



RANDS AT OBERLIN

CONCERTO FOR ENGLISH HORN | ROBERT WALTERS, SOLOIST
CANTI DEL SOLE | MAGNUS STAVELAND, TENOR

RANDS AT OBERLIN

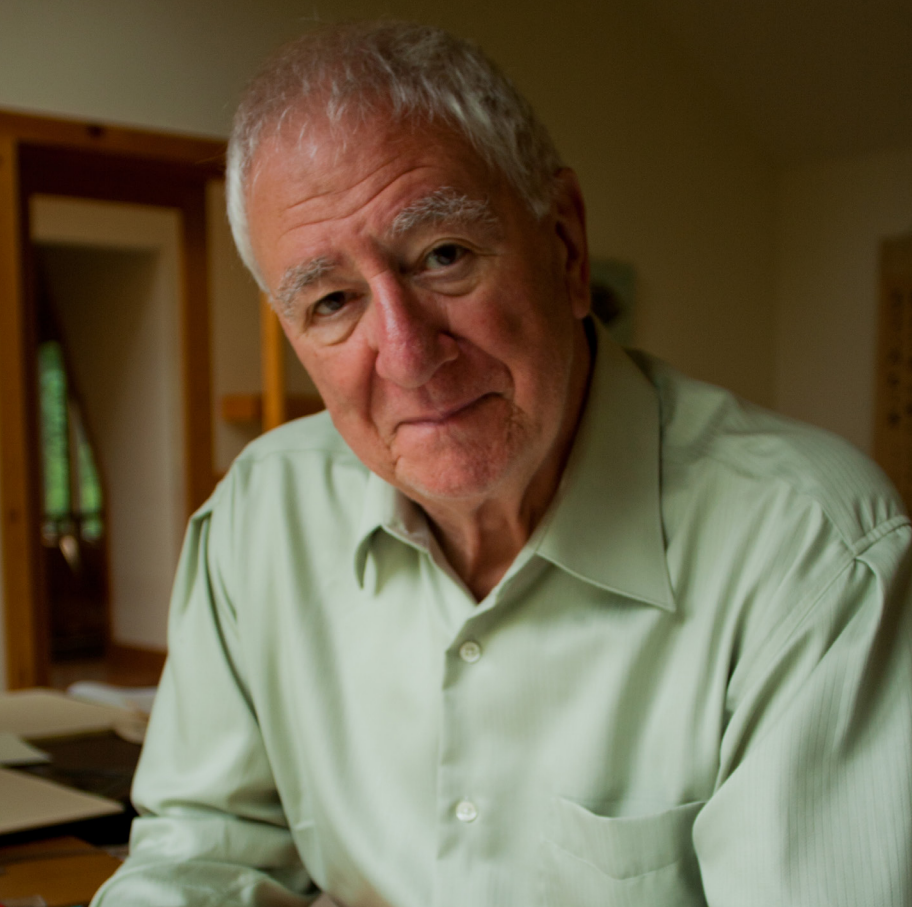
CONCERTO FOR ENGLISH HORN AND ORCHESTRA (2015)

- | | | |
|---|----------------|------|
| 1 | Fantasia | 9:38 |
| 2 | Aubade | 8:40 |
| 3 | Hommage à C-AD | 7:55 |

Robert Walters, English horn
Oberlin Orchestra
Raphael Jiménez, conductor

- | | | |
|---|-----------------------|-------|
| 4 | CANTI DEL SOLE (1983) | 27:23 |
|---|-----------------------|-------|

Magnus Staveland, tenor
Oberlin Contemporary Music Ensemble
Timothy Weiss, conductor



ABOUT THE COMPOSER

BERNARD RANDS is a major figure in contemporary music, with a catalog of more than 100 published works and many recordings. His *Canti del Sole* won the 1984 Pulitzer Prize for Music. His large orchestral suites *Le Tambourin* won the 1986 Kennedy Center Friedheim Award, and *Canti d'Amor*, recorded by Chanticleer, won a Grammy Award in 2000.

