

presents...

ANTHONY ROTH COSTANZO | Countertenor **BRYAN WAGORN** | Piano

Tuesday, November 19, 2024 | 7:30pm

Herbst Theatre

HANDEL "Pena Tiranna" from *Amadigi di Gaula*
"Quella fiamma" from *Arminio*

JOEL THOMPSON Supplication & Compensation

GREGORY SPEARS Fearsome This Night

LISZT Im Rhein
Über allen Gipfeln
Hohe Liebe
Ihr Glocken von Marling

INTERMISSION

BERLIOZ Villanelle

VERDI Non t'Accostare all'urna

DUPARC L'invitation au voyage

GLASS Liquid Days
Arc of Your Mallet
The Encounter

**YVAIN/CHARLES/
WILLEMETZ/
POLLOCK** My Man

GERSHWIN The Man I Love
I Got Rhythm

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opus3artists.com

Bryan Wagorn msmnyc.edu/faculty

Steinway Model D, Pro Piano, San Francisco



ARTIST PROFILE

Tonight is the San Francisco Performances recital debut of Anthony Roth Costanzo.

Countertenor **Anthony Roth Costanzo** began performing professionally at the age of 11 and has since appeared in opera, concert, recital, film, and on Broadway. As of June 2024, he is the General Director and President of Opera Philadelphia. Costanzo has with appeared many of the world's most prestigious opera companies and orchestras including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Opera National de Paris, Teatro Real, New York Philharmonic The Cleveland Orchestra, National Symphony Orchestra, San Francisco Symphony, Met Orchestra Chamber Ensemble, Berlin Philharmonic, NDR at the Elbphilharmonie in Hamburg, and the London Symphony Orchestra, among others.

This season, he produces and stars in *The Seasons*, a new work incorporating the music of Vivaldi and co-created with and written by the renowned playwright and poet Sarah Ruhl, and he stars in and creates a one-man rendition of *The Nozze di Figaro* in the inaugural season of Little Island's new performing arts series in New York. He also returns to the Detroit Opera for *Rinaldo* and will be presented in recital in Herbst Theatre by San Francisco Performances.

His most recent album, *Anthony Roth Costanzo & Justin Vivian Bond: Only an Oc-*

tave Apart was released in January 2022, and his first album, *ARC* was released in September 2018 and was nominated for the 2019 Grammy® Award for Best Classical Solo Vocal Album. He also stars on the Metropolitan Opera's recording and DVD of *Akhnaten* which won the 2022 Grammy® Award for Best Opera Recording. As a producer, he has created projects for Opera Philadelphia, The New York Philharmonic, The BBC Proms, WQXR, and St. Ann's Warehouse among others.

Costanzo was nominated for an Independent Spirit Award for his performance in the Merchant Ivory film *A Soldier's Daughter Never Cries* and graduated with honors from Princeton University, and Manhattan School of Music, where he is now on the board of trustees along with being on the board of National Black Theater. Costanzo also has an Honorary Doctorate from Manhattan School of Music, a History Makers Award from the New York Historical Society, and has been a visiting fellow at Oxford University and a distinguished visiting scholar at Harvard University.

Canadian pianist **Bryan Wagorn** serves as Assistant Conductor at The Metropolitan Opera and regularly performs throughout North America, Europe, and Asia as soloist, chamber musician, and recital accompanist to the world's leading singers and instrumentalists. He has appeared on major television and radio stations including *Good Morning America*,



WQXR, and CBC Radio, has performed in recital for the George London Foundation, the Marilyn Horne Foundation and Richard Tucker Foundation, and worked with artists such as Angel Blue, Anthony Roth Costanzo, Lise Davidsen, Eric Owens, Nadine Sierra, Karita Mattila, Joyce DiDonato, the New York Woodwind Quintet, and members of The Metropolitan Opera Orchestra, the New York Philharmonic, The Philadelphia Orchestra, and the Chicago Symphony. He also performed as pianist in the Met's Grammy-winning production of *Porgy and Bess*.

