Grove Dictionary of Opera*.

## Artist Bio

### Michael Jinsoo Lim, violin



Praised by *Gramophone* for playing with "delicious abandon," and described as "bewitching" by the *Seattle Times*, violinist Michael Jinsoo Lim enjoys a dynamic musical career as concertmaster, soloist, chamber musician, recording artist, and teacher. Recently named concertmaster of the Pacific Northwest Ballet Orchestra in Seattle, Lim is also widely known for his work as co-founder of the renowned Corigliano Quartet. He is in demand as a chamber musician and as a performer of new and experimental music, performing as a member of Open End, an ensemble specializing in contemporary music and improvisation.

Lim's solo engagements have included appearances with the Indianapolis Symphony Orchestra, the International Chamber Orchestra of Girona, Spain, the Indiana University Philharmonic, the Evansville Philharmonic Orchestra, and the Lafayette Symphony Orchestra as well as a performance in Weill Recital Hall for a tribute concert for celebrated American composer John Corigliano.

As a member of the Corigliano Quartet, Lim has enjoyed critical acclaim across the U.S. and abroad and has won numerous awards, including the Grand Prize at the Fischhoff Chamber Music Competition and the ASCAP/CMA Award for Adventurous Programming. Called "musicians who seem to say, 'Listen to this!'" by the *New York Times*, the Corigliano Quartet has performed in the nation's leading music centers, including Carnegie Hall, Weill Recital Hall, and the Kennedy Center. The group's most recent CD was named by the *New Yorker* as one of the top ten Classical recordings of 2007.

## Artist Bio

Rhonda Kline, *piano*



Rhonda Kline is opera coach and coordinator of accompanying at the University of Washington School of Music. In addition to her work at the School of Music, Ms. Kline is general director and music director for NOISE (Northwest Opera In Schools, Etc.), an independent arts organization that presents adaptations of operas in elementary schools, performing for more than 25,000 elementary students annually in

100 schools. Her coaching and performing career with singers in Seattle includes a role as music director for Black Box Opera Theater, an ensemble company of opera professionals that produces topical operas of this century and the last. She is also a charter member of the faculty of *Canta in Italia*, a summer program for singers to study opera in Florence, Italy.

Ms. Kline has depth of experience as a collaborative pianist with strings, brass, woodwinds, voice, and opera theater. She is in demand as a collaborative pianist at regional and national levels with many organizations, including Music Teachers National Association, National Association of Teachers of Singing (NATS), National Federated Music Clubs, and the Metropolitan Opera National Council Auditions. She has also served as pianist in master classes with such artists as Marcia Baldwin, Jean Barr, Vinson Cole, Jane Eaglen, Margo Garrett, Joyce Guyer, Carol Vaness, and John Wustman. In her home state of Kansas, she was accompanist for the Wichita Choral Society, Wichita Symphony Chorus, Crown Uptown Dinner Theater, and Opera Kansas, and was selected as pianist for a European tour with the Mid-Kansas Choral Society. Her operatic coaching repertoire includes more than 30 titles, including traditional operas, contemporary works, and musical theater.

## Artist Bio

Yiğit Kolat



Turkish composer Yiğit Kolat (b. 1984), described as “a voice of integrity and vision,” has garnered international acclaim for his compositions. In 2012 he was awarded the Second Prize in the *7ème Concours International de Composition Henri Dutilleux*, chaired by H. Dutilleux, one of the most prestigious composition competitions in the world. He was selected as a winner for the Nieuw Ensemble’s *Turkish Composer Competition*, with premieres in Amsterdam and The Hague.

Other prizes include First Prize in the *Dr. Nejat F. Eczacıbaşı Composition Contest* (2008), *The Tennessee MTA Composer of the Year Award* (2009) and *Greater Memphis MTA Composer of the Year Award* (2009).