Rands has received commissions from numerous artists, ensembles, and schools, among them Suntory Concert Hall in Tokyo, New York Philharmonic, Carnegie Hall, Boston Symphony Orchestra, Cincinnati Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, BBC Symphony Orchestra, National Symphony Orchestra, Internationale Bachakademie, Eastman Wind Ensemble, Chicago Symphony Orchestra, and The Cleveland Orchestra. His chamber opera *Belladonna* was commissioned by the Aspen Music Festival and School for its 50th anniversary in 1999. His full-scale opera *Vincent*, with libretto by J.D. McClatchy, was commissioned by Indiana University Opera and produced there to critical acclaim in 2012. Rands served as composer in residence with the Philadelphia Orchestra from 1989 to 1996.

A dedicated teacher, Rands has been guest composer at many international festivals and has served as composer in residence at the Aspen and Tanglewood music festivals. He served as Walter Bigelow Rosen Professor at Harvard University from 1989 to 2005.

Born in Sheffield, England, in 1934, Rands was honored on the occasion of his 80th birthday by more than 100 performances and radio and television broadcasts of his music. He immigrated to the United States in 1975, becoming an American citizen in 1983. He lives in Chicago with his wife, composer Augusta Read Thomas.

THE ARTISTS



ROBERT WALTERS has been the solo English horn player of The Cleveland Orchestra since 2004. A fourth-generation college music professor, Walters has taught at Oberlin since 2006 and was appointed professor of oboe and English horn in 2010. He was formerly the solo English horn player with the Metropolitan Opera Orchestra and the Cincinnati Symphony Orchestra.

Walters has appeared as guest soloist with The Cleveland Orchestra, Chicago

Symphony Orchestra, Cincinnati Symphony Orchestra, Orpheus Chamber Orchestra, Beijing Radio Symphony, China Film Philharmonic, Qingdao Symphony Orchestra, New York Chamber Soloists, and the Philadelphia Chamber Orchestra.

Walters has appeared at the festivals of Marlboro, Banff, Bard, St. Bart's, Caramoor, Grand Teton, Spoleto, the Music Academy of the West, and as an artist faculty member of the Aspen Music Festival and School. His annual series of master classes at Hidden Valley Music Seminar in Carmel, California, attracts top players from across the country. He is a frequent coach with the New World Symphony and Rice University's Shepherd School of Music.



Norwegian tenor **MAGNUS STAVELAND** has appeared in opera houses across Europe and Asia including Teatro alla Scala in Milan, Teatro Real Madrid, Staatsoper Berlin, Theater an der Wien, Opéra Garnier Paris, Opéra Garnier Monaco, Festival d'Aix-en-Provence, Vlaamse Opera Antwerp, Ho Chi Minh Opera, Nationaltheater Mannheim, Drottningholm Festival Stockholm, Royal Swedish Opera, Royal Danish Opera, and the Norwegian National Opera.

Staveland has performed the roles of Don Ottavio in *Don Giovanni*, Tamino in *Die Zauberflöte*, Ferrando in *Così fan tutte*, and roles in operas by Haydn, Gluck, Monteverdi, Handel, Vivaldi, Cavalli, and Scarlatti. He is a sought-after concert singer and regularly appears in concert venues and festivals throughout Europe and Asia. His repertoire includes a vast number of masses, oratorios, symphonies, and song cycles.

He can be heard on recordings as Celio in Handel's *Germanico*, Polifonte in Vivaldi's *Oracolo in Messenia*, Fileno in Martin y Soler's *Il Sogno*, and in vocal music by Edvard Grieg. His performances of Haydn's *Orlando Paladino*, in which he performed as Medoro, and Cavalli's *La Didone*, in which he had the role of Enea, have been released on DVD.

RAPHAEL JIMÉNEZ is celebrated for his work with orchestras around the world. Equally comfortable on the podiums of professional and pre-professional ensembles, Jiménez divides his career between an intense schedule of concerts, operas, and ballet performances and educating the next generation of professional musicians. From his first conducting position at the National System of Youth and Children’s Orchestras in Venezuela to his current position as director of orchestras at the Oberlin Conservatory of Music, he has demonstrated a deep commitment and passion for music education. He is frequently acknowledged for his remarkable ability to lead, masterfully train, and inspire young players to perform at the highest level. His performances with the Oberlin Orchestra at New York’s Carnegie Hall and at Symphony Center in Chicago have also been well received, with ClevelandClassical.com writing: “To say that this concert was impressive for an ensemble of young players would be an understatement. This is an orchestra that any city would be happy to have as its resident professional ensemble.”

