

LINEAGE

RANDALL SCARLATA Baritone ♦ LAURA WARD Piano

Robert Maggio: Forgiven Our Fathers*

1. The Tunnel (Mark Strand) 4:19
2. The Empty Body (Mark Strand) 4:31
3. Answers (Mark Strand) 3:56
4. Forgiven Our Fathers (Dick Lourie) 4:07
5. Moon (Billy Collins) 4:38

Charles Ives: 5 Songs

6. My Native Land (Heine, anonymously translated) 1:38
7. Walking (Ives) 2:23
8. Ann Street (Morris) 5:58
9. Autumn (Harmony Twitchell Ives) 2:38
10. The Camp-Meeting (Elliott) 5:02

Elliott Carter: Three Poems of Robert Frost

11. Dust of Snow 1:06
12. The Rose Family 1:20
13. The Line-Gang 1:49

Samuel Barber: Three Songs, Opus 45

14. Now have I fed and eaten up the rose (Joyce, after Keller) 2:36
15. A Green Lowland of Pianos (Milosz, after Harasymowicz) 2:06
16. O boundless, boundless evening (Middleton, after Heym) 3:18

Benjamin C S Boyle: Le passage des rêves* (Paul Valéry)

17. La dormeuse 4:53
18. Les pas 5:02
19. Le sylphe 1:09
20. À l'aurore 5:14

TROY1679

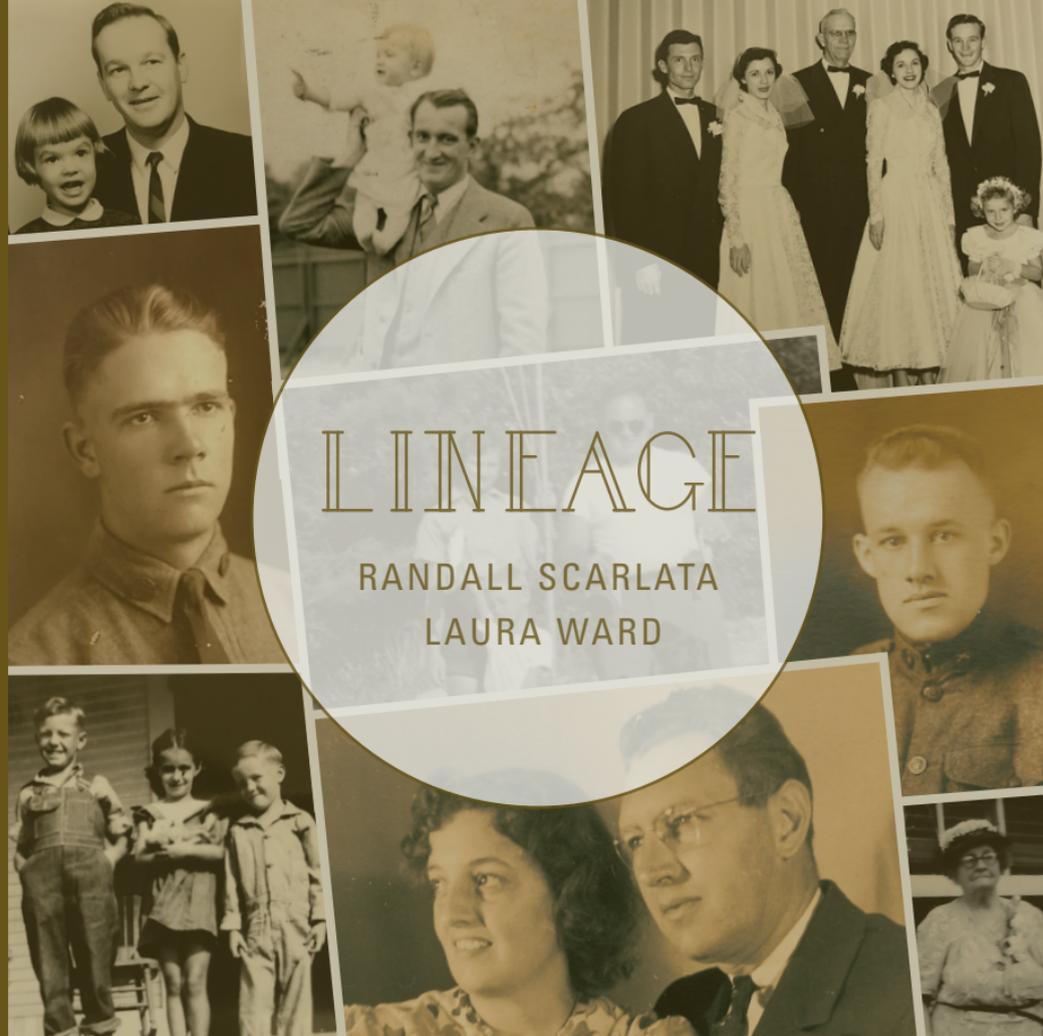
WWW.ALBANYRECORDS.COM
ALBANY RECORDS U.S.
915 BROADWAY, ALBANY, NY 12207
TEL: 518.436.8814 FAX: 518.436.6043

