



University of Washington  
THE SCHOOL OF MUSIC

COMPACT  
DISC  
D84  
2003  
1-16

*Presents a Faculty Recital*

*The 2002-2003 Hans and Thelma Lehmann  
Distinguished Professor of Music*

DALE DUESING,  
*baritone*

*and*

ROBIN MCCABE,  
*piano*

7:30 PM  
January 16, 2003  
MEANY THEATER

School of Music

CD# 14304

DATE# 14303

PROGRAM

1 OPUS 75: NEUE LIEBE, NEUES LEBEN ..... L. V. BEETHOVEN (1770-1827)  
OPUS 83 Wonne der Wehmuth  
Aus Goethe's Faust (Das Flohlied) 8:10

2 comments, Duesing

3 (Extraits du 'Jardin Des Caresses' de Franz Toussaint)  
SIX POÈMES ARABES ..... LOUIS AUBERT (1877-1968)  
Le Mirage 18:45  
Le Vaincu  
Le Visage Penché  
Le Sommeil Des Colombes  
L'Adieu  
Le Destin

4 HEIMLICHE AUFFORDERUNG, OPUS 27, No. 3 ..... RICHARD STRAUSS (1864-1949)  
ALLERSEELN, OP. 10, No. 8 8:16  
WIE SOLLTEN WIR GEHEIM, OPUS 19, No. 4

INTERMISSION

5 EVENING SONG ..... 2:54 CHARLES T. GRIFFES (1884-1920) and SYDNEY LANIER

6 A CLEAR MIDNIGHT ..... 2:44 LEE HOIBY (b. 1926)

7 COME GENTLE DARK ..... 2:49 JOHN JACOB NILES (1892-1980)

8 LITANY ..... 3:34 JOHN MUSTO (b. 1954)

9 THE GREATEST MAN ..... 1:12 CHARLES IVES (1874-1954)

BREAK

10 AT THE LAST LOUSY MOMENTS OF LOVE ..... 2:27 WILLIAM BOLCOM (b. 1938)

11 THE TALE OF THE OYSTER ..... 2:39 COLE PORTER (1891-1964)

12 JUST ANOTHER RHUMBA ..... 2:43 GEORGE GERSHWIN (1898-1937)

13 MY COUSIN IN MILWAUKEE ..... 2:06 and IRA GERSHWIN (1896-1983)

14 comments, Duesing

15 encore, 'He's Going Away, BUT He's Coming Back' 4:21

SONG TEXTS (ALL TRANSLATIONS BY DALE DUESING)

LUDWIG VAN BEETHOVEN / JOHANN WOLFGANG GOETHE

**NEW LOVE, NEW LIFE**

(NEUE LIEBE, NEUES LEBEN)

Heart, my heart, what can it mean?  
What oppresses you so sore?  
What a strange and new existence!  
I do not know you anymore.  
gone is all you used to love,  
gone what used to make you sad,  
gone your diligence and peace—  
Ah, how have you come to this!

Does the bloom of youth ensnare you—  
that figure full of charm,  
that gaze so kind and faithful—  
with unending might?  
If I try to hasten from her,  
restrain myself, escape her,  
in a moment I am led,  
Ah, back to her again.

And by this thread of magic  
that refuses to be torn,  
this sweet and roguish maiden  
holds me fast against my will;  
now in her magic circle  
must I live the way she does.  
The change, ah, how great it is!  
Love, love, let me go!

**BLISS OF SADNESS**

(WONNE DER WEHMUTH)

Grow not dry, grow not dry  
tears of eternal love!  
Ah, to the merely half-dry eye  
how bleak, how dead earth appears!  
Grow not dry, grow not dry,  
Tears of unhappy love!

**MEPHISTOPHELES' SONG OF THE FLEA  
(AUS GOETHE'S FAUST (DAS FLOHLIED))**

A king there was once,  
who had a great flea,  
whom he loved not a little:  
As he might his own son.  
He called to him his tailor,  
the tailor running came:  
'Measure garments for this noble,  
and for breeches do the same.'

In silk and in velvet  
he was now attired.  
Sashes he had about his coat,  
and wore a cross there too.  
Became forthwith a minister  
and had a mighty star.  
His brothers and his sisters  
were also at court.

And courtly lords and ladies  
were tormented very sore.  
The queen, her maid-in-waiting  
were bitter and were gnawed,  
but they could not nip them,  
nor scratch and make them go.—  
Yet we nip and choke them  
as soon as any bite!