His works have been performed by some of the leading artists and ensembles in the US and abroad, including the *Solistes de L’Orchestre de Tours*, Pascal Gallois, and Donatienne Michel-Dansac (France); *The Nieuw Ensemble*, *The Black Pencil Ensemble*, and *The Duo Mares* (The Netherlands); *Talea Ensemble* (New York), *The Argento New Music Project* (Columbia University), *The Athalas Ensemble* (Denmark), *Inverted Space* (University of Washington), the *Presidential Symphony Orchestra of Turkey*, and Peter Sheppard-Skaerved and Aaron Shorr (Royal Academy of Music). BA, MA—Hacettepe University State Conservatory in Ankara, Turkey. MMus—University of Memphis. Kolat is currently pursuing his DMA at the University of Washington, studying with Joël-François Durand.

## Artist Bio

### Sarah Marroquin



Praised for her “purity of sound” and “text interpretation, so intuitive, it can’t be taught,” Sarah Marroquin is a musician committed to extending the art of vocal music, regularly working with composers to explore the voice and its potential. She is an active choral, experimental opera, 20th- Century Art Song, Cabaret, and *avant-garde* performer.

Recent performances include *Pierrot Lunaire* with *Inverted Space Ensemble* (UW), *The Seattle Symphony* (new works reading), *The Esoterics*, *The Liminal Project*, *Seattle Modern Orchestra*, *The Fisher Ensemble*, and backup for rock idols *Foreigner*. Sarah is a guest female vocalist for the *Pot Shop Boys* cover band *Brains, Looks, Money*, for which *The Stranger* billed her as “a force of nature.”

She has upcoming performances of Berio’s *Sequenza III* and Vivaldi’s *Gloria* (contralto soloist) in May. Sarah holds a degree in Music History and lives in Seattle with her husband, Yiğit Kolat, and their two pomeranians, Pico and Bartók.

## Artist Bio

### David Requiro, cello



First Prize Winner of the 2008 Naumburg International Violoncello Competition, David Requiro (pronounced Re-keer-oh) has emerged as one of today’s most promising young cellists. After winning First Prize in both the Washington International and Irving M. Klein International String Competitions, he also captured a top prize at the Gaspar Cassadó International Violoncello Competition in Hachioji, Japan, coupled with the prize for the best performances of works by Cassadó.

Mr. Requiro has soloed with the Tokyo Philharmonic, National Symphony Orchestra, Seattle Symphony, and with several orchestras across the country. His Carnegie Hall debut recital at Weill Hall was followed by a critically acclaimed San Francisco Performances recital at the Herbst Theatre. Soon after making his Kennedy Center debut, Mr. Requiro also completed the cycle of Beethoven’s Sonatas for Piano and Cello at the Phillips Collection in Washington, D.C. Actively involved in contemporary music, he has collaborated with composers Krzysztof Penderecki and Bright Sheng and most recently gave the Dutch premiere of Pierre Jalbert’s Sonata for cello and piano at the 2010 Amsterdam Cello Biennale.

Mr. Requiro is currently Artist in Residence at the University of Puget Sound where he is professor of cello and director of the chamber music program. He has served as artist faculty at the Giverny Chamber Music Festival, Bowdoin International Music Festival, Innsbrook Music Festival and Institute, the Maui Classical Music Festival, Olympic Music Festival, and Center Stage Strings. He is also a member of the Jupiter Symphony Chamber Players in New York City.

## Artist Bio

### Stephen Rumph



Stephen Rumph is associate professor of music history at the University of Washington. He is the author of *Beethoven After Napoleon* and *Mozart and Enlightenment Semiotics*, both published by the University of California Press. His articles and reviews have appeared in the *Journal of the American Musicological Society*, the *Journal of the Royal Music Association*, *19th-Century Music*, *Music and Letters*, and other periodicals, and he has essays forthcoming in the *Oxford Handbook of Topic Theory* and *Cambridge Mozart Studies 2*. He is currently preparing a study of Gabriel Fauré's art songs.

Professor Rumph studied voice performance at Oberlin Conservatory before earning his Ph.D at UC Berkeley, and he performs regularly in opera, oratorio, and concert.