*WORLD PREMIERE RECORDING

ALBANY RECORDS U.K.
BOX 137, KENDAL, CUMBRIA LA8 0XD
TEL: 01539 824008
© 2017 ALBANY RECORDS MADE IN THE USA



WARNING: COPYRIGHT SUBSITS IN ALL RECORDINGS ISSUED UNDER THIS LABEL.



LINEAGE

RANDALL SCARLATA Baritone ♦ LAURA WARD Piano

Robert Maggio: *Forgiving Our Fathers**

1. The Tunnel (Mark Strand) 4:19
2. The Empty Body (Mark Strand) 4:31
3. Answers (Mark Strand) 3:56
4. *Forgiving Our Fathers* (Dick Lourie) 4:07
5. Moon (Billy Collins) 4:38

Charles Ives: *5 Songs*

6. *My Native Land* (Heine, anonymously translated) 1:38
7. Walking (Ives) 2:23
8. Ann Street (Morris) :58
9. Autumn (Harmony Twitchell Ives) 2:38
10. The Camp-Meeting (Elliott) 5:02

Elliott Carter: *Three Poems of Robert Frost*

11. Dust of Snow 1:06
12. The Rose Family 1:20
13. The Line-Gang 1:49

Samuel Barber: *Three Songs, Opus 45*

14. Now have I fed and eaten up the rose (Joyce, after Keller) 2:36
15. A Green Lowland of Pianos (Milosz, after Harasymowicz) 2:06
16. O boundless, boundless evening (Middleton, after Heym) 3:18

Benjamin C S Boyle: *Le passage des rêves** (Paul Valéry)

17. La dormeuse 4:53
18. Les pas 5:02
19. Le sylphe 1:09
20. À l'aurore 5:14

*WORLD PREMIERE RECORDING

LINEAGE

When I was a child, one of my favorite activities was sitting on the floor with old photo albums, gazing at pictures of people I never knew, but with whom I still sensed a connection. I could see pieces of myself in them: the cleft in my grandfather's chin, my great grandmother's nose. Those photos revealed whom and where I came from, and connected me to a different time and place.

When Laura Ward and I first started planning this recording project, we pored over dozens of scores. Central to the project was a focus on American composers, and we wanted a personal connection with both the texts and their musical interpretation. Two relatively recent song cycles kept rising to the top: Benjamin Boyle's *Le passage des rêves* (2007), and Robert Maggio's *Forgiving Our Fathers* (2001). While the styles of these two composers are markedly different, Laura and I were drawn to the gift for narrative they share, and color palettes that evoke other times and places. As we narrowed our list of songs to complement these two cycles, the lineage they share became clear.

In Robert Maggio's (b. 1964) *Forgiving Our Fathers*, one hears a skillful sense of prosody akin to Ned Rorem. There are harmonic shadings of Samuel Barber, and the Gallic clarity of Nadia Boulanger's famous salon. The sharpest influences, however, are perhaps the rock and Broadway musicals that he listened to as a teenager. One hears the jazzy ostinatos of Leonard Bernstein and clever economy of Stephen Sondheim. Maggio's writing is never fussy or arty. Dramatic delivery of text is paramount, and Maggio writes in a way that allows the performers to project the song in a conversational, yet theatrical way.

