



AMERICAN CLASSICS



DARON HAGEN

21st-Century Song Cycles

After Words
Songs of Experience
Phantoms of Myself
Four Irish Folk Songs
Four Dickinson Songs

Lyric Fest

Daron
HAGEN
(b. 1961)

After Words (2013)

- | | | |
|---|--------------------------------------|------|
| 1 | 1. Lied Vom Kindsein / Der Leiermann | 7:35 |
| 2 | 2. An Artist | 1:39 |
| 3 | 3. Widgeon | 1:54 |
| 4 | 4. The Rain Stick | 4:18 |
| 5 | 5. Rimas – X | 1:36 |
| 6 | 6. Da ich ein Kind war | 4:34 |

Songs of Experience (2007)

- | | | |
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| 7 | 1. Youth, Day, Old Age, and Night | 1:06 |
| 8 | 2. Amelia's Song | 3:57 |
| 9 | 3. Wisdom | 2:01 |
| 10 | 4. Elegy for Ray Charles | 2:38 |
| 11 | 5. The Stranger's Grave | 2:23 |
| 12 | 6. Two Butterflies | 2:17 |

Phantoms of Myself (2000)

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|----|---|------|
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| 14 | 2. A Story | 4:35 |
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| 16 | 4. Her Sadness Runs Beside Her Like a Horse | 2:14 |
| 17 | 5. "Quiet, quiet heart" | 3:20 |
| 18 | 6. Absence | 3:00 |
| 19 | 7. "I wake to your gestures..." | 2:14 |

Four Irish Folk Songs (2009)

- | | | |
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| 20 | 1. The Bard of Armagh | 3:15 |
| 21 | 2. The Praties | 2:01 |
| 22 | 3. Danny Boy | 3:20 |
| 23 | 4. Little Boats | 1:06 |

Four Dickinson Songs (2014)

- | | | |
|----|-----------------------|------|
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21:35

14:22

20:57

9:42

7:24

Daron Hagen (b. 1961)

After Words – 21st-Century Song Cycles

When the American Academy of Arts and Letters awarded Daron Hagen (www.daronhagen.com) its Academy Award, the citation described him as, in part, "an outstanding composer who has arrived at his own voice." The award came with a recording grant. Asked what works he would like recorded and by whom, he responded, "Songs – they remain the core of my output," and suggested members of Lyric Fest, Philadelphia's renowned song series, for whom he had recently composed *After Words*. When Ned Rorem wrote in *Opera News*, "To say that Daron Hagen is a remarkable musician is to underrate him. Daron is music," he was referring to the fact that Hagen's nine operas (for companies large and small – Seattle Opera, Madison, Kentucky, Chicago Opera Theater), five symphonies (Philadelphia, Milwaukee, Oakland, Albany, and Phoenix), twelve concertos (Graffman, Khaner, Laredo, Robinson, Sant'Ambrogio), five piano trios, choral and chamber works, and over 350 published art songs (Paul Sperry, Ashley Putnam, The King's Singers) combine everything from ancient music to musical theater, minimalism to serialism, extended vocal techniques to improvisation, electro-acoustic soundscapes to sumptuous neo-Romantic symphonic works. Indeed, Hagen had embraced the current "post-genre" *zeitgeist* by the turn of the century. In his quest to expand what constitutes song and lyric theater he has expanded his activities to include stage direction; he now pursues this vision as director of ORSON REHEARSED, a new project-driven intermedia/interdisciplinary vocal music theatrical development laboratory at the Chicago College of Performing Arts. That said, Hagen's earliest songs, composed in Wisconsin during the late 1970s, already fully embraced and extended in every direction the aesthetic continuum – Boulanger–Barber–Bernstein–Rorem – in which he would assume a position when he became Ned Rorem's first composition student at the Curtis Institute during the early 1980s. It is primarily that meticulously crafted, vocally idiomatic, elegantly executed so-called

"Curtis Tradition" that this recording (composer-supervised and prepared by Lyric Fest founding artist director Laura Ward, who serves as collaborative pianist for the entire recital) explores and celebrates.

After Words (2013)