Hailed as a “national treasure” by *The Washington Post*, the Oberlin Conservatory of Music is known the world over as an institution of incomparable excellence. The first **OBERLIN ORCHESTRA** was established in 1896. It evolved into a model training program that propels graduates into key roles in professional orchestras around the globe.

The Oberlin Orchestra has enjoyed a rich history of leadership in the hands of superlative faculty conductors including Robert Baustian, Louis Lane, Robert Spano ’83, and Larry Rachleff. The orchestra has also performed under such notable guests as Igor Stravinsky, Pierre Boulez, Sir Simon Rattle, David Zinman, and John Williams. In just the past decade, the Oberlin Orchestra has performed on tour in important cultural centers including Chicago’s Symphony Center, Walt Disney Concert Hall in

Los Angeles, Benaroya Hall in Seattle, Cleveland’s Severance Hall, two extended tours in Asia, and engagements at New York’s Carnegie Hall in 2007, 2013, and 2019—performances described by *The New York Times* as “stellar.”

OBERLIN ORCHESTRA

Violin I

Greg Gennaro,
concertmaster
Yintong Liu
Liuwenji Wang
Lynn Giam
Christine Showalter
Jae Yee Lee
Daphne Pickens
Camille Backman
Luke Lentini
Ye Jin Shin
Ryan McDonnell
Marie Schubert
Mwakudua waNgure
Esder Lee

Violin II

Seo Yon Park, principal
Munire Mierxiati

Michelle Jin Sol Oh
Shomya Mitra
Sabine Gross
Hannah Schoepe
Jiaqi Yu
Nathan Smith
Gregory Langer
Matthew Musachio
Hsuan Chen
Ellie MacPhee
Sarah Hoffman
John Cummins

Viola

Marlea Simpson, principal
Emilia DeLeo
Jules Sawhill
Alexandra Sophocleus
Josephine Stockwell
Daniel Miles

Anders Cornell
Troy Stephenson
Eilish Spear
Jude Park
Jane Larson
Salam Karahawa

Cello

Jacob Efthimiou, principal
Heewon Lee
Angelique Montes
Aaron Wolff
Raphael Boden
Erica Ogihara
Julia Weldon
Emma Churchill
Trisha Doo
J Holzen
David Lee
Andrew Johnson

Bass

Noëlle Marty, principal
Robert Earle
Christopher Labman
Hannah Murray
Matthew Frerck
Qian Zu
Miles Gilbert

Flute

Aram Mun, principal
Will Adams
Andrew Santiago

Alto Flute

Andrew Santiago

Oboe

William Welter, principal
Tanavi Prabhu

Clarinet

Tiberiu Baicoianu, principal
Shelagh Haney
Colin Roshak

Bass Clarinet

Colin Roshak

Bassoon

Shelly Li, principal
Corinne Crowley

Horn

Eric Bell, principal
Helen Fleischer
Nicholas Ginsburg
Kimberly Hickey

Trumpet

Wyeth Aleksei, principal
Liam Bacon
Alexander Pinto

Trombone

Rush Garcia, principal
Alexandra Smith
Evelyn Proffit

Tuba

Miguel Santos

Timpani

Kelsey Bannon

Percussion

Carson Fratus
Justin Gunter
Louis Pino

Harp

Ina McCormack

Conductor **TIMOTHY WEISS** has earned critical acclaim for his performances and bold programming throughout the United States and abroad. His repertoire in contemporary music is vast and fearless, including master works, very recent compositions, and an impressive number of premieres and commissions. He has been a recipient of the Adventurous Programming Award from the League of American Orchestras.

For more than two decades, Weiss has directed the Oberlin Contemporary Music Ensemble, elevating the group to a level of artistry and virtuosity in performance that rivals the finest new music groups. Recent conducting engagements have included Orchestra 2001 in Philadelphia, Eastman Broadband Ensemble, BBC Scottish Symphony, Britten Sinfonia in London, International Contemporary Ensemble (ICE), and the Melbourne Symphony in Australia.