Maggio writes:

"The poems I selected for these songs were all written by living American poets, and reflect on father and son relationships. The film *Smoke Signals* provided the initial spark: the story revolves

around a young man's search for his father, their confrontation, and eventual reconciliation. When I heard Dick Lourie's poem, 'Forgiving Our Fathers,' recited by the main character at the end of the film, I was deeply moved by it, and hoped I would some day find the right opportunity to set it to music. After years of waiting, in the final months of revising and editing these songs, I became a first-time father."

The five songs of Charles Ives (1874-1954) that appear on this recording were written during one of his most productive periods of composition. "My Native Land (1895)" was written the year after his beloved father died, while Ives was a sophomore at Yale University. Having been raised in a musically adventurous home, Ives did not take well to the strict traditions of German music that were the pillars of the Yale musical education. In this song, we hear Ives attempt to compose a simple parlor song, but the forward-thinking young composer is unable to resist adding unexpected harmonies and turns of phrase. "Walking (1902)" shows Ives emboldened. Having graduated from Yale and comfortably established himself in the insurance industry, he is now clearly carrying his father's torch, challenging the "rules" of conventional music composition. Ives' "big October morning" is bright and brash, with parallel tritones and uneven rhythms. When our walker pauses for a moment, voice and piano are in different keys, perhaps unsure which direction to take. Will they quietly witness a funeral, or join the raucous scene of a dance hall? Ultimately, our protagonist decides today is not suited for dying or for dancing, but for living and walking.

"Ann Street (1921)" is one of Charles Ives' last songs, and at all of 20 measures, also one of his shortest. This short poem, found in the *New York Herald*, perfectly captures a day in the life of a tiny Manhattan street. Ives interprets the poem with sounds of jazz, traffic horns, and finally a bit of quiet as evening descends. A few days before they were married, Charles Ives' wife, Harmony, collected lines from a love letter she had written, and fashioned them into a poem, "Autumn (1908)." Ives uses a gently pulsing, syncopated half beat figure in the left hand of the piano, and a tender, contrapuntal melody in the right hand to complement the warm vocal writing. The effect is pure Schubert – a sense of constant motion, and also the suspension of time itself. "The Camp-Meeting (1912)" actually took a while to become a full-fledged song. Originally an organ

prelude, it then became the inspiration for his Symphony no 3. The song unfolds slowly and very chromatically, becoming more and more complex until it finally transforms into the simple hymn, "Woodworth (Just as I am without one plea)."

Elliott Carter's (1908-2012) *Three Poems of Robert Frost* (1942) shows the composer still under the influence of Aaron Copland and Nadia Boulanger, with whom he had studied. With music that is playfully rhythmic and full of open fourths and fifths, Carter captures the brightness and humor of Frost's poetry. Carter gives us sounds of shimmering snow, falling upon the quizzical listener for "A Dust of Snow." For "The Rose Family," he uses a 5/8 pattern with displaced beats to dance around the idea that "a rose is a rose," capturing Frost's witty take on Gertrude Stein's famous poem. Finally, in "The Line Gang," we hear the strong, rhythmic sounds of workers as they "plant dead trees for living" for the new-fangled telephone and telegraph. The music seems to marvel at the excitement of our new world, even as that world threatens to overwhelm us.

Samuel Barber (1910-1981) had been a darling of the media for most of his life. Though contemporary composers scoffed that he still had one foot in the 19th century, his tonally rich and fluid music was greatly loved by American concertgoers. The public failure of his *Anthony and Cleopatra*, written for the 1966 opening of the new Metropolitan Opera, was quite a blow. He fell into a depression, relied heavily on alcohol, and obsessively tried to rework his opera. Effectively, he lost his will to compose. The Chamber Music Society of Lincoln Center's commission to write a set of songs for Dietrich Fischer-Dieskau and Charles Wadsworth resulted in his last opus of song.