In this work, commissioned and premiered by Lyric Fest at the Academy of Vocal Arts with the performers on this recording in January 2013, Hagen imagines a symposium by two ethereal beings (one male, the other female) on the nature of art and love inspired by a performance of Schubert's *Winterreise* they've just observed. The first song finds the two observing a performance of the final Wilhelm Müller poem that Schubert set, *Der Leiermann*. For the song, Hagen interwove Peter Handke's contemporary poem *Lied vom Kindsein* (perhaps familiar to those who have seen Wim Wender's 1987 film *Der Himmel über Berlin* – in English, *Wings of Desire* – as the voice-over heard during the first reel) with the Müller, and little musical fragments of Schubert's setting. The three songs that follow find the angels observing the living. Seamus Heaney's poetry, so vibrant and alive, served. The first, *An Artist*, finds the two observing a young artist at work. The second, *Widgeon*, is a coolly damning observation on where an artist's voice may or may not come from. The third, *The Rain Stick*, is a commentary on the nature of song itself. Rubén Dario's exquisite *Rimas – X*, translated by Hagen's wife, provides the emotional core of this cycle: love is, after all, the thing that comes – like music – both before *and* after words. To close the cycle, the two angels ruminate in interwoven settings of *1 Corinthians 11–13*. Tunes and harmonic fragments from the previous songs return; a medley of recapitulated musical images underpin Martin Luther's 1534 version and the magisterial 1611 King James version. As the angels sing the word "love," the piano returns to the music of *The Rain Stick*, ending with the notes that earlier accompanied the words "Listen now again," underlining the circular nature of all such meditations.

Songs of Experience (2007)

Hagen explained that, “As *precis* for a cycle about things experienced and learned while growing up,” he chose a song that he first wrote in Philadelphia on assignment in 1981 from his mentor Ned Rorem. The McFall setting survives as the very first sketch for the opera *Amelia*, written for Seattle Opera. Hagen first performed it at Yaddo in summer 2005, accompanied by David Del Tredici. *Wisdom* was written for Nathan Gunn during winter 2006. Hagen set Stephen Dunn’s *Elegy for Ray Charles* at Yaddo a few days after Charles’ death; he performed it for Dunn and the rest of the Yaddo artists the same evening. *The Stranger’s Grave* was composed during spring 2007 to serve as the emotional driver for the song set, which was assembled around it. The piano alludes to the aria *Dónde está mi querida?* (“Where has my beloved gone?”) from Hagen’s opera, *Bandanna*. Hagen’s wife had recently miscarried; the song was written as a tiny requiem. It flows without pause into a warm setting of Dickinson’s *Two Butterflies* that he composed as a tribute to his wife Gilda Lyons on Valentine’s Day, 2005. The songs were premiered at the Wintergreen Summer Music Festival and Academy in Virginia on 17 July 2007 by Steven Condry, baritone and Kelly Horsted, piano.

Phantoms of Myself (2000)

Hagen had seen (and loved) Ashley Putnam as Mimi and as Violetta, but she was appearing as Tosca when stage director and librettist Ken Cazan introduced them. Putnam was looking to commission something in memory of her friend, stage director Cynthia Auerbach. Together Hagen and Putnam settled, cross-legged on the floor of his apartment in New York City, on the poetry of Susan Griffin. Susan Griffin, philosopher, poet, Emmy®-winning playwright, and feminist thinker, celebrates not only feminism and femininity but also human nature in her poetry. Putnam and Hagen were free to choose their favorite poems separately. The result: before he had written a note, he already had three in hand, that both

agreed, demanded inclusion. They settled on several others to surround those three. He then arranged the poems into a 24-hour cycle, beginning and ending with the act of waking, following the poet through what he imagined might be the sequence of her thoughts and emotions during a single day. Hagen accompanied Putnam in the premiere of the cycle on 10 May 2000 at the Therese L. Kaufmann Concert Hall of the 92nd Street Y in New York City.

Four Irish Folk Songs (2009)

The Bard of Armagh emerged around 1697 and has evolved into many tunes, including *The Streets of Laredo* and *The Cowboy’s Lament*. A product of the potato famine of the 1840s, *The Praties* also figures as the second movement of Hagen’s *Violin Concerto* for Michael Ludwig and the Buffalo Philharmonic. The tune of *Danny Boy* was penned by Frederic Weatherly in 1910. Hagen wrote his in Italy during the early 1990s and dedicated it to Gianna Celli. The traditional Gaelic song *Báldín Fhelmi* (“Fhelmi’s Little Boat”) was composed to celebrate the birth of pianist Jocelyn Dueck’s daughter. The set was premiered by Elaine Valby, Gilda Lyons, and Hagen at the Hudson Valley Opera House in April 2009.

Four Dickinson Songs (2014)

In January 1993 Hagen finished two settings *If You Were Coming* and *Wild Nights* and put them in a drawer. Two decades later, in fall 2013, Laura Ward asked him for a handful of Dickinson settings. He composed *A Dying Eye* and *Of All the Souls*, revised the old ones, and placed them together. The result is a group, not a cycle. All deal with love. Commissioned by Lyric Fest with the help of a generous gift from Lauren and Craig Meyer, it is dedicated to Ward. Laura and Joseph Gaines premiered the songs on March 28 2014 as part of American Women Poets in Song presented by Lyric Fest in the music room of Goodheart Hall on the Bryn Mawr campus in Philadelphia.