## Artist Bio

### William Sharp, baritone



Baritone William Sharp is a consummate artist possessing the rare combination of vocal beauty, sensitivity and charisma. Praised by the *New York Times* as a "sensitive and subtle singer" who is able to evoke "the special character of every song that he sings," Mr. Sharp has earned a reputation as a singer of great versatility and continues to garner critical acclaim for his work in concerts, recitals, operas and recordings.

Sharp's recent career highlights include singing as soloist with the Baltimore Symphony Orchestra, under Marin Alsop, in Copland's "Old American Songs"; creating the role of Cosimo in the world premiere of John Musto's *The Inspector* with Wolf Trap Opera to rave reviews; performing as soloist in the world premiere of "Amichai Songs" by David Froom for the River Concert Series (Maryland); and singing Bach, Bernstein, Britten and Paulus compositions with the Bach Choir of Bethlehem.

Sharp has appeared throughout the United States with major orchestras and music festivals. In recent seasons he has performed with the New York Philharmonic, St. Louis Symphony, San Francisco Symphony, National Symphony, New Jersey Symphony, and the St. Paul Chamber Orchestra. He is a frequent participant in Lincoln Center's Mostly Mozart Festival, Aspen Music Festival, Colorado Music Festival and the Marlboro Music Festival. Sharp was nominated for a 1989 Grammy award for Best Classical Vocal Performance for his recording featuring the works of American composers such as Virgil Thomson and Lee Hoiby on the New World Records label. He can also be heard on the 1990 Grammy award-winning, world premiere recording of Leonard Bernstein's *Arias and Barcarolles* on the Koch International label.

## Artist Bio

### Donna Shin, *flute*



Described as “dazzling” by the *Boston Globe*, Flutist Donna Shin has built an enviable reputation as a versatile performer of solo, chamber, orchestra, jazz and ancient Asian repertoire. Performing in concert halls throughout the Americas, Europe and Asia, she is admired for her adventurous programming and expressive flair.

Devoted to the role of artist-teacher, she is the flute professor at the University of

Washington School of Music after holding faculty posts at the University of South Carolina School of Music and Oklahoma State University. She frequently appears as artist-performer and master class clinician at universities and flute clubs throughout the country.

Shin has been featured in solo performances with the North Korean National Symphony Orchestra, People’s Liberation Army Band of China, Eastman Philharmonia, New England Conservatory Wind Ensemble, University of South Carolina Wind Ensemble, Oklahoma State University Wind Ensemble, and University of Washington Wind Ensemble. In 2010, Shin performed Gabriela Frank’s *Illapa: Tone Poem* for flute and orchestra with the Seattle Symphony Orchestra.

Shin performed for two seasons as principal flute with the Heidelberg Schlossfestspiele Orchester in Germany. In Boston, she performed with the Boston Philharmonic Orchestra, the New Bedford Symphony, and the Isabella Stewart Gardner Chamber Orchestras. She has also performed with the South Carolina Philharmonic, Tulsa Symphony Orchestra, Tanglewood Music Center, National Repertory Orchestra, Aspen Music Festival, and Norfolk Chamber Music Festival.

## Artist Bio

### Larry Starr



Larry Starr has been on the University of Washington School of Music faculty since 1977. He specializes in 20th-century music and American music, and has lectured and published extensively on the music of Charles Ives, George Gershwin, and Aaron Copland in particular, and on American popular music.

Starr is the author of *A Union of Diversities: Style in the Music of Charles Ives*

(1992), *The Dickinson Songs of Aaron Copland* (a College Music Society Sourcebook in American Music, 2002), and *George Gershwin* (2011), from the Yale University Press series *Broadway Masters*. He also is the co-author, with Chris Waterman of UCLA, of *American Popular Music: From Minstrelsy to MP3* (3rd edition, 2010) and *Rock: Music, Culture, and Business* (with Christopher Waterman and Joseph G. Schloss, 2012). His published articles have appeared in journals such as *American Music*, *Perspectives of New Music*, and *The Musical Quarterly*, and cover a range of topics, from the importance and influence of Debussy to the music of the Beach Boys.

