



FACULTY RECITAL

2021-2022 SEASON

FRAHM-LEWIS TRIO

(U.N.K. FACULTY PIANO TRIO)

NATHAN BUCKNER, piano – TING-LAN CHEN, violin – NOAH ROGOFF, cello

and **ANDREW WHITE**, baritone

Thursday, September 23d at 7:30 - Fine Arts Recital Hall

WORKS BY MEMBERS OF THE AMERICAN COMPOSERS ALLIANCE

Program

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| BETH WIEMANN | <i>The Chemistry of Common Things</i> (2000)
(baritone/violin/piano)
poem by Joseph Duemer |
| DANIEL PERLONGO | <i>Breezes at Yellow Creek</i> (2000)
(piano trio) |
| BURTON BEERMAN | from <i>As I Feel</i> (2021)
“I cannot hear the wind cry”
(baritone/cello/piano)
poem by John Gracen Brown |
| ELIZABETH R. AUSTIN | <i>Goodbye My Fancy!</i> (2021)
(baritone/piano)
poem by Walt Whitman |
| SCOTT L. MILLER | Introduction & Dance (2006, rev. 2021)
(piano trio) |
| JOHN D. McDONALD | <i>Calpentyn Alternatives</i> (2016)
Three Treatments of a Nādagam Song
Quodlibet with “Drums”
The Nādagam Song in Three Elements: Wind, Water, Sun
(piano trio) |
| DARLEEN MITCHELL | <i>City of Dreams</i> (2020)
(baritone/piano)
text from newscasts: September 11, 2001 |
| MARK ZUCKERMAN | <i>Mankind Rises</i> (2021)
(baritone/piano trio)
words by Franklin Delano Roosevelt |

The Program...

The present commemorative recital is presented by the Frahm-Lewis Trio and Andrew White in tandem with the American Composers Alliance following a recent call for scores. All of the featured composers are ACA members. Some of these works were composed directly in commemoration of the September 11th tragedy.

The Artists...

Andrew R. White, BM, MM, AD, DMA, teaches private voice, as well as classes in diction and vocal literature at the University of Nebraska Kearney at the rank of Professor. Previous faculty positions include Indiana University of Pennsylvania, University of Akron, Hiram College, Baldwin-Wallace Conservatory of Music, and Ashland University. Operatic appearances include Guglielmo in *Così fan tutte*, Endymion in *Calisto*, and Claudio in *Beatrice and Benedict*. Gilbert and Sullivan roles include Pirate King in *The Pirates of Penzance*, Pooh-bah in *The Mikado*, and Lord Chancellor in *Iolanthe*. Roles in musicals include Herold Hill in *The Music Man*, Billy Bigalow in *Carousel*, and Emile de Becque in *South Pacific*. He won first prize in the VARN and Richardson competitions; other prizes include the NATSAA District Competition, the Alpha Corinne Mayfield Opera Award, and the Darius Milhaud Award.

An advocate of contemporary music, he has performed new works in Boston, Cleveland, New York, San Francisco, San Antonio, Vancouver and elsewhere. He made his New York debut in Carnegie Hall's Weill Recital Hall in a program of songs of composer Frederick Koch. One reviewer hailed him as "...a formidable interpreter... Every song composer should be so lucky with collaborators." He has a level III certification in Somatic Voicework™, the LoVetri Method. He has published articles in *Voice and Speech Review*, *Classical Singer*, and *American Music Teacher*. He has given presentations as well as performances at regional and national conferences of CMS, NOA, and NATS, as well as SCI and NACUSA.

Frahm-Lewis Trio...

Ting-Lan Chen, violin

Noah Rogoff, cello

Nathan Buckner, piano

The University of Nebraska–Kearney resident Faculty Piano Trio was founded in 2008, but the ensemble received true institutional standing beginning in 2012 when a generous grant was made to UNK to this end in the name of longtime Central Nebraska cellist Bettelee Frahm Lewis, ensuring the trio's future. The Frahm-Lewis Trio has represented U.N.K. through annual faculty recitals on the U.N.K. campus, as well as in performances in schools and public venues throughout Nebraska. Its repertoire includes much of the standard piano trio literature (Beethoven, Brahms, Dvořák, Haydn, Mozart, Mendelssohn, Schubert, Schumann, Shostakovich), lesser-known works (Frank Bridge, Ernesto Halffter, Edouard Lalo, Ignaz Pleyel, Joaquin Turina, Charles-Marie Widor), contemporary works, adaptations for piano trio, and works for piano quartet and other expanded ensemble combinations. Recent engagements include a series of recitals and masterclasses in Kuala Lumpur, Malaysia (November 2018), performances and lectures for the Musical Intersections in Practice Conference in Cambridge, England (October 2019 and March 2021), a performance of Beethoven's Triple Concerto, Opus 56 with the Kearney Symphony Orchestra, and recitals at Colorado State University in Fort Collins, and the Joslyn Art Museum in Omaha.