A participant at the Marlboro Music Festival, Mr. Wagorn has also been engaged by the Ravinia and Glyndebourne Festivals, served on the faculty of the National Arts Centre Orchestra's Summer Music Institute led by Pinchas Zukerman, and Carnegie Hall's National Youth Orchestra. He has been a guest coach at the Royal Academy of Music in London, the Metropolitan Opera's Lindemann Young Artist Program, McGill, The Glenn Gould School, and at the Glyndebourne Festival's Jerwood Young Artist Program. He made his solo recital debut at New York's Carnegie Hall in 2009, has performed two extensive tours with Jeunesses Musicales de Canada, and also appeared at the Library of Congress and the Chamber Music Society of Lincoln Center. Mr. Wagorn is also on the advisory board of the Hildegard Behrens Foundation and the Time In Children's Arts Initiative.

Mr. Wagorn holds degrees in piano performance from the Royal Conservatory of Music in Canada, the University of Ottawa, the Mannes College of Music, and a Doctor of Musical Arts degree from the Manhattan School of Music. He is a graduate of The Metropolitan Opera Lindemann Young Artist Development Program.

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Program Notes, Texts, and Translations

Please hold your applause until the end of the program. Please turn pages quietly.

"Pena tiranna" from *Amadigi di Guala*

"Quella fiamma" from *Arminio*

GEORGE FREDERIC HANDEL

(1685–1759)

This recital opens with arias from two of Handel's operas. *Amadigi de Gaula* ("Amadigi of Gaul") comes from Handel's earliest years in London: it was first produced at the King's Theatre in Haymarket on May 25, 1715. *Amadigi de Gaula* is a "magic opera" (one that involves witchcraft or sorcery), and its plot is predictably complex. Both Amadigi, a knight from Charlemagne's court, and Dardanus, Prince of Thrace, love the beautiful Oriana, but this situation is further complicated when the sorceress Melissa falls in love with Amadigi and tries desperately to win his love, casting spells and imprisoning some of the lovers. In the course of their rivalry, Amadigi kills Dardanus in a swordfight and eventually wins the hand of Oriana; the defeated Melissa stabs herself to death. "Pena tiranna" is a da capo aria sung in Act II by Dardanus, a part taken at the premiere by an alto. The brief text laments the pain of love, for which there is no cure. Handel gives it a solemn setting (his marking is *Largo*), and the accompaniment is built on firm octave drops and (in the original orchestration) an active bassoon line.

Arminio, first produced at Covent Garden on January 18, 1737, was one of Handel's last operas, and it was a failure: after a few performances, it disappeared and was not revived until two centuries later, in 1935. Set during the German chieftains' war against the Roman Empire, the opera tells a story of war, betrayal, love, and divided loyalties. "Quella fiamma" is sung by Sigismondo, the son of the treacherous chieftain Segeste—at the premiere, the part of Sigismondo was undertaken by a soprano castrato. In this coloratura aria Sigismondo is torn between love for his father and his love for Ramise, sister of Arminio, and the brief text speaks once again of the torment of love. In Handel's original orchestration, the singer is accompanied by a solo oboist, who assumes a role just as important as the singer's.

Pena tiranna

Pena tiranna
Io sento al core,
Né spero mai
Trovar pietà;
Amor m'affanna,
E il mio dolore
In tanti guai pace non ha.

A tyrannous pain

A tyrannous pain
I feel in my heart.
I have no hope
of finding mercy.
Love wounds me,
and with so much sorrow
I cannot find peace.

—Libretto attributed to Nicola Francesco Haym (1678–1729)

Quella fiamma

Quella fiamma, che il petto m'accende
S'alimenta col sangue dei cor.

Tanto puro quel foco risplende,
Quanto è l'esca che nutre l'ardor.

—Libretto by Antonio Salvi (1664–1724)

That Flame

That flame that warms my breast
is kindled by the blood of my heart.

So pure that fire glows,
so much the kindling feeds the ardour.