Teaching has always been the central focus of Starr’s career. He has taught many different courses, including those for general students, as well as music majors. In 1995, the College of Arts and Sciences at the University of Washington honored him with the title of Honorary Liberal Arts Professor to acknowledge his “outstanding contributions to undergraduate education.” In 2012 he was named Chair of the Music History program at the UW and awarded a Ruth Sutton Waters Endowed Professorship in Music.

Starr earned a Ph.D. degree from the University of California, Berkeley.

## Artist Bio

### Cristina Valdés, piano



Committed to both contemporary and standard repertoire, Cristina Valdés is known for presenting innovative concerts with repertoire ranging from Bach to Xenakis. She has performed across four continents and in multiple venues including Lincoln Center, Carnegie Recital Hall, Merkin Hall, Miller Theatre, Jordan Hall and the Kennedy Center. Her passionate interest in new music has led to collaborations with a multitude of composers including Terry Riley, Joan Tower, Ezra Laderman, Morton Subotnick, Ken Ueno, Wayne Horvitz, and Carlos Sanchez-Gutierrez.

An avid chamber musician, Valdés has toured extensively with the Bang On a Can "All Stars" and has performed with the Seattle Chamber Players, the Mabou Mines Theater Company, the Parsons Dance Company, Trio V, and the award-winning chamber music group, Antares. She has also performed as concerto soloist with the Johns Hopkins Symphony Orchestra, the Binghamton Philharmonic, the Eastman BroadBand, and the Stony Brook Symphony Orchestra. Cristina can be heard on the Newport Classics, Albany, and Innova labels.

Born and raised in Elizabeth, NJ, Valdés began playing the piano at the age of three, and at age sixteen entered the New England Conservatory of Music where she studied with Jacob Maxin and Stephen Drury. She continued her studies at SUNY Stony Brook with Gilbert Kalish where she earned a Master's and a Doctor of Musical Arts degree. Other teachers have included Zenaida Manfugas, John Perry, Jerome Lowenthal and Claude Helffer.

Currently Valdés resides in Seattle where she is the founder and director of the SLAM Festival, and a member of the piano faculty at the Cornish College of the Arts.

## Artist Bio

### Kristin K. Vogel-Lindenmuth



In addition to pursuing her Doctor of Musical Arts degree in vocal performance at the University of Washington, Texas native Kristin K. Vogel-Lindenmuth performs on operatic and concert stages across the United States and internationally. She is known for her intensity onstage, her work ethic, and her congeniality.

At UW, Kristin recently sang the soprano solos in *Beethoven's 9th Symphony*, *Lady Billows* in *Albert Herring*, *Rosalinda* in *Die Fledermaus*, and *Leonore* in *Fidelio* and *Leonora di Vargas* in *La Forza del Destino*. She will return to UW to sing the soprano solo in *Mahler's 2nd Symphony* on June 7th.

In her most recent role in *Boheme Opera's Faust*, she was praised for "a genuinely lyric and beautiful performance as Marguerite, exhibiting both power and superb vocal control." (*Out in New Jersey*).

Ms. Vogel believes in making the timeless messages of classic works resonate with modern audiences through musical and dramatic honesty, and is committed to the advancement of contemporary works.

Learn more at: [www.kristinkvogel.com](http://www.kristinkvogel.com)

## Artist Bio

Melia Watras, *viola*



Described as “staggeringly virtuosic” by *The Strad*, violist Melia Watras has distinguished herself as one of her instrument’s leading voices: as a soloist, recording artist, and co-founder of the acclaimed Corigliano Quartet. An accomplished and adventurous performer, Watras has championed the works of living composers throughout her career. She has commissioned, premiered and recorded numerous new compositions,

while appearing onstage at prestigious venues such as Carnegie Hall, Weill Recital Hall, and Alice Tully Hall. Recent highlights have included the European premiere, aired live by the Danish Broadcasting Corporation, of Pulitzer Prize-winner Shulamit Ran’s *Perfect Storm* (a piece that was written for Watras), and the release of *Short Stories*, Watras’s third solo CD.