SIX ARABIC POEMS (SIX POÈMES ARABES)

LOUIS AUBERT / FRANZ TOUSSAINT

**THE MIRAGE (LE MIRAGE)**

I was asleep,  
and I had a dream.  
I dreamt of a long caravan,  
crossing a desert, and I guided it.  
And that a fabulous vision  
rose up before us.

And that this vision was you yourself  
with the lakes of your eyes  
and the orchards of your body.  
And that you flew towards me,  
and that my desperate companions  
laid down to die.

I uttered your name  
to begin the dream again...  
Alas! One never sees the same  
mirage twice!

**THE VANQUISHED (LE VAINCU)**

I only want to slay you with caresses,  
and I desire none myself.  
I only want to listen to the sea  
in the hollow of your hands,  
and then to place your hands on my eyes  
like the night.  
I only want to become intoxicated with  
memories, by holding your face before me.

I only want to listen to your voice,  
which will remind me of the voices  
of the women of my country.  
I only want to caress your body  
with memories and regrets.

And if I kiss your lips,  
their essence will seem very bitter to me.  
But I kissed your lips,  
and their essence aroused me  
I caressed your body,  
and my hand trembled.

I heard your voice and the voices  
of the women of my country were nothing  
more than barbaric music.  
I held your face before me  
and I lowered my eyes.

**THE VANQUISHED (cont.)**

I listened to the sea  
in the hollow of your hands  
and that ocean overwhelmed me!  
Ah!

**THE BOWED FACE  
(LE VISAGE PENCHÉ)**

Stay this way. Bowed towards your heart  
your eyelids are two clematis petals  
that summer will have faded.  
I only see your lips  
as large as a raspberry.

Stay this way. A lock of your hair  
has fallen on your forehead,  
as a tamed swallow would perch  
upon an ivory jewelbox.  
And I can't tell if this vermilion powder  
is your cheek.

The clematis withered:  
Why did you look at me?  
The swallow departed:  
Why did you brush back your hair?  
The raspberry was split:  
Why did you smile at me?

**THE SLEEP OF THE DOVES  
(LE SOMMEIL DES COLOMBES)**

In the cedar tree, the doves  
set themselves for the night.  
Hesitating for a long while  
they flew around the solitary tree.

Now as they are going to sleep  
as every night,  
at the top of the highest branch.  
a nightingale will sing.  
In this way I often rock you to sleep  
with words of love.

I think it is the same instinct  
which guides doves and young girls  
to the gardens where nightingales sing.

**THE FAREWELL (L'ADIEU)**

When, in making that gesture,  
*you passed your hand across*  
the lattice of your window,  
all the life in my body came to a halt.

Neither the magnolia blossom,  
nor the mountain's snow, nor marble  
nor jasmine is whiter than your fingers  
where the fingernails blaze like fire.

To my friends who were surprised  
to suddenly smell a delicious aroma  
I said: "It is the arm of my beloved  
which has passed in front of the window.  
It is her rose-like fingernails  
which have perfumed the courtyard."

May God bless this dwelling  
where my love is imprisoned.

And my friends were saddened,  
and my horse began to neigh,  
for the arm of my beloved reminded him  
of the perfume of the great plains  
which stretch before the sea!

**DESTINY (LE DESTIN)**

*The love of a man is the shadow*  
*of a palm tree on the sand.*  
The love of a man is the only desert wind  
which can break this palm branch,  
and thus make permanent his shadow.

Messaouda! In the darkness of your  
sepulchre,  
remember the lonely garden  
where I once led you!  
It was a garden enclosed by walls  
so high that the tree branches  
could not pass over them.  
It was a garden set within white walls,  
like an emerald hidden  
within a magnolia blossom.

Messaouda! Remember the peaceful  
morning  
when you bowed under my love,  
like a palm tree in the desert wind:  
But, because of the blowing,  
the desert wind covers again with sand  
the branch which it has broken.

Oh, my lovely branch, may the sand of  
the cemetery be light on your sepulchre!



**SECRET INVITATION**

**(HEIMLICHE AUFFORDERUNG)**

RICHARD STRAUSS/JOHN HENRY MACKAY

Raise to your lips the sparkling cup,  
drink, at this feast, your heart to health.  
And raising it, sign to me in secret.  
I'll then smile, and quiet as you, will drink.

And quiet as I, about us regard the host  
of drunken talkers—  
scorn them not too much.  
No, raise the twinkling wine-filled cup.  
Let them be happy at their noisy feast.