Supplication and Compensation

JOEL THOMPSON

(B. 1988)

Joel Thompson earned his bachelor's and master's degrees from Emory University, and he has made his career as composer, conductor, and pianist; he is currently completing a DMA in composition at Yale. Thompson's *Seven Last Words of the Unarmed* (2015), which sets the last words of seven unarmed African-American men just before they were killed by the police, has received numerous performances by choral groups around the country.

Commissioned by Bang on a Can, *Supplication and Compensation* was composed in 2021 specifically for countertenor and piano, and Thompson worked with Anthony Roth Costanzo as he composed it. These two songs set poems by twentieth-century African-American poets Joseph Seamon Cotter, Jr. and Paul Laurence Dunbar. Cotter's *Supplication* is a song of exhaustion as the poet contemplates his role in the seemingly endless fight for equality; Thompson marks the song *Fatigued*, and it proceeds without pause into his setting of Dunbar's *Compensation*. This is a rather tough text, and though Thompson's setting begins brightly, it changes character for the second stanza, which draws to a stunned conclusion marked both *Solemn* and quadruple *piano*.

Supplication

I am so tired and weary,
So tired of the endless fight,
So weary of waiting the dawn
And finding endless night.

That I ask but rest and quiet—
Rest for days that are gone,
And quiet for the little space
That I must journey on

—Text by Joseph Seaman Cotter Jr (1895–1919)

Compensation

Because I loved so deeply,
Because I loved so long,
God in his great compassion
Gave me the gift of song.

Because I have loved so vainly,
And sung with such a faltering breath,
The Master in his infinite mercy
Offers the boon of death.

—Text by Paul Laurence Dunbar (1901–1967)

Fearsome This Night, from *Wolf-in-Skins*

GREGORY SPEARS

(B. 1977)

Gregory Spears studied at the Eastman School, then earned his master's at Yale and his doctorate at Princeton. He has written for orchestra, chamber ensembles, and piano, but he has had his greatest success with opera—he has completed eight operas, two of them on librettos by Tracy K. Smith, who was poet laureate of the United States from 2017 to 2019.

Wolf-in-Skins is an original two-act dance-opera co-created by choreographer Christopher Williams, Spears, and visual designer Andrew Jordan. Inspired by ancient themes of the mythic hero's journey found in medieval Welsh literature, faerie legends, and folklore, the work's libretto, written by Williams, chronicles the initiation rites of a central hero character grappling with queer identity via supernatural agency, otherworldly passage, and transformation. Driven by choreographed operatic sequences supported by narration, the work combines dance, puppetry, visual design, and live music for singers and a period chamber ensemble to re-imagine lost Insular Celtic mythology as a contemporary staged ritual. In-progress stagings of excerpts from the work have been co-produced by Philadelphia Dance Projects and American Opera Projects.

—Note Courtesy of christopherwilliamsdance.org

Fearsome This Night, from *Wolf-in-Skins*

Fearsome this night,
O, fearsome the fight!
Fearsome this night,
I am but a half hearted thing!

Half of my heart thumps with dread as a maid's,
Yet half thumps with wild wolf's wim!
Both the heart of a wolf and the heart of a man
May mindlessly rend limb from limb

'Tis the mind halves the heart,
O, the half hearted mind!
Mind lest hearts on a whim,
Lest hearts on a whim be half hewn!

—Libretto by Christopher Williams (contemporary)

Im Rhein Über allen Gipfeln Hohe Liebe Ihr Glocken von Marling

FRANZ LISZT

(1811–1886)

We do not automatically think of lieder when we think of Franz Liszt, but he was attracted to the song throughout his career. He wrote about 70 of them, but what is remarkable is that he then returned to many of these across the span of his life, revising and improving them as his own conception of song-writing evolved. Liszt's early songs tend to be dramatic (the piano parts are brilliant, the vocal writing quasi-operatic), but as he matured, he sought a more subtle fusion of voice and piano.