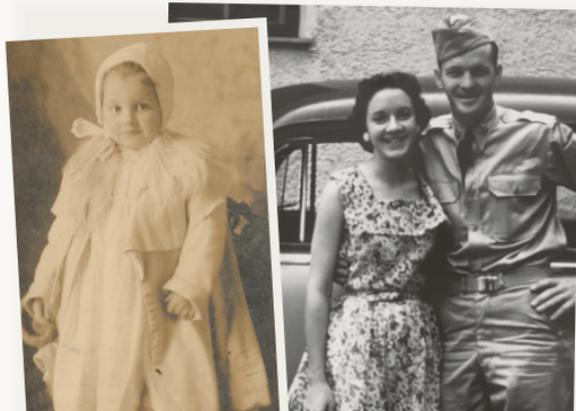
While the second song, "A Green Lowland of Pianos," reveals a lighthearted Barber – imagining a pasture full of grand pianos, vacationing from their hard work in the concert hall, the other songs inhabit darker places. The first song, "Now Have I Fed and Eaten Up the Rose," is sung from the grave. Using the desolate key of A minor, and sparsely filling out harmonies, Barber's protracted phrases tell of a man who has been buried alive. There is no panic, but an acceptance of what is to come, and a gentle musing about the color of a rose in the darkness, who is now his only

companion and sustenance. "O Boundless, Boundless Evening" is Barber's final work for voice and piano. As twilight descends, the poet revels in earth's beauty, which brings a sense of satisfaction and nostalgia. Barber colors the "glow of long hills on the skyline" with characteristic warmth and richness of harmony. The vocal lines are some of the most expansive in the repertoire, filled with yearning and a desire for the rest that night will bring.

Benjamin CS Boyle's (b. 1979) cycle, *Le passage des rêves*, clearly has ties to another time and place. Boyle responds to French philosopher Paul Valéry's symbolist texts with music steeped in the richness of Debussy, Schumann, and Barber, that is then tempered with the clarity and precision of the Boulanger method. The songs meditate on anticipation and satisfaction, and clearly appeal to Boyle's unapologetically romantic nature. He seduces the listener with rich harmonies, and teases with deceptive cadences, sustaining our anticipation to the last bittersweet cadence.

Boyle writes:

"Have you ever experienced a moment that you wish could last forever? Have you ever cherished the anticipation of an event, perhaps intuiting that you will enjoy the waiting more than the actual event itself? Such are the questions Paul Valéry poses in the four poems that constitute *Le passage de rêves*. The cycle unfolds over one night, the poet (and thus, singer) trying to stay as long as he can in one blissful, perfect moment; living in perpetual anticipation. Of course, time does pass. The night finally ends with a paean to a glorious sunrise and all that it might promise."



TEXTS and TRANSLATIONS

Much of the poetry on this recording is not in public domain.
For links to the poems and poets, please visit www.randallscarlata.com/lineage.

Le passage des rêves | The passage of dreams

Paul Valéry 1871-1945 | Translation by: Benjamin C.S. Boyle

La Dormeuse

Quels secrets dans mon cœur brûle ma jeune amie,
Âme par le doux masque aspirant une fleur?
De quels vains aliments sa naïve chaleur
Fait ce rayonnement d'une femme endormie?

Souffles, songes, silence, invincible acalmie,
Tu triomphes, ô paix plus puissante qu'un pleur,
Quand de ce plein sommeil l'onde grave et l'ampleur
Conspirent sur le sein d'une telle ennemie.

Dormeuse, amas doré d'ombres et d'abandons,
Ton repos redoutable est chargé de tels dons,
Ô biche avec langueur longue auprès d'une grappe,

Que malgré l'âme absente, occupée aux enfers,
Ta forme au ventre pur qu'un bras fluide drape,
Veille; ta forme veille, et mes yeux sont ouverts.

The Sleeper

What secrets burn in your heart my young friend,
Whose spirit, through the soft mask, breathes in a
flower?
From what futile nourishment does its naïve heat
Shine upon this sleeping woman?

Sighs, dreams, silences, invincible calm,
You triumph, o peace stronger than tears,
When from this deep sleep the shadow and the light
Conspire in the breast of a true enemy.

Sleeping one, golden mass of shadows and abandons,
Your perfect sleep is infused with such gifts,
O languorous doe, so long near the cluster of flowers,

That despite an absent soul, laboring in Hell,
Your form, lying prostrate save for a fluid arm draped
to one side,
Awakens; your form awakens, and my eyes are open.

