

Aspen Music Festival and School
Robert Spano, *Music Director*
Alan Fletcher, *President and CEO*

Saturday, August 7, 2021 7 pm
Benedict Music Tent

Remembrance Concert for Edward Berkeley

Aspen Opera Theater and VocalARTS

Renée Fleming, *co-Artistic Director*

Patrick Summers, *co-Artistic Director*

R. STRAUSS (1864–1949)	“Morgen” from <i>Vier Lieder</i>, op. 27 (1894) Renée Fleming, <i>soprano</i> Patrick Summers, <i>piano</i>	4'
LOWRY/COPLAND (1826–1899/1900–1990)	“At the River” from <i>Old American Songs, Set II</i> (1865/1952) Lauren Decker, <i>mezzo-soprano</i> Mahour Arbabian, <i>piano</i>	4'
MAHLER (1860–1911)	“Liebst du um Schönheit” from <i>Rückert-Lieder</i> (1901–02) Anne Wright, <i>soprano</i> Manuel Arellano, <i>piano</i>	3'
QUILTER (1877–1953)	“Now Sleeps the Crimson Petal” from <i>Three Songs</i>, op. 3 (1904) Ricardo Garcia, <i>tenor</i> Richard Fu, <i>piano</i>	2'
TOSTI (1846–1916)	“L'alba sepàra dalla luce l'ombra” from <i>Quattro canzoni d'Amaranta</i> (1907) Anthony Ciaramitaro, <i>tenor</i> Manuel Arellano, <i>piano</i>	3'
JAKE HEGGIE (b. 1961)	“That I Did Always Love” from <i>Newer Every Day: Songs for Kiri</i> (2014) Sarah Vautour, <i>soprano</i> Mahour Arbabian, <i>piano</i>	4'
TRADITIONAL/ JACQUELINE HAIRSTON (b. 1938)	“This little light of mine” (?/2001) Amani Cole-Felder, <i>soprano</i> Richard Fu, <i>piano</i>	3'
SHAKESPEARE (?1564–1616)	“Now, until the break of day” from <i>A Midsummer Night's Dream</i> (1605) Erin Wagner, <i>voice</i>	3'
FOSTER (1826–1864)	“Beautiful Dreamer” (1862) Yvette Keong, <i>soprano</i>	4'

Please turn pages quietly.

The Aspen Music Festival and School uses Steinway and Boston pianos, designed by Steinway & Sons; Steinway & Sons is represented in Colorado exclusively by Schmitt Music.

As a courtesy, unauthorized recording and photographing are not allowed in any AMFS concert venue. No smoking please. Children under four are not admitted. Fire codes prohibit seating in the aisles.

The use of cellular telephones and tablets inside an AMFS concert venue is strictly prohibited. Before the concert begins, please switch off all devices and turn off the electronic signal on your watch or pager.



MOZART (1756–1791)	“O Isis und Osiris” from <i>The Magic Flute</i> (1791) William Guanbo Su, <i>bass</i> Mahour Arbabian, <i>piano</i>	4'
GABRIEL/DAVID PARKER, DUANE REAM (1856–1932/b. ?1960, b. 1962)	“My Father Watches Over Me” (1910/1988) Key'mon Murrah, <i>countertenor</i> Manuel Arellano, <i>piano</i>	4'
R. STRAUSS	“Allerseelen” from <i>Acht Gedichte aus Letzte Blätter</i>, op. 10 (1885) Yaritza Véliz, <i>soprano</i> Richard Fu, <i>piano</i>	3'
BERNSTEIN (1918–1990)	“A Simple Song” from <i>Mass</i> (1971) Ricardo José Rivera, <i>baritone</i> Manuel Arellano, <i>piano</i>	5'
SHAKESPEARE	<i>Sonnet 18</i> (1609) 2021 AOTVA Company Anthony Ciaramitaro, Amani Cole-Felder, Joshua Conyers, Lauren Decker, Ricardo Garcia, Yvette Keong, Page Elizabeth Michels, Key'mon Murrah, Ricardo José Rivera, Ian Rucker, William Guanbo Su, Sarah Cautour, Yaritza Véliz, Erin Wagner, Anne Wright	4'
BERNSTEIN	“Make Our Garden Grow” from <i>Candide</i> (1956; 1973) 2021 AOTVA Company Sarah Vautour, <i>soprano</i> Ricardo Garcia, <i>tenor</i> Kenneth Merrill, <i>piano</i> Benjamin Manis, <i>conductor</i>	4'

Contributions to the **Ed Berkeley Memorial Opera Scholarship Fund** will be generously matched up to \$60,000 by Richard and Debbie Felder in support of future generations of talented singers. To make your gift, please contact Kat Berg, Donor Stewardship Manager, at kberg@aspenmusic.org or 970-205-5061.