"Im Rhein" (originally composed in 1840 on a text by Heinrich Heine and revised in 1856) seems at first a vocal counterpart to Schumann's *Rhenish Symphony*, composed a decade later, for it too glorifies the Rhineland and the great Cologne cathedral as it flows along its 6/8 meter. But the final lines take this song in quite a different direction.

Liszt originally composed "Über allen Gipfeln" for male chorus in 1842, then arranged it for voice and piano six years later. This beautiful setting preserves the calm of Goethe's text: the melodic line floats above minimal accompaniment, the music rises to a restrained climax, and the song falls away to an ending that Liszt marks quadruple *piano*.

Liszt composed "Hohe Liebe" about 1850, setting a text by the German poet and politician Ludwig Uhland. Originally intended for soprano or alto, the song flows very gently (Liszt's marking is *Andantino sostenuto*) as it lays out the first stanza, but then becomes more declarative in the second stanza, as the speaker looks forward to a heavenly reward. This stanza is

almost spoken rather than sung (Liszt marks it *quasi Recitativo*), but eventually the singer takes the song to its soaring, ecstatic climax. Liszt later arranged this song for solo piano as part of his sequence of *Liebesträume*.

"Ihr Glocken von Marling" comes from late in Liszt's career: he wrote it in 1874, when he was 63. The song sets a text by the Viennese poet Emil Kuh, who was living in the tiny town of Marling in the Tyrol when he wrote this poem, which celebrates the healing sound of pealing bells. Liszt marks the song "Rather slow," and the vocal line unfolds above a sequence of steady eighth-notes from the piano. The song concludes on the piano's quiet chords that do give us the sound of bells ringing gently in the distance.

Im Rhein, im schönen Strome

Im Rhein, im schönen Strome,
Da spiegelt sich in den Wellen
Mit seinem großen Dome
Das große, das heilige Köln.

Im Dom da steht ein Bildnis,
Auf goldenem Grunde gemalt;
In meines Lebens Wildnis
Hat's freundlich hineingestrahlt.

Es schweben Blumen und Eng'lein
Um unsre liebe Frau;
Die Augen, die Lippen, die Wänglein,
Die gleichen der Liebsten genau.

—Text by Heinrich Heine (1797–1856)

Über allen Gipfeln ist Ruh

Über allen Gipfeln ist Ruh,
in allen Wipfeln
spürest du
kaum einen Hauch;
die Vögelein schweigen im Walde,
warte nur, balde
ruhest du auch!

—Text by Johann Wolfgang von Goethe (1749–1832)

Hohe Liebe

In Liebesarmen ruht ihr trunken,
Des Lebens Früchte winken euch;
Ein Blick nur ist auf mich gesunken,
Doch bin ich vor euch allen reich.

Das Glück der Erde miss ich gerne
Und blick, ein Märtyrer, hinan,
Denn über mir in goldner Ferne
Hat sich der Himmel aufgetan.

—Text by Ludwig Uhland (1787–1862)

In the Rhein, in the holy stream

In the Rhine, in the holy stream
Is it mirrored in the waves -
With its great cathedral -
That great, holy city Cologne.

In the Cathedral stands an image
Painted on golden leather;
Into the wildness of my life
Has it shone, friendly.

Flowers and little cherubs hover
Around our beloved Lady;
The eyes, the lips, the cheeks--
They match my beloved's exactly.

Over all the peaks it is peaceful

Over all the peaks it is peaceful,
in all the treetops
you feel
hardly a breath of wind;
the little birds are silent in the forest...
only wait—soon
you will rest as well.

Exalted Love

In the arms of your love you lie intoxicated,
The fruits of life beckon to you;
Only one glance has fallen upon me,
But I am richer than all of you.

I gladly do without earthly joy
And, a martyr, I gaze ahead,
For over me in the golden distance
Heaven has opened.

Ihr Glocken von Marling

Ihr Glocken von Marling, wie braust ihr so hell!
Ein wohliges Lauten, als sänge der Quell.
Ihr Glocken von Marling, ein heil'ger Gesang
Umwallet wie schützend den weltlichen Klang,
Nehmt mich in die Mitte der tönenden Flut—
Ihr Glocken von Marling, behütet mich gut!