With the Corigliano Quartet, Watras has concertized throughout the United States and abroad, performing to much critical acclaim. The quartet’s numerous awards include the Grand Prize at the Fischhoff Competition and the ASCAP/CMA Award for Adventurous Programming. The Corigliano Quartet has recorded for Naxos, Albany, Bayer, CRI, Riax, and Aguava and has appeared on NPR’s *All Things Considered* and *Performance Today* as well as WFMT-Chicago’s *Live from Studio One*. As a member of Open End, an ensemble specializing in new music and improvisation, Watras has performed in France, Denmark and the United States, and has recorded for Albany Records.

Watras serves as Associate Professor of Viola and chair of Strings at the University of Washington, where she was awarded the Donald E. Petersen Endowed Fellowship and a grant from the Royalty Research Fund.

*Thank you for joining us!*

Special thanks to:

Richard Karpén, Joanne De Puc, Claive Peterson,  
Michiko Sakai, Chelsea Broeder, Donna Shin,  
Melia Watras, Sarah Marroquin, Kirsten Sullivan,  
Kristin Lindenmuth, Yigit Kolat,  
the students in Larry Starr’s Ives seminar,  
and all of our invited artists and scholars.



Compact disc 192 2013 5-6

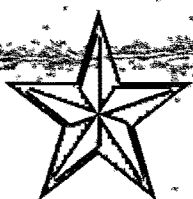
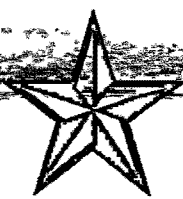
# A FESTIVAL OF LIVES

CELEBRATING THE LIFE & MUSIC OF AMERICAN COMPOSER CHARLES IVES

May 6-8, 2013



# SONG



# TRAVELERS



**W** SCHOOL OF MUSIC  
UNIVERSITY of WASHINGTON

**Song Texts for**  
***Charles Ives & the American Parlor Song, Charles Ives:***  
***A Life in Music, and the UW Student Vocal Recital***

*All songs in this section are composed by Charles Ives*

**Ann Street(1921)**  
by Maurice Morris

Quaint name Ann street.  
Width of same, ten feet.  
Barnum's mob Ann street,  
Far from obsolete.  
Narrow, yes, Ann street,  
But business, both feet.  
Sun just hits Ann street,  
Then it quits--some greet!  
Rather short, Ann Street.

**The Circus Band (1894)**  
by Charles Ives

All summer long we boys  
dreamed 'bout big circus joys!  
Down Main Street comes the band,  
Oh! "Ain't it a grand and glorious noise!"  
Horses are prancing, knights advancing,  
Helmets gleaming, pennants streaming,  
Cleopatra's on her throne!  
That golden hair is all her own.  
Where is the lady all in pink?  
Last year she waved to me I think,  
Can she have died? Can! that! Rot!  
She is passing but she sees me not.

**Charlie Rutlage (1920)**  
Traditional from *Cowboy Songs and other Frontier Ballads*  
collected by John A. Lomax

Another good cowpuncher has gone to meet his fate,  
I hope he'll find a resting place, within the golden gate.  
Another place is vacant on the ranch of the XII,  
'Twill be hard to find another that's liked as well as he.

The first that died was Kid White, a man both tough and brave,  
While Charlie Rutlage makes the third to be sent to his grave,  
Caused by a cowhorse falling, while running after stock;  
'Twas on the spring round up, a place where death men mock,

He went forward one morning on a circle through the hills,  
He was gay and full of glee, and free from earthly ills;  
But when it came to finish up the work on which he went,  
Nothing came back from him; his time on earth was spent.