A committed educator, Weiss is a professor of conducting and chair of the Division of Contemporary Music at Oberlin Conservatory, where he helped create and mentor the ensembles Eighth Blackbird and the International Contemporary Ensemble. He also serves as a faculty member and conductor of the Aspen Contemporary Ensemble at the Aspen Music Festival and School, and he is music director of the Arctic Philharmonic Sinfonietta in Bodø, Norway.

The **OBERLIN CONTEMPORARY MUSIC ENSEMBLE (CME)** has served as a fertile training ground for scores of powerhouse new music performers and groundbreaking ensembles, including the multiple Grammy Award-winning sextet Eighth Blackbird and the International Contemporary Ensemble. In performances throughout the academic year, CME performs music of all contemporary styles and genres, from minimalism to serialism, and from electronic to cross genre, mixed media, and beyond.

Under the direction of Timothy Weiss, CME has collaborated with many prominent composers from a variety of backgrounds, including Stephen Hartke, George Crumb, Harrison Birtwistle, Helmut Lachenmann, David Lang, Joan Tower, Frederic Rzewski, and Vijay Iyer, among many others. CME premieres works by prominent Oberlin faculty, student, and alumni composers, as well as distinguished guests. It regularly tours the United States, with performances in recent years taking the ensemble to the Brooklyn Museum, Winter Garden, Miller Theatre, Merkin Concert Hall, Harvard University, Benaroya Hall, Palace of Fine Arts, Chicago's Ganz Hall, and Carnegie Hall's Weill Recital Hall. The ensemble also performs numerous partner concerts with the Cleveland Museum of Art.

OBERLIN CONTEMPORARY MUSIC ENSEMBLE

Lily Zishu Xie, flute

Amer Hasan, clarinet

Andrew Dame, trumpet

Jihong Son, trombone

Amanda Lubin, piano

Carson Fratus and Tyler Smith, percussion

Kelly Sohyoung Lee, violin

Josephine Stockwell, viola

Trisha Doo, cello

Albert Daschle, bass



NOTES ON THE MUSIC

Concerto for English Horn (2015)

by Bernard Rands (b. Sheffield, England, 1934)

In the 19th and 20th centuries, the English horn earned a firm place in the orchestra, where its warm and wistful timbre inspired some of the most memorable woodwind solos in the literature, from Berlioz's *Symphonie fantastique* to Wagner's *Tristan und Isolde* to Dvořák's "New World" Symphony. As a concerto soloist, the English horn hasn't had nearly as many opportunities to take center stage—at least not until recently.

Premiered by Robert Walters and The Cleveland Orchestra at Severance Hall in November 2015, Bernard Rands' Concerto for English Horn was originally commissioned by Oberlin Conservatory in honor of its 150th anniversary. Through Walters, who is The Cleveland Orchestra's English horn soloist as well as a professor at Oberlin, these two great musical institutions of Northeast Ohio have cemented their longstanding relationship and in the process added another great concerto to the English horn's growing repertoire.

Born in England, Rands studied in Darmstadt and Milan before moving to the United States more than 40 years ago. He has called Claude-Achille Debussy "the most important composer to me." In fact, not only is the concerto's last movement titled *Hommage à C-AD*, but the atmosphere of the entire piece seems to be nourished by an exquisite sense of sound inherited from French impressionism. Rands' sinuous instrumental lines, unconstrained by preestablished metric patterns, is also indebted to Debussy, albeit in an indirect way, since Rands shapes his melodies and harmonies in a way that definitely belongs to his (our) own time rather than to the turn of the last century. Rands finds many striking instrumental

combinations to throw his solo instrument into sharp relief, frequently using other lower-pitched woodwinds such as the bass clarinet or the bassoon as foils for the English horn.

Both the first movement, *Fantasia*, and the second, *Aubade*, feature asymmetrical divisions of the beat to achieve a sense of rhythmic "floating" with a subtle fluctuation of faster and slower tempos. An aubade is a love song sung at dawn; Rands begins his movement appropriately with an expressive, unaccompanied melody for the English horn that gradually picks up speed before getting gradually slower and slower again. The final movement begins *calmo e misterioso* but soon assumes a more joyful, *scherzando* character. The solo cadenza emphasizes expressivity and rhythmic flexibility rather than trying to break any speed records; it comes immediately before the work's surprise ending.