—Text by Emil Kuh (1828–1876)

Bells of Marling

Bells of Marling, how brightly you toll!
It is a pleasant sound, as if a spring were singing.
Bells of Marling, your holy song
surrounds everything, as if protecting the worldly clangor;
Take me into the midst of your flood of tones—
Bells of Marling, protect me well!

INTERMISSION

Villanelle from *Nuits d'été*, Opus 7

HECTOR BERLIOZ

(1803–1869)

By 1840 Berlioz had become embittered by his failure to establish himself as composer and musical force in Paris, and that summer he turned away from large-scale works and began to compose songs on texts by the French novelist and poet Théophile Gautier. Berlioz had met Gautier when the two were both still very young men. Now he chose six poems from Gautier's *La comédie de la mort* (1838) and over the next year composed a set of songs, which he published in 1841. The songs are all by one poet, and all (more or less) touch upon some aspect of love, but *Nuits d'été* does not really form a cycle—there is neither unity nor a progression across the span of these songs, and individual songs from the set are often sung separately. A *Villanelle* is a rustic or rural song, and the springtime atmosphere of Berlioz's song is underlined by its harmonic freshness.

Villanelle

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle,
Pour cueillir le muguet aux bois;
Sous nos pieds égrenant les perles
Que l'on voit au matin trembler,
Nous irons écouter les merles
Siffler!

Le printemps est venu, ma belle;
C'est le mois des amants bény,
Et l'oiseau, satinant son aile,
Dit ses vers au rebord du nid.
Oh! viens donc sur ce banc de mousse,
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce:
Toujours!

Loin, bien loin, égarant nos courses,
Faisons fuir le lapin caché,
Et le daim au miroir des sources
Admirant son grand bois penché;
Puis, chez nous, tout heureux, tout aises,
En paniers enlaçant nos doigts,
Revenons rapportant des fraises
Des bois!

—Text by Théophile Gautier (1811–1872)

Villanelle

When the new season comes,
When the cold has gone,
We two will go, my sweet,
To gather lilies-of-the-valley in the woods;
Scattering as we tread the pearls of dew
We see quivering each morn,
We'll go and hear the blackbirds
Sing!

Spring has come, my sweet;
It is the season lovers bless,
And the birds, preening their wings,
Sing songs from the edge of their nests.
Ah! Come, then, to this mossy bank
To talk of our beautiful love,
And tell me in your gentle voice:
Forever!

Far, far away we'll stray from our path,
Startling the rabbit from his hiding-place
And the deer reflected in the spring,
Admiring his great lowered antlers;
Then home we'll go, serene and at ease,
And entwining our fingers basket-like,
We'll bring back home wild
Strawberries!

Non t'accostare all'urna

GIUSEPPE VERDI

(1813–1901)

This song is—literally—Verdi's first publication. It is the first of his *Six Romances*, published in 1838, when he was 25; his first opera, *Oberto*, would be produced the following year. The song sets a spiteful text by the Italian poet Iacopo Vittorelli. The setting is a cemetery, and the singer (deceased and entombed) rails against the woman weeping at his grave: you never gave me the help I needed while I was alive, so be quiet now. The song is in ternary form. Its brief introduction is subdued but foreboding, and the singer enters with one of those wonderful Verdi themes, long-lined and full of emotion. The brief central section moves ahead on the singer's furious outburst on the word "Empia!"—Verdi marks this central section *un poco agitato*. The opening tempo returns, and the song falls away to its firm concluding chords.

Non t'accostare all'urna

Non t'accostare all'urna,
Che il cener mio rinserra,
Questa pietosa terra
È sacra al mio dolor.

Odio gli affanni tuoi;
Ricuso i tuoi giacinti,
Che giovano agli estinti
Due lagrime, o due fior?

Empia! Dovevi allora
Porgermi un fil d'aita,
Quando traeva la vita
Nell'ansia e nei sospir.