But having eaten, satisfied your throat,  
quit the loud company's gay festive scene,  
and to the garden wander to the rosebush.  
There I'll wait, as long our custom's been.

And ere you know, I'll sink upon your  
breast  
drinking your kisses, as many times before.  
And to your hair I'll twine the roses  
splendour.  
Wonderful and longed-for night, O come!

**ALL SOULS (ALLERSEELEN)**

RICHARD STRAUSS / HERMANN VON GLIM

Set on the table, the fragrant mignonettes  
bring in the last red asters  
and let us speak of love again,  
as once in May.

Give me your hand to press in secret.  
If people see, I do not care;  
Give me but one of your sweet looks  
as once in May.

Each grave today has flowers, is fragrant.  
For one day of the year the dead are free.  
Come close to my heart, and so be  
mine again,  
as once in May.

**HOW SHOULD WE KEEP IT SECRET  
(WIE SOLLTEN WIR GEHEIM SIE HALTEN)**

RICHARD STRAUSS / ADOLF FRIEDRICH  
VON SCHACK

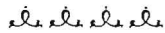
How should we keep it secret,  
the bliss with which we're filled?  
No, to their deepest places,  
let be to all our hearts revealed.

When, in love, two find each other,  
nature's filled with jubilation.  
And in longer hours of bliss  
the day descends on wood and field.

Even from the oak's rotted trunk,  
surviving for a thousand years,  
the leaves' green flame ascends anew,  
rustling, thrilling to youth's zest.

To heightened scent and gleam,  
buds burst at the happiness of the two,  
and brooks murmur more sweetly,  
and May shines and blossoms more richly.

How should we keep it secret,  
the bliss with which we're filled?  
No, to their deepest places,  
let be to all our hearts revealed.



Sometimes called "the American Impressionist," CHARLES TOMLINSON GRIFFES was one of the so-called New England School of American composers (with Chadwick, Beach, Parker and MacDowell). Like his colleagues, his earliest works mirrored his years of study in Germany. However, after 1911 Griffes abandoned the German Romantic style. His works became freer in form and featured compositional devices associated with Impressionism: gliding parallel chords, whole-tone scales, ostinato figures that cross bar lines, and augmented triads. Like Debussy and Ravel, Griffes became fascinated with Asian cultures, particularly that of Japan. "Evening Song," written in 1912, lies at beginning of Griffes's shift away from the traditional and toward the exotic.

Primarily a composer of operatic, choral and vocal works, LEE HOIBY's musical style reflects the influence of his teacher, Gian Carlo Menotti, in its inclination toward light, genial humor; and the lyrical influence of Samuel Barber. Although much of Hoiby's music seems deceptively simple with its long flowing lines and inherent tonality, his operatic works tend toward greater harmonic and textural complexity. Hoiby's eight operas have been performed all over the world, and are based on material ranging from serious plays of Anton Chekov to the recipes of Julia Child—from which *Bon Appetit!*, one of Hoiby's children's operas, was adapted.

Composer, folk singer and ballad collector, JOHN JACOB NILES was a key figure in the American folk revival of the 1930s and '40s. He began collecting folk music via transcription when he was fifteen, eventually publishing five collections of folk ballads and recording several albums of folk songs. As a result of having absorbed the Appalachian folk style, Niles's two best-known songs, "Black is the Color of my True Love's Hair" and "I Wonder as I Wander" are often mistaken for genuine folk ballads. In his later life, Niles composed serious art music, including an oratorio entitled *Lamentation* (1951), and the *Niles-Merton Songs* (1967-70), based on the poetry of Trappist monk Thomas Merton. A Kentucky native, the University of Kentucky's American Music Center is named in Niles's honor.

A native of New York and educated at the Manhattan School of Music, JOHN MUSTO is one of the most-performed composers of new art songs in the United States. Musto's work has won many awards: he received Emmy awards in 1996 and 1999 for his documentary film scores; and his orchestral song cycle, *Dove Sta Amore*, was a finalist for the Pulitzer Prize in 1996. Musto served as New Music coordinator for the New York Festival of Song from 1992-94 and has been a visiting professor at Brooklyn College and a guest lecturer at the Juilliard School and the Manhattan School of Music.

Long viewed as an eccentric, CHARLES IVES is now recognized as the earliest composer of distinctly American serious art music. Although he studied composition with Horatio Parker, Ives rejected the conservatism embraced by American composers in the early twentieth century. Ives's unique compositional approach belies his deep roots in Romantic and Transcendentalist philosophy. His art songs encapsulate the essence of his style: poignant nostalgia, an almost cinematic musical representation of the text that sometimes results in dissonance, the layering of seemingly unrelated consonant ideas, and quotation of well-known tunes or hymns. These devices always serve a single artistic purpose, however: to convey a message that is deeply personal and artistically profound.