—*Peter Laki*

***Canti del Sole* for tenor and chamber orchestra (1983)**

Canti del Sole is the second piece in a trilogy of multilingual poetic explorations, following *Canti lunatici* for soprano (1980), and followed in its turn by *Canti dell'eclisse* for bass (1988). The present work exists in orchestral and chamber versions; the latter was first performed in 1983 in San Diego, with tenor Paul Sperry—the commissioner and dedicatee—and the SONOR ensemble, conducted by the composer. It won the Pulitzer Prize in 1984.

As the title indicates, all the poems in *Canti del Sole* have to do with the sun, one way or another. In addition to being in English, French, Italian, and German, the poems span three and a half centuries and vary widely in style, mood, and subject matter. Rands wove these disparate lyrics together in a single uninterrupted movement, in which the various poems are separated by instrumental interludes but

no breaks. The work is framed by two epigrammatic and enigmatic masterpieces of modern Italian poetry, Giuseppe Ungaretti's "Mattina" and Salvatore Quasimodo's "Ed è subito sera," starting and ending the work with nearly inaudible sounds. Another structural symmetry results from the use of several poems by D.H. Lawrence, two of which ("Dawn Verse" and "Sunset Verse") are similar in length and poetic form, and even share some phrases in common. The rest of the poems—an anthology of personal favorites, no doubt—provided Rands the greatest possible variety within the unity ensured by the "sun" theme.

George Chapman's 17th-century vision of spring defeating the "grey wolf" of winter prompted an agitated section with excited staccatos in the woodwinds. The Rimbaud setting has a characteristically French sound, dominated by woodwinds and two vibraphones, and is somewhat reminiscent of Messiaen. A brief flute-clarinet duo takes us from France to Italy, for a Montale poem in which the sunflower, which always turns towards the sun, becomes a symbol of a striving for a higher level of spiritual existence. The luminous music comes to a standstill at the exact moment where music is evoked as a counterpart of visual color: The word "musiche" is not sung but spoken. The "higher level" seems to be reached in the Dylan Thomas poem, which gets dangerously close to the scorching sun. After this climax, Sinisgalli's hornets come across as the scherzo movement of the piece, with its percussive dance-like rhythms. After an interlude for piccolo flute and piccolo clarinet, Wilfred Owen, the English poet killed in France during the last days of World War I, ushers in a new drama. (This poem was also included, famously, in Britten's *War Requiem*.) After a solo for muted trumpet, we enter a silent, desolate landscape through German poet Peter Huchel, who lived through World War II and captivity. In D.H. Lawrence's "November," the "great gold sun" goes into decline, and Paul Celan's "Threadsuns" respond with the promise of new songs that can still be sung

"beyond mankind"—words that cause the music to assume an almost esoteric dimension. At this point in the score, Rands entered the inscription "In memoriam Cathy Berberian, the great singer (and ex-wife of Rands' teacher Berio), who passed away in 1983 while this piece was being composed. Baudelaire's celebrated sonnet "Harmonie du soir," famously set to music by Debussy a century before Rands, draws listeners into a romantic reverie from which they are rudely awakened by Lawrence's passionate words about the departing sun. The sudden nightfall in the Quasimodo poem, which ends the composition, marks the end of an entire life journey. —*Laki*



LARRY KASPEREK



TEXTS AND TRANSLATIONS

CANTI DEL SOLE (“Songs of the Sun”)

Mattina (Morning)

Text by Giuseppe Ungaretti (1888-1970)

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M'illumino	I fill with light
d'immenso	of immensity

Dawn-Verse

Text by D.H. Lawrence (1885-1930)

The dark is dividing, the sun is coming past the wall.
Day is at hand.
Lift your hand, say Farewell! say Welcome!
Then be silent.
Let the darkness leave you, let the light come into you,
Man in the twilight.

From The Masque of the Twelve Months

Text by George Chapman (1559-1634)

Shine out, fair Sun, with all your heat,
Show all your thousand-colored light!
Black Winter freezes to his seat;
The grey wolf howls, he does so bite;
Crookt Age on three knees creeps the street;
The boneless fish close quaking lies
And eats for cold his aching feet;
The stars in icicles arise;

Shine out, and make this winter night
Our beauty's Spring, our Prince of Light!