Les Pas

Tes pas, enfants de mon silence,
Saintement, lentement placés,
Vers le lit de ma vigilance
Procèdent muets et glacés.

Personne pure, ombre divine,
Qu'ils sont doux, tes pas retenus!
Dieux! ... tous les dons que je devine
Viennent à moi sur ces pieds nus!

Si, de tes lèvres avancées,
Tu prépares pour l'apaiser,
A l'habitant de mes pensées
La nourriture d'un baiser,

Ne hâte pas cet acte tendre,
Douceur d'être et de n'être pas,
Car j'ai vécu de vous attendre,
Et mon coeur n'était que vos pas

The Footfalls

Your steps, children of my silence,
Saintly, slowly placed
Near my sleepless bed
Proceed mute and frozen.

Pure soul, divine shadow,
How soft they are, your withheld steps!
Gods! ... all the gifts that I can imagine
Come to me on those bare feet.

If, with your advancing lips,
You prepare to pacify them,
To the inhabitant of my thoughts,
The sustenance of a kiss,

Do not hasten this tender act,
The sweetness of being and of not being,
I have lived only to wait for you
And my heart was ever only your steps.

Le Sylphe

Ni vu ni connu
Je suis le parfum
Vivant et défunt
Dans le vent venu!

Ni vu ni connu,
Hazard ou génie?
A peine venu
La tâche est finie!

Ni lu ni compris?
Aux meilleurs esprits
Que d'erreurs promises!

Ni vu ni connu,
Le temps d'un sein nu
Entre deux chemises!

The Sylph

Unseen and unknown
I am the perfume
Living and lost
In the coming wind!

Unseen and unknown,
Chance or design?
Barely arrived
The work is finished!

Unread and ungrasped?
To the greatest minds
The error can promise!

Unseen and unknown
The hour of a naked breast
Between two sheets!



À L'Aurore

À l'aurore, avant la chaleur,
La tendresse de la couleur ;
À peine éparse sur le monde,
Étonne et blesse la douleur.

Ô Nuit, que j'ai toute soufferte,
Souffrez ce sourire des cieux
Et cette immense fleur offerte
Sur le front d'un jour gracieux.

Grande offrande de tant de rosés,
Le mal vous peut-il soutenir
Et voir rougissantes les choses
À leurs promesses revenir ?

J'ai vu se feindre tant de songes
Sur mes ténèbres sans sommeil
Que je range entre les mensonges
Même la force du soleil,

Et que je doute si j'accueille
Par le dégoût, par le désir,
Ce jour très jeune sur la feuille
Dont l'or vierge se peut saisir.

At Dawn

At dawn, before the day's heat,
The tenderness of the color
Barely spreading over the world,
Surprises and wounds the sadness.

O Night, in which I suffered all,
Suffer this celestial smile
this immense flower offered
At the start of a grateful day.

Great offering, so full of roses,
Can evil hold you up
And see the reddening results
Of their returning promises?

I saw, pretending to myself, so many dreams
In my sleepless darkness
That I place among the deceptions
Even the force of the sun –

And that I doubt if I can welcome
By disgust, by desire,
This new day on the leaf
Whose virgin-gold light can itself seize.

Baritone Randall Scarlata

has been praised by the New York Times as "*an intelligent and communicative singer*" with a "*compelling desire to bring texts to life.*" He has also been acclaimed for his "*extraordinary vocal range and colour palette*" and "*ability to traverse so many different singing styles*" (MusicWeb International). The Daily Telegraph (London) adds "*Randall Scarlata sings with the assurance of one with nothing to prove.*"



Known for his versatility and consummate musicianship, Randall Scarlata's repertoire spans five centuries and sixteen languages. A sought-after interpreter of new music, he has given world premieres of works by George Crumb, Paul Moravec, Richard Danielpour, Ned Rorem, Lori Laitman, Thea Musgrave, Samuel Adler, Hilda Paredes, Daron Hagen, Wolfram Wagner and Christopher Theofanidis. He regularly performs the major German song cycles with pianists such as Cameron Stowe, Gilbert Kalish, Jeremy Denk, Jonathan Biss, Inon Barnatan, and Laura Ward. He is a regular guest with Chamber Music Society of Lincoln Center, the Philadelphia Chamber Music Society, the Isabelle Stewart Gardner Museum, Lyric Fest, Chamber Music Northwest, the Seattle Chamber Music Festival, Kneisel Hall Festival, the Skaneateles Chamber Music Festival, among many others. In addition, Mr. Scarlata's extensive recording catalog appears on the Chandos, Naxos, CRI, Gasparo, Arabesque, Bridge, Albany and Sono Luminus labels.