A che d'inutil pianto
Assordi la foresta?
Rispetta un'Ombra mesta,
E lasciala dormir.

Do not approach the urn

Do not approach the urn
which contains my bones;
this compassionate earth
is sacred to my sorrow.

I refuse your flowers,
I do not want your weeping;
what use to the dead
are a few tears and a few flowers?

Cruel one! You should have come
to help me
when my life was ebbing away
in slight and suffering.

With what futile weeping
do you assail the woods?
Respect a sad shade,
and let it sleep.

—Text by Iacopo Vittorelli (1749–1835)

L'invitation au voyage

HENRI DUPARC

(1848–1933)

The creative career of French composer Henri Duparc is one of the strangest in all music. As a young man, Duparc studied with Franck and composed a very few works: two pieces for orchestra, some choral settings, and a handful of songs. Then in 1885, at the age of 37, he gave up music. A nervous condition prevented further composition, and Duparc went back and destroyed almost everything he had written to that point. He left Paris and led a quiet life in the countryside, where he drew and painted watercolors until he became blind. An extremely religious man who was devoted to his family, Duparc lived as an invalid for the next 50 years, dying at age 85 in 1933. His reputation today rests on the 13 songs he composed in his youth and allowed to survive. It is probably the smallest body of work of any composer, yet these sensitive settings, alert to nuances of meaning and touched with a Wagnerian freedom of harmony, are enough to insure Duparc's continuing fame.

Duparc was particularly attracted to the poetry of the Parnassian school and set texts only by those poets. In French poetry, the Parnassians flourished briefly between the Romantics and the Symbolists; they prized emotional restraint, classical form, and a careful attention to technique. "L'invitation au voyage" (1870) is on a text by Charles Baudelaire, famous for his one volume of poetry, *Les fleurs du mal*. The song, charged with romantic longing for an unattainable land and floating above gently-rocking chords in the piano, is dedicated to the composer's wife.

L'invitation au voyage

Mon enfant, ma sœur,
Songe à la douceur
D'aller là-bas vivre ensemble,
Aimer à loisir,
Aimer et mourir
Au pays qui te ressemble.
Les soleils mouillés
De ces ciels brouillés
Pour mon esprit ont les charmes
Si mystérieux
De tes traîtres yeux,
Brillant à travers leurs larmes.

Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.

Vois sur ces canaux
Dormir ces vaisseaux
Dont l'humeur est vagabonde;
C'est pour assouvir
Ton moindre désir
Qu'ils viennent du bout du monde.
Les soleils couchants
Revêtent les champs,
Les canaux, la ville entière,
D'hyacinthe et d'or;
Le monde s'endort
Dans une chaude lumière!

Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.

Invitation to journey

My child, my sister,
Think how sweet
To journey there to live together!
To love as we please
To love and to die
In the land that is like you!
The watery suns
Of those hazy skies
Hold for my spirit
The same mysterious charms
As your treacherous eyes
Shining through their tears.

There—nothing but order and beauty dwell
Abundance, calm, and sensuous delight

See how those canals
Those vessels sleeping,
Vessels with a restless soul;
To satisfy
Your slightest desire
They have come from the ends of the earth.
The setting suns
Clothe the fields,
Canals, and all the town
With hyacinth and gold.
The world falls asleep
In a warm light.

There—nothing but order and beauty dwell
Abundance, calm, and sensuous delight

—Text by Charles Baudelaire (1821–1867)

Liquid Days

In the Arc of Your Mallet from *Monsters of Grace* Encounter from *1000 Airplanes on the Roof*

PHILIP GLASS

(B. 1937)

The three Philip Glass songs on this program come from three quite different projects. “Liquid Days” comes from a 1986 album of the same name that collects songs by a range of authors. The text of “Liquid Days” was written by David Byrne, and the song itself takes note of the daily and mundane (and important) details of being in love.