'Twas as he rode the round up, a XIT turned back to the herd;  
Poor Charlie shoved him in again, his cutting horse he spurred;  
Another turned; at that moment his horse the creature spied  
And turned and fell with him, beneath poor Charlie died,

His relations in Texas his face never more will see,  
But I hope he'll meet his loved ones beyond in eternity,  
I hope he'll meet his parents, will meet them face to face,  
And that they'll grasp him by the right hand at the shining throne of grace.

**Down East** (1894)  
by Charles Ives

Songs! Visions of my homeland, come with strains of childhood,  
Come with tunes we sang in school days and with songs from mother's  
heart:

Way down east in a village by the sea,  
Stands an old, red farm house that watches o'er the lea;  
All that is best in me, lying deep in memory,  
Draws my heart where I would be, nearer to thee.  
Ev'ry Sunday morning, when the chores were almost done,  
From that little parlor sounds the old melodeon,  
"Nearer my God to Thee, nearer to Thee,"

**Evening** (1921)  
by John Milton

Now came still Evening on, and Twilight gray  
Had in her sober livery all things clad;  
Silence accompanied; for beast and bird,  
They to their grassy couch, these to their nests were slunk,  
But the wakened nightingale;  
She all night long her amorous descant sung;  
Silence is pleased....

**Feldeinsamkeit** (*In Summer Fields*)  
by Hermann Allmers

English Translation by Henry Grafton Chapman  
As set by Johannes Brahms (1879) and Charles Ives (1900)

Ich ruhe still im hohen grünen Gras  
*Quite still I lie where green the grass and tall*  
Und sende lange meinen Blick nach oben,  
*And gaze above me into depths unbounded,*  
Von Grillen rings umschwirrt ohn Unterlaß,  
*By voices of the woodland a constant call,*  
Von Himmelsbläue wundersam umwoben.  
*And by the wondrous blue of Heav'n surrounded.*  
Und schönen weiße Wolken ziehn dahin  
*The lovely snow white clouds drift far and wide,*  
Durchs tiefe Blau, wie schöne stille Träume;  
*Like silent dreams through deeps of azure wending,*  
Mir ist, als ob ich längst gestorben bin  
*I feel as though I long ago had died,*  
Und ziehe selig mit durch ew'ge Räume.  
*To drift with them through realms of bliss unending.*

**General William Booth Enters Into Heaven** (1914)  
by Vachel Lindsay

Booth led boldly with his big bass drum  
(Are you washed in the blood of the Lamb?)  
The Saints smiled gravely and they said, "He's come."  
(Washed in the blood of the Lamb?)

Walking lepers followed rank on rank,  
Lurching bravos from the ditches dank  
Drabs from the alleyways, drug fiends pale  
Minds still passion ridden, soul powers frail:  
Vermin eaten saints with moldy breath,  
Unwashed legions with the ways of Death  
(Are you washed in the blood of the Lamb?)

Ev'ry slum had sent its half a score  
The round world over (Booth had groaned for more).  
Ev'ry banner that the wide world flies  
Bloomed with glory and transcendent dyes,

### **In Flanders Fields**

by Lieutenant Colonel John McCrae, M.D.

In Flanders fields the poppies blow;  
Between the crosses, row on row  
That mark our place; and in the sky  
The larks still bravely singing fly,  
Scarce heard amidst the guns below.  
We are the dead. Short days ago  
We lived, felt dawn, saw sunset glow,  
Loved and were loved, and now we lie  
In Flanders fields.  
Take up our quarrel with the foe:  
To you from falling hands we throw,  
The torch; be yours to hold it high  
If ye break faith with us who die  
We shall not sleep, though [the] poppies grow  
In Flanders fields.

### **Like a Sick Eagle (1920)**

by John Keats

The spirit is too weak; mortality  
Weighs heavily on me like unwilling sleep,  
And each imagined pinnacle and steep  
Of godlike hardship tells me I must die,  
Like a sick eagle looking towards the sky.