Acknowledgements...

Special thanks to Steven Christopher Sacco and Gina Genova for their assistance in coordinating this event from the ACA offices in New York. Thank you also to Giovanni Flores (sound production), and to Mick Johnson (piano technician) for their assistance at the Kearney, Nebraska end.

Program Notes & Texts...

THE CHEMISTRY OF COMMON THINGS (WIEMANN)

[The score is set for baritone voice with violin and piano accompaniment.]

The Chemistry of Common Things – Joseph Duemer

*Schumann heard a single tone,
the concertmaster's pure A,
drone inside his head,
background radiation against which the angels sang
the songs that moved the world.
There was also hell.
He believed in hell because he had to,
hearing his century's sinners groan.
All of it was music to his ears.
Sounds gnawed at him like a rat in the wall:
a prodigious mathematician,
he had to turn them over in his mind,
imagine the way stones feel to the stream washing over them,
how water feels to the stones, all of it flickering between what
the eye sees and what the mind knows to be true.
The idea that singing angels move the planets
and grasp suffering isn't hard to understand.
Forces in the world must come from somewhere.
But such music is the empty set,
pure information humming with the energy of everything else
in raw earth molecules of silicone shifting into quartz,
singing the sine wave that lifted Schumann from the world.*

BREEZES AT YELLOW CREEK (PERLONGO)

I began with a phrase taken from my work “Lake Breezes” for orchestra. I wanted to do a blow-up, an augmentation, to slow it down, to observe the expression of the sound as if closer up. I wanted to organize the time space, to divide a whole into 8, 5, 3 and 2 parts simultaneously, and to provide aural markers of those divisions. So I directed my invention towards those markers, sometimes creating nuance, embellishment and variation in the line or counter line in the Violin and Cello, and sometimes applying invention to the accompanying piano.

My priority was to have a musical line and overall fabric with tones elongated in such a way so as to emphasize their unique expressive value and at the same time their place in a sense of progression and feeling of cause and effect. I was working on that edge, border, bridge or space that extends from the contemplation of the moment for itself through to the movement of past, present and future.

My overall purpose was to compose a ballad that sings, with unforeseen harmonic changes and long extended tones that, while participating in the dynamic of a dramatic narrative, has beauty and depth within itself.

AS I FEEL (BEERMAN)

John Gracen Brown is 83 years old and still thriving in West Virginia. He does not have a cell phone, television or

computer and shares a home with his brother. His compromise to the outside world is an old-fashioned wired phone. We can either talk to him on the phone or write him a snail-mail letter. This simplicity, vision of uncompromising hope and goodness is found in how he lives his life and in his worlds. In the *As I Feel* musical score, the small event is so important, as it is in his words. This understatement gives it beauty and focus, ending with the plaintive text *I cannot Hear the Wind Cry*.

I Cannot Hear the Wind Cry – John Gracen Brown

*I cannot hear
The wind cry
In the distant trees,
But I see
Their bellowing top
Shift in the wind.*

GOODBYE MY FANCY! (AUSTIN)

Written near the end of his life, as the last poem in *Leaves of Grass* proper, Whitman addresses an image, his ‘Fancy’, as his beloved muse. He reminisces about his self being joined to his art along his life’s path. Now, sensing an earthly parting, he probes a transition, a journey where he hopes to continue to house this inseparable ‘Fancy’, but traveling to “I know not where”.

With gradual affirmation, he comes to realize that the turning of this ‘mortal knob’, this ‘Fancy’, may indeed open the door from the present to an eternal destination, to a ‘Good-bye’ – and then – ‘a hail’.

Drawn to this poem today by the likeness in old age between the poet and myself, I attest to the fact that art pulls the artist into a compelling and irresistible oneness, an ongoing search for ‘the true songs’.

This song begins musingly, with swirling melodic lines swept up in a wide scope. The recitative-like middle section is supported by chordal harmonies before the transformed return of the initial motive signals transcendence.

Good-bye My Fancy! – Walt Whitman

*GOOD-BYE my Fancy!
Farewell dear mate, dear love!
I'm going away, I know not where,
Or to what fortune, or whether I may ever see you again,
So Good-bye my Fancy.*

*Now for my last—let me look back a moment;
The slower fainter ticking of the clock is in me,
Exit, nightfall, and soon the heart-thud stopping.*

*Long have we lived, joy'd, caress'd together;
Delightful!—now separation—Good-bye my Fancy.*

*Yet let me not be too hasty,
Long indeed have we lived, slept, filter'd, become really
blended into one;*

*Then if we die we die together, (yes, we'll remain one,)
If we go anywhere we'll go together to meet what happens,
May-be we'll be better off and blither, and learn something,*

*May-be it is yourself now really ushering me to the true songs,
(who knows?)
May-be it is you the mortal knob really undoing, turning—
so now finally,
Good-bye—and hail! my Fancy.*

INTRODUCTION & DANCE (MILLER)

Introduction and Dance is an arrangement of material originally written for the clarinet, cello, and piano ensemble Trio Montecino and published in the work *Three Gestures*.