“The Arc of Your Mallet” was written for a quite unusual project, an animated three-dimensional opera titled *Monsters of Grace*. The opera, which sets texts by the thirteenth-century Persian poet Rumi, did not have much success, though some of its music has survived its origin as part of a digital concept. “The Arc of Your Mallet” is a love song, sung by a poet who is madly infatuated. The murmuring accompaniment sets off the poignant text very nicely, and the song concludes with a wordless postlude.

“Encounter” comes from what Glass has described as “a science fiction music drama” titled *1000 Airplanes on the Roof*. The vocal line of this bright, energetic song is wordless: the singer’s entire text consists of the word “Ah.”

Liquid Days

Oh Round Desire
Oh Red Delight
The River is Blood
The Time is Spent
Love likes me
Love takes it shoes off and sits on the couch
Love has an answer for everything
Love smiles gently...and crosses its legs
well here we are well here we are
Sleep
Sleep
Sleep...Being in Air
Sleep...Turning to speak
Sleep...Losing our Way
Sleep...Pour it all Out
We are old Friends
I offer Love a Beer
Love watches Television
Love needs a bath
Love could use a shave
Love rolls out of the chair and wiggles
on the floor
Jumps Up
I'm Laughing at Love
Drink Me
Drink Me
Drink Me
Drink Me
Drive...Why do You Ask?
Breaths...Still is the Night
Drive...It is much Further
Sleep...Than We Thought
In Liquid Days
Land Travel(s) Hard
Fly Home Daughter
Cover Your Ears

—Text by David Byrne (B. 1952)

In the Arc of Your Mallet

Don't go anywhere without me.
Let nothing happen in the sky apart from me,
Or on the ground, in this world or that world,
Without my being in its happening.
Vision, see nothing I don't see.
Language, say nothing.
The way the night knows itself with the moon,
Be that with me. Be the rose
Nearest to the thorn that I am.
I want to feel myself in you when you taste food,
In the arc of your mallet when you work.
When you visit friends, when you go
Up on the roof by yourself at night.
There's nothing worse than to walk
Out along the street without you.
I don't know where I'm going.
You're the road and the knower of roads,
More than maps, more than love.

—Text by Rumi (1207–1273)

Encounter

Ah!

My Man

MAURICE YVAIN

(1891–1965)

JACQUES MARDOCHÉE CHARLES

(1882–1971)

ALBERT WILLEMETZ

(1887–1964)

CHANNING POLLACK

(1880–1946)

That listing of creators for *My Man* suggests a complex lineage, and that is in fact the case. This song was first composed as *Mon Homme* in 1920: the music was by Maurice Yvain, who set a text by his long-time collaborators Jacques Mardochée Charles and Albert Willemetz. *Mon Homme* was first sung in the *Revue Paris qui Jazz* at the Casino de Paris by Mistinguett.

The American playwright and critic Channing Pollock quickly translated it into English, and Fanny Brice's 1921 recording made her reputation. *My Man* has had a continuing success: it was featured in the 1936 film *The Great Ziegfeld*, which won the Academy Award for Best Picture, and Barbara Streisand sang it in the 1968 film *Funny Girl*.

The Man I Love I Got Rhythm

GEORGE GERSHWIN

(1898–1937)

This recital closes with two Gershwin songs. The well-known “The Man I Love” was first heard in *Lady Be Good*, which premiered in December 1924, only ten months after the sensation created by *Rhapsody in Blue*. It was a star vehicle for the young brother-and-sister team of Fred and Adele Astaire, who sang the premiere, and the song has been taken up by many artists since then.

Girl Crazy (1930), set at a dude ranch in the West, has itself never been one of Gershwin's more popular shows, but it has some terrific music, including “I Got Rhythm”, “Embraceable You,” and “Bidin’ My Time.” George Gershwin wrote the music for “I Got Rhythm” first, then turned it over to his brother Ira to supply the lyrics—the refrain “Who could ask for anything more?” has become the song’s most memorable line. The song has been covered by a number of artists, including Louis Armstrong, Duke Ellington, Benny Goodman, Bing Crosby, Ethel Merman (who sang in the premiere of *Girl Crazy*), and Judy Garland, but curiously this music—with its famous four-note chord sequence on the syllables of the song’s title—has become even more popular as a piece for solo piano. It is heard at this recital in its original version—as a song.