A native of Seattle, WILLIAM BOLCOM began his compositional studies with John Verrall at the University of Washington, going on to study with Darius Milhaud and Olivier Messiaen. Citing Charles Ives as his earliest and strongest influence, Bolcom has throughout his career sought to erase boundaries between popular and art music. Over the years his music has grown increasingly accessible, yet the integrity of his craft or intent is never overshadowed. Bolcom was an active participant in the ragtime revival of the 1960s and '70s, and since that time has consciously sought to avoid an emphasis on European styles in his music.

COLE PORTER is unique among the "big six" Broadway composers of the twentieth century (Jerome Kern, Irving Berlin, George Gershwin, Harold Arlen, Richard Rodgers, and Porter). Born in Indiana to a wealthy family, he received more formal musical training than any of his Broadway contemporaries. Although his songs appeared in Broadway revues as early as 1915, Porter did not mount a successful show that was completely his own until 1929. Porter's songs often bend traditional Tin Pan Alley song formulas and feature lyrics that are witty, urbane and even cynical—full of double entendres, witty rhyme schemes and occasional overt references to sex and drugs. Many of Porter's songs have become classics: "Night and Day," "Begin the Beguine," "Anything Goes," and "I Get a Kick Out of You," to name a few.

GEORGE GERSHWIN is perhaps the most widely recognized American composer in the world. Although best known for *Rhapsody in Blue*, the Broadway shows George wrote with his lyricist brother, IRA, literally revolutionized American musical theater, pointing the way toward greater integration of music and script, and injecting social and political commentary into what had been solely intended as light entertainment. The quality of almost all Gershwin songs approaches that of the finest art song: infectious, singable melodies, lyrics of high literary quality, and, considering that lyrics were always added *after* the music was completed, an amazing integration of music and text. It has been estimated that a Gershwin piece is heard somewhere on the planet *every day*.

[Notes by Sue Neimoyer, a doctoral candidate in Music History,  
specializing in American Music.]

DALE DUESING is recognized as a leading baritone on the international music scene, having scored musical triumphs at major opera houses throughout the world. He has performed at New York's Metropolitan Opera, San Francisco Opera, Chicago Lyric Opera, La Scala, Vienna State Opera, Covent Garden, Paris Opera, Hamburg Opera, The Netherlands Opera Amsterdam, Munich State Opera, Berlin Opera, and the Liceo Barcelona, among many others.

He has been a regular performer at the leading music festivals of the world, including Salzburg, Edinburgh, Glyndebourne, Santa Fe, and Blossom. Duesing has appeared as soloist with the leading orchestras of the world, including the Cleveland Orchestra, the Boston Symphony, the Chicago Symphony, the New York Philharmonic, the Vienna Philharmonic, the London Philharmonic, the London Symphony, the BBC Symphony, the Los Angeles Philharmonic, the Orchestra of Paris, the Concertgebouw, the Berlin Philharmonic, the Santa Cecilia Orchestra of Rome, and the Suisse Romande Orchestra. The long list of distinguished conductors with whom he has collaborated includes Karl Böhm, Leonard Bernstein, James Levine, Carlo Maria Giulini, Bernard Haitink, Edo de Waart, Herbert von Karajan, Seiji Ozawa, and Simon Rattle.

Duesing received a Grammy in 1993 for his performance with the Chicago Symphony Orchestra of Samuel Barber's *The Lovers*, was designated Singer of the Year by *Opernwelt* magazine in 1994, and was described by *Le Monde de la Musique* 1998 as "a singer who changed opera in the 20th century. His performances of *Wozzeck* were a triumph." He has most recently received the award for Best Male Performance in 2000 by the Amsterdam-based Friends of the Opera for his performance of Beckmesser in Wagner's *Die Meistersinger*.

His most recent engagements have included solo recitals in Europe; Strauss' *Die Fledermaus* at both the Salzburg Festival and the Semper Opera in Dresden; Beckmesser with both the Netherlands Opera Amsterdam and the Frankfurt Opera; Zemlinsky's *Der Zwerg* at the Paris Opera; the world premiere of *Wintermärchen* by Phillippe Boesmans with the Royal Opera Brussels, and later again at the Liceo Barcelona; Janacek's *The Makropoulos Case* at the Netherlands Opera; Rossini's *Turco in Italia* with the Geneva Opera; and the world premiere of Nicolas Maw's *Sophie's Choice* at Covent Garden.