### **Memories (1897)**

by Charles Ives

#### *A. Very Pleasant*

We're sitting in the opera house;  
We're waiting for the curtain to arise  
With wonders for our eyes;  
We're feeling pretty gay,  
And well we may,  
"O, Jimmy, look!" I say,  
"The band is tuning up  
And soon will start to play."  
We whistle and we hum,  
Beat time with the drum.

We're sitting in the opera house;  
We're waiting for the curtain to arise  
With wonders for our eyes,  
A feeling of expectancy,  
A certain kind of ecstasy,  
Expectancy and ecstasy...  
Sh's's's. "Curtain!"

#### *B. Rather Sad*

From the street a strain on my ear doth fall,  
A tune as threadbare as that "old red shawl,"  
It is tattered, it is torn,  
It shows signs of being worn,  
It's the tune my Uncle hummed from early morn,  
'Twas a common little thing and kind 'a sweet,  
But 'twas sad and seemed to slow up both his feet;  
I can see him shuffling down  
To the barn or to the town,  
A humming.

### **Remembrance (1921)**

by Charles Ives

A sound of a distant horn,  
O'er shadowed lake is borne,  
my father's song.

### **The Side Show (1921)**

by Charles Ives

"Is that Mister Riley,  
who keeps the hotel?"  
Is the tune that accomp'nies  
the trotting-track bell;  
An old horse unsound,  
turns the merry-go-round,  
making poor Mister Riley  
look a bit like a Russian dance,  
some speak of so highly,  
as they do of Riley!

**Serenity (1919)**

by John Greenleaf Whittier

O, Sabbath rest of Galilee!  
O, calm of hills above,  
Where Jesus knelt to share with Thee,  
the silence of eternity

Interpreted by love.

Drop Thy still dews of quietness,  
till all our strivings cease:  
Take from our souls the strain and stress,  
and let our ordered lives confess,  
the beauty of thy peace.

**Slow March—Inscribed to the Children's Faithful Friend (1888)**

by Charles Ives

One evening just at sunset we laid him in the grave;  
Although a humble animal his heart was true and brave.  
All the family joined us, in solemn march and slow,  
From the garden place beneath the trees and where the sunflowers  
grow.

**Swimmers (1921)**

by Louis Untermeyer

Then the swift plunge into the cool green dark,  
the windy waters rushing past me, through me;  
Filled with the sense of some heroic lark,  
exulting in a vigor clean and roomy.  
Swiftly I rose to meet the feline sea...  
Pitting against a cold turbulent strife,  
The feverish intensity of life...  
Out of the foam I lurched and rode the wave.  
Swimming hand over hand, over hand, against the wind;  
I felt the sea's vain pounding, and I grinned  
knowing I was its master, not its slave.

**Thoreau (1915)**

by Charles Ives paraphrasing Henry David Thoreau

He grew in those seasons like corn in the night,  
rapt in reverie, on the Walden shore,  
amidst the sumach, pines and hickories,  
in undisturbed solitude.

**Tom Sails Away (1917)**

by Charles Ives

Scenes from my childhood are with me,  
I'm in the lot behind our house upon the hill,  
A spring day's sun is setting,  
mother with Tom in her arms is coming towards the garden;  
the lettuce rows are showing green.  
Thinner grows the smoke o'er the town,  
stronger comes the breeze from the ridge,  
'Tis after six, the whistles have blown,  
the milk train's gone down the valley.  
Daddy is coming up the hill from the mill,  
We run down the lane to meet him.  
But today! In freedom's cause  
Tom sailed away for over there, over there!  
Scenes from my childhood are floating before my eyes.

**Walt Whitman (1921)**

by Walt Whitman

Who goes there? Hankering, gross, mystical, [and] nude;  
How is it I extract strength from the beef I eat?  
What is man anyhow? What am I? What are you?  
All I mark as my own you shall offset it with your own,  
Else it were time lost listening to me.