—Program notes by Eric Bromberger
Translations provided by artist management

2024–25 Season Calendar

All performances at Herbst Theatre unless otherwise indicated

September 2024

Sat 28 7:30pm Hot Club of San Francisco
(Presidio Theatre)

October 2024

Fri 4 7:30pm *Gala Performance:*
Jake Heggie, piano
Nicholas Phan, tenor
Sat 12 7:30pm Karim Sulayman, tenor
Sean Shibe, guitar
(Presidio Theatre)
Sat 26 10:00am Alexander String Quartet with
Robert Greenberg
Sat 26 7:30pm Esmé Quartet

November 2024

Sat 2 10:00am Alexander String Quartet with
Robert Greenberg
Thu 7 7:30pm Jerusalem Quartet
(Caroline H. Hume Concert Hall)
Wed 13 7:30pm Natasha Paremski, piano
Thu 14 7:30pm Caroline Shaw, viola/vocals
Gabriel Kahane, piano/vocals
Tue 19 7:30pm Anthony Roth Costanzo,
countertenor
Bryan Wagorn, piano

December 2024

Tue 3 7:30pm Anthony McGill, clarinet
Pacifica Quartet

January 2025

Sat 11 10:00am Alexander String Quartet with
Robert Greenberg
Sat 25 10:00am Alexander String Quartet with
Robert Greenberg
Sat 25 7:30pm MILOŠ, guitar*
Wed 29 7:30pm *PIVOT Festival:*
Gabriel Kahane, piano/vocals
Carla Kihlstedt, violin/vocals
Del Sol Quartet
Thu 30 7:30pm *PIVOT Festival:*
Gabriel Kahane, curator · host
Haley Heynderickx, guitar/vocals
The Westerlies
Thu 31 7:30pm *PIVOT Festival:*
Gabriel Kahane, curator · host
Sandbox Percussion

February 2025

Tue 4 7:30pm Sir Stephen Hough, piano
Sat 8 10:00am Alexander String Quartet with
Robert Greenberg
Sat 8 7:30pm Marc-André Hamelin
Sat 15 7:30pm Steven Isserlis, cello
Connie Shih, piano
Sun 16 3:00pm Alexi Kenney, violin
Owen Dalby, violin & viola
Christopher Costanza, cello
Amy Yang, piano (Presidio The-
atre)
Sat 22 7:30pm Amjad Ali Khan, sarod
Sharon Isbin, guitar
Amaan & Ayaan Ali Bangash, sa-
rod*
Wed 26 7:30pm Fleur Barron, mezzo-soprano
Kunal Lahiry, piano
Thu 27 7:30pm Dreamers' Circus
(Presidio Theatre)

March 2025

Sat 8 7:30pm Calidore String Quartet
Tue 11 7:30pm Midori, violin
Özgür Aydın, piano
Fri 14 7:30pm Pavel Haas Quartet
Thu 20 7:30pm Jan Lisiecki, piano
Fri 21 7:30pm Tetzlaff Quartet
Tue 25 7:30pm Louis Lortie, piano
Fri 28 7:30pm Johan Dalene, violin
Sahun Sam Hong, piano
Sat 29 7:30pm Thomas Dunford, lute*
(St. Mark's Lutheran Church)

April 2025

Tue 1 7:30pm Joyce Yang, piano
Thu 3 7:30pm Randall Goosby, violin
Zhu Wang, piano
Sun 6 3:00pm Owen Dalby, violin
Geneva Lewis, violin
Masumi Per Rostad, viola
Hannah Collins, cello
(Presidio Theatre)
Wed 16 7:30pm Isidore String Quartet

May 2024

Sat 3 7:30pm Manuel Barrueco, guitar*
Sun 4 3:00pm Christopher Costanza, cello