Programming for the Aspen Opera Theater and VocalARTS program and the residency of Renée Fleming are made possible by generous annual contributions from an anonymous donor and **Mrs. Mercedes T. Bass - Mercedes T. Bass Charitable Corporation, Amy Margerum Berg and Gilchrist Berg, Jessica and John Fullerton, Alexandra Munroe and Robert Rosenkranz, and The Stern Family Foundation.**

RICHARD STRAUSS**“Morgen” from *Vier Lieder*, op. 27**

In contrast to the early nineteenth-century style lieder of Richard Strauss’s early career, the four songs of his Opus 27 represent the beginning of a shift towards an operatic compositional sensibility. Composed as a wedding gift to his wife, the soprano Pauline de Ahna, the set concludes with *Morgen! (Tomorrow!)*, a meditation on renewal, return, and speechless silence.

ROBERT LOWRY/AARON COPLAND**“At the River” from *Old American Songs*, Set II**

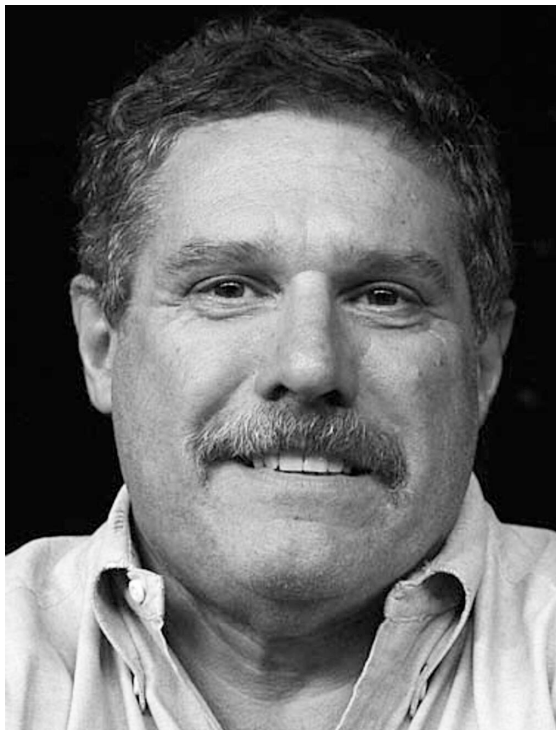
In 1952, after the success of his first set of *Old American Songs*, Aaron Copland selected five additional American tunes for another series of arrangements. One of these was the hymn “At the River,” which was composed in 1865 by the American preacher and hymn writer Robert Lowry. The unadorned beauty of Copland’s arrangement led to its appearance at the memorial concerts for both Copland and Leonard Bernstein.

GUSTAV MAHLER**“Liebst du um Schönheit” from *Rückert-Lieder***

In setting the poetry of Friedrich Rückert to music for the five songs of *Rückert-Lieder*, Gustav Mahler was pursuing a deep and powerful inspiration that would also, simultaneously, give rise to his devastating *Kindertotenlieder* (Songs on the Death of Children). While the poems were published in 1871 and Mahler’s *Rückert-Lieder* were published in 1902, the composer’s relationship with the poetic texts is raw and deeply present.

ROGER QUILTER**“Now Sleeps the Crimson Petal” from *Three Songs*, op. 3**

“Now Sleeps the Crimson Petal” was one of the first songs Quilter wrote after coming to prominence as a songwriter in 1901. The text, by Alfred, Lord Tennyson, is intricately constructed and Victorian in its circumspect treatment of themes of beauty and desire.

**FRANCESCO PAOLO TOSTI****“L’alba separa dalla luce l’ombra” from *Quattro canzoni d’Amaranta***

Francesco Paolo Tosti wrote the set of four love songs from which “L’alba separa dalla luce l’ombra” (Dawn separates the shadow from the light) is drawn in 1907, after he had become a British subject and before receiving his knighthood in 1908. The set is named for amaranth; another name for the flower is “love-lies-bleeding,” for the blossoms’ deep crimson color.