From Soleil et chair (Sun and Flesh)

Text by Arthur Rimbaud (1854-91)

Translation by Oliver Bernard (1962)

Le Soleil, le foyer de tendresse et de vie,
Verse l'amour brûlant à la terre ravie,
Et, quand on est couché sur la vallée, on sent
Que la terre est nubile et déborde de sang;
Que son immense sein, soulevé par une âme,
Est d'amour comme dieu, de chair comme la femme,
Et qu'il renferme, gros de sève et de rayons,
Le grand fourmillement de tous les embryons!

Et tout croît, et tout monte!

The Sun, the hearth of tenderness and life,
Pours burning love on the delighted earth,
And when you lie down in the valley, you can smell
How the earth is nubile and very full-blooded;
How its huge breast, heaved up by a soul,
Is, like God, made of love, and, like woman, of flesh,
And that it contains, big with sap and with sunlight,
The vast pullulation of all embryos!

And everything grows, and everything rises!

Portami il girasole (Bring me the sunflower)

Text by Eugenio Montale (1896-1981)

Translation by John Richmond

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Portami il girasole ch'io lo trapianti
nel mio terreno bruciato dal salino,
e mostri tutto il giorno agli azzurri specchianti
del cielo l'ansietà del suo volto giallino.

Tendono alla chiarezza le cose oscure,
si esauriscono i corpi in un fluire

Bring me the sunflower so that I may plant it in my
field
whose earth, exposed to winds from off the sea, is
scorched and dry;
then all day long its troubled upturned face will be
revealed,
sending a yellow signal to the blue reflecting sky.

Dark things seek their opposite—the clarity of day;
and bodies spend their substance in the urgent flux
and flow

di tinte: queste in musiche. Svanire
è dunque la ventura delle venture.

Portami tu la pianta che conduce

dove sorgono bionde trasparenze

evapora la vita quale essenza:

portami il girasole impazzito di luce.

of colours, just as colours do in strains of music; so
it is the destiny of destinies to pass away.

Bring me the plant, my love, that leads the traveller
to a place

where blond transparencies are formed and, as
they form, take flight

and life unmakes itself, from solid essence into hazy
space;

bring me the sunflower driven to insanity by light.

I turn the corner of prayer and burn. From Vision and Prayer.

Text by Dylan Thomas (1914-53)

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I turn the corner of prayer and burn
In a blessing of the sudden
Sun. In the name of the damned
I would turn back and run
To the hidden land
But the loud sun
Christens down
The sky.
I
Am found.
O let him
Scald me and drown
Me in his world's wound.
His lightning answers my
Cry. My voice burns in his hand.
Now I am lost in the blinding
One. The sun roars at the prayer's end.

Sono tre calabroni (There are three hornets)

Text by Leonardo Sinisgalli (1908-81)

Translation anonymous

Sono tre calabroni
che saggiano la pera:
vi affondano le corna.
Scavano un buco
fino a succhiarne la polpa.
Quando il sole si sposta,
dalla parte del sole
cavano un altro occhio.
Chiama la gente queste
le piante della sorte:
come piccoli teschi
pendono le zuccone
dagli alberi funesti.

There are three hornets
sipping the pears:
They plunge in their horns.
And dig a hole
till the flesh is sucked.
When the sun moves 'round,
on that sunny side
they dig another eye.
The people call these
the fate-plants:
Like small skulls
the shells hang
from the dark trees.

Futility

Text by Wilfred Owen (1893-1918)

Move him into the sun—
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seed—
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved—still warm—too hard to stir?
Was it for this the clay grew tall?

—O what made fatuous sunbeams toil
To break earth's sleep at all?

September

Text by Peter Huchel (1903-81)

Translation anonymous

© R. Piper & Co. Verlag, Munich 1967, 1981.

Noch nistet die Sonne im Duft.
Noch schleifen die Lerchen ihren Gesang
am Rand der weissen Luft.
Im Kielwasser alter Jahre zieht
der hungrige Pflug.
Die Störche sammeln sich am Ried.
Die Pappeln erglänzen im Silberschauer.
Die Felder sind leer.
Es fiel die sicheldurchblitzte Mauer.

Still the sun nests in the scent.
Still the larks drag their song
at the edge of the white air.
In the wake of old years
the hungry plough draws.
The storks gather in the reeds.
Poplars grow in the silver shower.
The fields are void.
The sickle-lit wall fell.