Among Duesing's many recordings are Samuel Barber's *The Lovers* with the Chicago Symphony Orchestra and Chorus (Koch International); Schnittke's *Life With an Idiot*, conducted by Mstislav Rostropovich (Sony); Leonard Bernstein's *Arias and Barcarolles* with the Seattle Symphony (Delos); Phillippe Boesman's *Love and Dance Tunes for Voice and Piano* (Ricercar); Alexander von Zemlinsky's *Lyric Symphony Op. 18* with the Radio-Symphonic Orchestra Berlin (Schwann); Mozart's *Così fan tutte* (EMI); and Boesman's opera *Wintermärchen* (Deutsche Grammophon).

Celebrated American pianist ROBIN MCCABE has enthralled audiences on four continents with her virtuosic performances, and has established herself as one of America's most communicative and persuasive artists. McCabe's involvement and musical sensibilities have delighted audiences across the United States, Europe, Canada, South America, and the Far East. She has made four concert tours of Asia, performing as guest soloist with orchestras and in solo recitals, as well as lecturing and teaching at conservatories. The United States Department of State sponsored her two South American tours, which were triumphs both artistically and diplomatically.

Critics respond both to McCabe's prowess and to her expressive intensity. As noted by Allen Hughes of the *New York Times*, "What Ms. McCabe has that raises her playing to such a special level is a strong lyric instinct and confidence in its ability to reach and touch the listener." The Japanese press declared her "a pianistic powerhouse" and a Prague critic claimed her to be "a musical magnet for the listener." The *Boston Globe* said "Brilliant, natural piano playing that shows as much independence of mind as of fingers."

McCabe's recordings have earned unanimous international praise. Her debut album featured the Agosti transcription of Stravinsky's "Firebird Suite," a premiere recording of that piece. Critics praised it as "mightily impressive." *Stereo Review* described her disc of Bartok as "all that we have come to expect from this artist, a first-rate performance!"

The winner of numerous prizes and awards, including the International Concert Artists Guild Competition and a Rockefeller Foundation grant, McCabe was the subject of a lengthy *New Yorker* profile, "Pianist's Progress," which was later expanded into a book of the same title.

McCabe, a Puyallup native, earned her bachelor of music degree summa cum laude at the University of Washington School of Music, where she studied with Béla Siki, and her master's and doctorate degrees at the Juilliard School of Music, where she studied with Rudolph Firkusny. She joined the Juilliard faculty in 1978, then returned to the Northwest in 1987 to accept a position on the piano faculty at the University of Washington School of Music. In 1994 she was appointed Director of the School of Music. In addition to her responsibilities in that post, she continues to teach as professor of piano and heads the school's keyboard division.

A persuasive arts ambassador and advocate for arts audience development, McCabe has been the subject of frequent television and radio features and has addressed numerous arts organizations throughout the United States. In 1995, she was invited to present the annual UW faculty lecture, the first professor of music in the history of the University to be awarded this lectureship. Her recitals and commentaries at the UW Summer Arts Festivals have drawn overflow audiences. She was among those featured in *UW Showcase: A Century of Excellence in the Arts, Humanities, and Professional Schools*.

McCabe was honored in 1993 at Seattle's Association for Women in Communications annual Matrix Table dinner, at which outstanding women of achievement in business, the arts and community service are recognized. The November 1997 issue of *Seattle* magazine selected McCabe as one of 17 current and past University of Washington professors who have had an impact on life in the Pacific Northwest. She is one of two Ruth Sutton Waters Professors of Music for 2002-05.

*The Hans and Thelma Lehmann  
Distinguished Professor of Music*

|                 |                           |
|-----------------|---------------------------|
| 1990-91 .....   | RUDOLF FIRKUSNY           |
| 1991-92 .....   | ALEXANDER SCHNEIDER       |
| 1992-93 .....   | GERVASE DE PEYER          |
| 1993-94 .....   | WILLIAM BOLCOM            |
| 1994-95 .....   | LORIN HOLLANDER           |
| 1995-96 .....   | MILTON KATIMS & BÉLA SIKI |
| 1996-97 .....   | BYRON JANIS               |
| 1998-99 .....   | BILLY TAYLOR              |
| 1999-2000 ..... | JANOS STARKER             |
| 2002-03 .....   | DALE DUESING              |

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