JAKE HEGGIE**“That I Did Always Love” from *Newer Every Day: Songs for Kiri***

The poetry of Emily Dickinson has inspired numerous composers over the years—Aaron Copland, John Adams, and Libby Larsen among them. One such case is Jake Heggie’s song cycle *Newer Every Day*, which he composed for Dame Kiri Te Kanawa on the occasion of her 70th birthday. The fourth song of this five-song cycle is a setting of Dickinson’s poem “That I Did Always Love” This rumination on love—in which the poet declares that “love is life”—is short but effective, made even more so by Heggie’s sumptuous music.

TRADITIONAL/**JACQUELINE HAIRSTON**
“This little light of mine”

Though the exact origins of the gospel song “This little light of mine” are unclear, the simplicity of its tune and poignancy of its message have contributed to its enduring popularity over the years. It has inspired several covers by artists such as the Kingston Trio and Bruce Springsteen, and has had a second life as a Civil Rights protest anthem in the 1950s and 60s. This arrangement by the African American pianist and composer Jacqueline Hairston uses a slightly different version of the melody, but one that still retains the charm of the original.

WILLIAM SHAKESPEARE**“Now, until the break of day” from *A Midsummer Night’s Dream***

The fairy king Oberon gives almost the last speech of Shakespeare’s magical play, promising blessing to the children of the three pairs of lovers. With this performance, Erin Wagner honors Ed Berkeley’s production of *A Midsummer Night’s Dream* at Juilliard in his last year of teaching there.

PROGRAM NOTES

STEPHEN FOSTER “Beautiful Dreamer”

Stephen Foster’s music is synonymous with antebellum American culture in every way; for those of us who are Americans, our history is his. But his deeply ambivalent legacy also includes some of the best-known and most beloved tunes in the world. “Beautiful Dreamer” is an elevated and lyrical meditation on sleep and the dreams that may follow; it is one of the few enduring songs to come out of his late period in New York, between 1860 and 1864.

WOLFGANG AMADÈ MOZART “O Isis und Osiris” from *The Magic Flute*

The Magic Flute is one of Mozart’s most beloved creations, if not one of the most beloved operas in the entire repertoire. This particular aria appears at the beginning of Act II. Here, the high priest Sarastro gracefully invokes the Egyptian gods Isis and Osiris to guide Tamino and Pamina on their forthcoming trials.

CHARLES GABRIEL/ DAVID PARKER, DUANE REAM “My Father Watches Over Me”

Charles Hutchinson Gabriel was a prolific gospel composer, having written more than 6,000 songs and tunes. In 1912 he would begin working with the Rodeheaver Gospel Music Company in Chicago. With words by William Martin (1864–1915), “My Father Watches Over Me” was one of Homer Rodeheaver’s favorites.

RICHARD STRAUSS “Allerseelen” from *Acht Gedichte aus Letzte Blätter*, op. 10

In the 1880s, the young Richard Strauss had yet to write any operas, but was already proving himself to be a skilled composer for voice. His early lieder in particular demonstrate his penchant for lyrical vocal writing and sensitive text setting. “Allerseelen” (All Souls’ Day) comes from a collection of songs that feature texts by the Austrian poet Hermann von Glim. In this poem, the protagonist spends All Souls’ Day trying to rekindle a lost love, though whether it is a living or deceased love remains ambiguous.

LEONARD BERNSTEIN “A Simple Song” from *Mass*

Originally scored for huge orchestral forces—which includes a rock band, marching band, and two choruses—and grappling with themes of faith and doubt, Bernstein’s *Mass* was greeted with puzzlement and outright derision upon its Kennedy Center premiere in 1971. At its core, though, it is a work of sincere theological and musical expression. This is demonstrated to striking effect at the beginning of the work, when the Celebrant sings “A Simple Song” before a crowd of curious onlookers.

SHAKESPEARE Sonnet 18

Shakespeare’s sonnet begins by comparing his beloved favorably to the beauty of a summer’s day, and ends with a bold statement about the lasting power of art. Ed Berkeley taught the Fleming Fellows this poem in his Shakespeare class earlier this summer.

BERNSTEIN “Make Our Garden Grow” from *Candide*

Bernstein’s operetta *Candide*—based on Voltaire’s 1759 novella—failed to capture the public’s imagination when it was first performed in 1956, but it has since been hailed as an American classic for its charming tunes, witty lyrics, and biting satire. One of the most touching moments arrives with the final number (“Make Our Garden Grow”), in which, after a series of globe-trotting misadventures, Candide and Cunegonde are reunited and decide to start a life together. The whole cast eventually joins in, resolving to make the best of the world they’re in despite its troubles and hardships.