**Waltz (1895)**

by Charles Ives

Round and round the old dance ground,  
Went the whirling throng,  
Moved with wine and song;  
Little Annie Rooney,  
(now Mrs. Mooney,  
Was as gay as birds in May,  
s'her Wedding Day.  
Far and wide's the fame of the bride,  
Also of her beau,  
Every one knows it's "Joe";  
Little Annie Rooney,  
(now J. P. Mooney,  
All that day, held full sway  
o'er Av'nue A!  
"An old sweetheart!"

Other Repertoire for  
*Charles Ives & the American Parlor Song* and  
*Charles Ives: A Live in Music*

**Dornance (Jesus calls us o'er the Tumult)**  
19th-Century Hymn

Jesus calls us; o'er the tumult  
of our life's wild, restless sea,  
day by day his clear voice soundeth,  
saying, "Christian, follow me;"  
Jesus calls us from the worship  
of the vain world's golden store;  
from each idol that would keep us,  
saying, "Christian, love me more."

**Is that Mr. Reilly?**  
Pat Rooney's Great Comic Song

I'm Terence O'Reilly; I'm a man of renown,  
I'm a thoroughbred to the backbone.  
I'm related to O'Connor, my mother was Queen  
Of China, ten miles from Athlone.  
But if they'd let me be, I'd have Ireland free;  
On the railroads you would pay no fare.  
I'd have the United States under my thumb,  
And I'd sleep in the President's chair.  
I was walking across the Atlantic Ocean the other day,  
and as I was coming in the dock a fellow says:

*Refrain:*  
Is that Mr. Reilly, can anyone tell?  
Is that Mr. Reilly that owns the hotel?  
Well if that's Mr. Reilly they speak of so highly,  
Well upon my soul, Reilly, you're doing quite well.

**Little Annie Rooney**  
19th-Century popular song by Michael Nolan

A winning way a pleasant smile  
Dress so neat but quite in style  
Merry chaff your time to while  
Has little Annie Rooney  
Every evening rain or shine  
I make a call twixt eight and nine  
On her who shortly will be mine  
Little Annie Rooney.

*Refrain:*

She's my sweetheart, I'm her beau  
She's my Annie, I'm her Joe  
Soon we'll marry, never to part  
Little Annie Rooney is my sweetheart.

**Nearer, My God, To Thee**  
19th-Century Hymn, Bethany Lowell Mason (composer)  
by Sarah F. Adams

Nearer, my God, to thee, nearer to thee!  
E'en though it be a cross that raiseth me,  
Still all my song shall be,  
Nearer, my God, to Thee;  
Nearer, my God, to Thee, nearer to Thee!

*Thank you for joining us!*

Special thanks to:

Richard Karpen, Joanne Depue, Claire Peterson,  
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Melia Watras, Sarah Maroquin, Kirsten Sullivan,  
Kristin Lindennuth, Yáyt Kolat,  
and all of our invited artists and scholars.



# A FESTIVAL OF LIVES

## Master Class

William Sharp, *baritone*

CD 16.734

May 7, 2013 4:30pm

Brechemin Auditorium

① Paul Walk, *tenor*  
Anna Hung, *Accompanist*  
Tom Sails Away..... 30:30 ..... Charles Ives

② Sarah Marroquin, *Soprano*  
Larry Starr, *Accompanist*  
Grantchester..... 18:15 ..... Charles Ives

Paul Walk is currently pursuing his Masters in Vocal Performance from The University of Washington. He received his Bachelor in Music from Central Washington University in 2009. He is active in the Seattle music and theatre scene, working with several theatres including Harlequin Productions, Stone Soup Theatre, and Shakespeare in the Parking Lot. He recently made his directorial debut in *Godspell* at Imagination Theatre. Additionally, he has musically directed several shows, most notably *Godspell*, *Schoolhouse Rock*, and *Footloose*. Despite his extensive theatre background, his true passion is opera, and he plans to relocate to New York in June and pursue his dreams of singing around the world!

*Bios for Mr. Sharp and Ms. Marroquin are printed in the Festival of Ives program.*

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