November by the Sea

Text by D.H. Lawrence

Now in November nearer comes the sun
down in the abandoned heaven.

As the dark closes round him, he draws nearer
as if for our company.

At the base of the lower brain
the sun in me declines to his winter solstice
and darts a few gold rays
back to the old year's sun across the sea.

A few gold rays thickening down to red
as the sun of my soul is setting,

setting fierce and undaunted, wintry
but setting, setting behind the sounding sea between my ribs.

The wide sea wins, and the dark
winter, and the great day-sun, and the sun in my soul
sinks, sinks to setting and the winter solstice
downward, they race in decline
my sun, and the great gold sun.

Fadensonnen (Threadsuns)

Text by Paul Celan (1920-70)

© Translation by Pierre Joris, 2014

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Fadensonnen
über der grauschwarzen Ödnis.
Ein baum
hoher Gedanke
greift sich den Lichtton: es sind
noch Lieder zu singen jenseits
der Menschen.

Threadsuns
above the grayblack wastes.
A tree—
high thought
grasps the light-tone: there are
still songs to sing beyond
mankind.

Harmonie du soir (Evening Harmony)

By Charles Baudelaire (1821-67)

© Translation by William Aggeler, The Flowers of Evil, Fresno, CA: Academy Library Guild, 1954.

Voici venir les temps où vibrant sur sa tige
Chaque fleur s'évapore ainsi qu'un encensoir;
Les sons et les parfums tournent dans l'air du soir;
Valse mélancolique et langoureux vertige!

The season is at hand when swaying on its stem
Every flower exhales perfume like a censer;
Sounds and perfumes turn in the evening air;
Melancholy waltz and languid vertigo!

Chaque fleur s'évapore ainsi qu'un encensoir;
Le violon frémit comme un cœur qu'on afflige;
Valse mélancolique et langoureux vertige!

Every flower exhales perfume like a censer;
The violin quivers like a tormented heart;
Melancholy waltz and languid vertigo!

Le ciel est triste et beau comme un grand reposoir.

Le violon frémit comme un cœur qu'on afflige,
Un cœur tendre, qui hait le néant vaste et noir!
Le ciel est triste et beau comme un grand reposoir;
Le soleil s'est noyé dans son sang qui se fige.

Un cœur tendre, qui hait le néant vaste et noir,
Du passé lumineux recueille tout vestige!
Le soleil s'est noyé dans son sang qui se fige...
Ton souvenir en moi luit comme un ostensor!

Sunset Verse

by D.H. Lawrence

Leave off! Leave off! Leave off!
Lift your hand, say Farewell! say Welcome!
Man in the twilight.
The sun is in the outer porch, cry to him: Thanks! Oh, Thanks!
Then be silent.
You belong to the night.

Ed è subito sera (And then it is night)

Text by Salvatore Quasimodo (1901-68)

© Translation by Matilda Colarossi

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Ognuno sta solo sul cuor della terra
traffitto da un raggio di sole:
ed è subito sera.

The sky is sad and beautiful like an immense altar.

The violin quivers like a tormented heart,
A tender heart, that hates the vast, black void!
The sky is sad and beautiful like an immense altar;
The sun has drowned in his blood which congeals...

A tender heart that hates the vast, black void
Gathers up every shred of the luminous past!
The sun has drowned in his blood which congeals...
Your memory in me glitters like a monstrosity!

We all stand alone on the heart of the earth
pierced by a ray of the sun's light:
and then it is night.

OBERLIN MUSIC is the official record label of the Oberlin Conservatory of Music. It celebrates the artistic vision and superlative talent of Oberlin's faculty, students, and alumni—on campus and on tour. Essential to this mission is Clonick Hall, a superior recording facility dedicated to capturing studio sessions in the heart of the conservatory. Nearly 30 titles are now available on CD and digital channels worldwide. For more information, visit oberlin.edu/oberlinmusic.

OBERLIN CONSERVATORY OF MUSIC, founded in 1865 and situated amid the intellectual vitality of Oberlin College, is the oldest continuously operating conservatory in the United States. Recognized as a professional music school of the highest caliber, it was awarded the National Medal of Arts, the country's highest honor given to artists and arts patrons.

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OBERLIN MUSIC