Randall Scarlata has appeared on concert stages throughout Europe, North America, South America, Australia, and Asia. He has been a soloist with the Philadelphia and Minnesota Orchestras, and with the Pittsburgh, San Francisco, American, Sydney, Ulster, Tonkünstler, National, New World, and BBC Symphonies, as well as the early music groups Wiener Akademie, Grand Tour, Tempesta di Mare, and Musica Angelica, among others. Many of the world's great music festivals have sought him out as a soloist, including the Ravinia, Marlboro, Edinburgh, Norfolk, Vienna, Music at Menlo, Gilmore, Salzburg, Norfolk, Aspen, and Spoleto (Italy) festivals.

Randall Scarlata's awards include First Prize at the Young Concert Artists International Auditions, First Prize at the *Das Schubert Lied* International Competition in Vienna, First Prize at the Joy in Singing Competition in New York, and the Alice Tully Vocal Arts Debut Recital Award. Mr. Scarlata received a Fulbright Grant to study at the Hochschule für Musik in Vienna, and spent several summers studying with the great French baritone, Gérard Souzay. He is co-artistic director of the Alpenkammermusik Chamber Music Festival in Carinthia, Austria during the summer, and gives masterclasses throughout the United States and abroad.

"It is impossible to imagine Randall Scarlata singing a mechanical or thoughtless phrase. Scarlata searches out the Platonic essence of what he plans to sing and then uses every attribute at his disposal to create the most appropriate and fully dimensional realization possible."

The Washington Post

Laura Ward Pianist

Laura Ward is pianist and Artistic Director of Lyric Fest, www.lyricfest.org, a unique vocal recital series in Philadelphia. As a distinguished collaborative pianist she is known for both her technical ability and vast knowledge of repertoire and styles. Concert engagements have taken her to Carnegie Hall, The Kennedy Center, Boston's Isabella Stewart Gardner Museum, the Spoleto Festival (Italy) and the Colmar International Music Festival and Saint Denis Festival in France. She has served as a vocal coach at The CoOPERative Program at Westminster Choir College, The Academy of Vocal Arts, Temple University, Ravinia Festival Stean's Institute, Washington Opera, University of Maryland, Music Academy of the West and Cleveland's Blossom Festival and as the official pianist for the Washington International Competition, the Astral Artists Auditions and for the Marian Anderson Award. Laura is a recording artist and editor of song accompaniments for publisher Hal Leonard having co-edited: Richard Strauss: 40 Songs, Gabriel Fauré: 50 Songs, and Johannes Brahms: 75 Songs and recorded over 2000 song accompaniments for Hal Leonard Publishing. These volumes help countless singers and pianists experience, learn and enjoy the art song repertoire and also help introduce a world of art song to many who have had little exposure to classical song. A native of Texas, Laura received her Bachelor in Music degree from Baylor University, holds a Masters in Piano Accompanying at the Cincinnati Conservatory of Music and a Doctorate in Accompanying from the University of Michigan where she was a student of Martin Katz.



ACKNOWLEDGEMENTS

Recorded in March and May, 2016 at Morningstar Studios, East Norriton, PA.
Glenn Barratt, recording engineer.

This recording was made possible by a grant from West Chester University's
Faculty Development Fund.

Photo of Mr. Scarlata by Emily Hauze

Photo of Dr. Ward by Paolo Faustini

CD Art: Molly Graver

Publishers:

Robert Maggio: Theodore Presser Co.

Charles Ives: Associated Music Publishers

Elliott Carter: Associated Music Publishers

Samuel Barber: G. Schirmer, Inc.

Benjamin CS Boyle: Editions Rassel

Laura and Randall wish to thank Benjamin and Rob for writing music for our time.