CALPENTYN ALTERNATIVES (McDONALD)

In modern Sri Lanka, a cultural mix (including ancient Sanskrit/Pali spiritual traditions [Buddhism], Islam, and prominent Roman Catholicism) has forged an ongoing folk culture even in remote peninsular regions such as Kalpitiya (Calpenty, as the Dutch named it), an important fishing town located in the northwestern province of the island. Add to the mix the lasting influences of colonization, including the influx of Portuguese, Dutch, and English populations from the sixteenth to the nineteenth centuries, and the cultural picture becomes as multifarious as anyone might find on the globe.

In 2003-2004, with the efforts of the Cambridge, Massachusetts (USA) non-profit development organization SARID (South Asia Research Institute for Development), a carefully scaled wind power project was proposed for the Kalpitiya area, providing convenient wind turbine power-charging solutions that dispensed with arduous ferry rides to a distant mainland location where batteries were re-powered. In short, SARID sought energy solutions that made daily life more tolerable in a remote, economically challenged location. This trio was composed in 2004 as a celebration of this effort.

A double meaning of “Alternatives” operates in the music. While celebrating alternative energy (here, wind power), it also uses the term “alternatives” to mean “variations”. Thus, the first movement states three versions of the main melodic source material of the work, a melody from the musical repertory of the “Nādagama” – a lyrical folk play boasting traditional song-verses dating back to the seventeenth century. The melody’s lyrics are sung by a princess who waits hopefully in her flower garden for her prince to pass by. The not-so-veiled longing of the melody was attractive to me, and serves as a symbol of the hope and anticipation that the Calpenty Wind Project held for the Kalpitiya region. The movement’s “three treatments” are invocative, dance-like, and grand respectively.

The second movement, “Quodlibet with ‘Drums’”, is a “fanciful combination of several airs” (Oxford English Dictionary definition of “quodlibet”) that combines first two, then three Nādagam melodies to form a melodic tapestry that is divided by two “drum solos”. Two additional tunes are combined with the princess’s lament from the first movement (heard in the piano after its first “drum solo”). The “drums” imitate percussion incipits to Buddhist chanting.

Like the first movement, the last presents three variants (“alternatives”) again using the princess’s plaintive melody.

The first variant is subtitled “Wind: Sarasara (Rustle Study),” and alludes to coastal wind by taking a Sinhalese word for “breeze” or “rustle” (“sarasara”) and creating “breezy” instrumental figures (Listen to the piano and violin). The second variant tries to capture a sense of glistening water, here evocative of Kalpitiya’s blue coastal waters. The work closes with a third variant, “Sun”, strongly reminiscent of the end of the first movement, yet hopeful and intentionally triumphant. By steeping this trio in imagery from Sri Lankan folk traditions, I have attempted to fashion a paean to the cultural history of this western coastal region.

CITY OF DREAMS (MITCHELL)

It is difficult to describe my feelings as I watched the TV news on the morning of September 11, 2001 – a live broadcast as the second plane struck the tower. I drove the twenty minutes to the University of Nebraska at Kearney where I was teaching. The department had wheeled a large TV into the choral room. Classes were cancelled and I joined the students in silence. Various newscasters expressed their thoughts and feelings, and I later assembled small fragments from these newscasts. Even after 20 years I can’t forget that morning.

City of Dreams – newscasts, September 11, 2001

*City of dreams,
Mourn the dead,
Embrace the living.
Suspended between earth and moon.*

*City of dreams,
Embrace the living,
Care for the children.
City of hope,
Care for the children
What our hopes are for.*

*City of dreams,
Care for the children of dreams
Hope
Love
Prayer*

MANKIND RISES (ZUCKERMAN)

Mankind Rises is a work for baritone solo and piano trio on a text adapted from President Franklin Delano Roosevelt’s address delivered to the Democratic Party National Convention on July 2, 1932, when he called for a “New Deal” for the American people to recover from the calamity that was the Great Depression. This message of hope, though, is timeless. This is what FDR said:

Mankind Rises – Franklin Delano Roosevelt

Out of every crisis, every tribulation, every disaster, mankind rises with some share of greater knowledge, of higher decency, of purer purpose. ... This is no time for fear, for reaction, and for timidity.