AFTER WORDS (2013)

Song Cycle for Soprano, Tenor, and Piano

1 Lied Vom Kindsein / Der Leiermann

(Text: Peter Händke (b. 1942) (Roman) / Wilhelm Müller (1794–1827) (**bold**), adapted and translated by the composer. Reprinted with permission.)

| Soprano | Tenor | Translation |
|--|---|---|
| Als das Kind Kind war, ging es mit hängenden Armen, wollte der Bach sei ein Fluß, | Drüben hinterm Dorfe Steht ein Leiermann Und mit starren Fingern Dreht er was er kann. | <i>When the child was a child, he swung his arms, and wanted the brook to be a river, Out back There stands an Organ-Grinder Who, with frozen fingers, Plays what he can. the river to be a torrent, and this puddle a sea. When the child was a child, he didn’t know he was a child, everything had a soul, and all souls were a single soul. Barefoot on the ice He staggered back and forth And his little plate Was empty.</i> |
| der Fluß sei ein Strom, und diese Pfütze das Meer. | Als das Kind Kind war, wußte es nicht, daß es Kind war, alles war ihm beseelt, und alle Seelen waren eins. | |
| Barfuß auf dem Eise Wankt er hin und her Und sein kleiner Teller Bleibt ihm immer leer. | Als das Kind Kind war.... | <i>When the child was a child, he had no opinions, No one wants to hear him, No one wants to see him, When the child was a child, He asked the following question: Why am I me, and not you? And the dogs growl Around the old man. Why am I here, and not there? And he lets it all go, Everything as it will.</i> |
| Als das Kind Kind war, hatte es von nichts eine Meinung, | Keiner mag ihn hören, Keiner sieht ihn an, | |
| Als das Kind Kind war, war es die Zeit der folgenden Fragen: | Warum bin ich ich und warum nicht du? | |
| Und die Hunde knurren Um den alten Mann. | Warum bin ich hier und warum nicht dort? | |
| Und er läßt es gehen, Alles wie es will, | Als das Kind Kind war, | |
| Ist das Leben unter der Sonne nicht bloß ein Traum? | Ist das Leben nicht bloß ein Traum? | <i>Isn’t life under the sun just a dream?</i> |

Dreht, und seine Leier
Steht ihm nimmer still.

und daß einmal ich, der ich bin,
nicht mehr der ich bin, seine werde?

Wunderlicher Alter!

Als das Kind Kind war...
Warum bin ich ich und
warum nicht du?
Warum?

Willst zu meinen Liedern
Deine Leier dreh'n?

Dreht, und seine Leier
Steht ihm nimmer still.
Wie kann es sein, daß ich, ich der ich bin,

bevor ich wurde, nicht war,

Wunderlicher Alter!
Sol lich mit dir geh'n?

Warum bin ich ich und
warum nicht du?
Warum?

Willst zu meinen Liedern
Deine Leier dreh'n?

*He stands and plays,
Never stopping.
How can it be that the I,
the I who I am,
didn't exist before me
and that, someday, the I that I am
will somehow cease to be?
Strange old man!
Shall I go with you?*

*When the child was a child...
Why am I me and not you?
Why not you?
Why?*

*Will you play my songs
On your Organ?*

These texts have not been cleared for reproduction:

② **An Artist** (Text: Seamus Heaney (1939–2013))

③ **Widgeon** (Text: Seamus Heaney)

④ **The Rain Stick** (Text: Seamus Heaney)

⑤ **Rimas – X** (Text: Rubén Darío (1867–1916), translated by Gilda Lyons (b. 1975). Reprinted with permission.)

Tenor

En to ojos un misterio:

en tus labios un enigma,

y yo, fijo en tus miradas

y yo, fijo en tus miradas

y extasiado en tus sonrisas.

Soprano

In your eyes a mystery;

in your lips an enigma,

and I am fixed on your glances
and ecstatic in your smile.

y yo, fijo en tus miradas
y extasiado en tus sonrisas.

⑥ **Da Ich ein Kind War**
(1 Corinthians 11-13, translations: Martin Luther (1534)
and the King James Bible (1611))

Da ich ein Kind war, da redete ich wie ein Kind,
und war klug wie ein Kind und hatte kindische Anschläge;
da ich aber ein Mann ward, tat ich ab, was kindisch war.

When I was a child, I spake as a child,
I understood as a child, I thought as a child:
but when I became a man, I put away childish things.

For now we see through a glass, darkly;
but then face to face: now I know in part;
but then shall I know even as also I am known.

And now abideth faith, hope, love, these three;

Nun aber bleibt Glaube, Hoffnung, Liebe, diese drei;
aber die Liebe ist die größte unter ihnen.

The greatest of these is love.

SONGS OF EXPERIENCE (2007)
Song Set for Voice and Piano

⑦ **1. Youth, Day, Old Age, and Night**
(Text: Walt Whitman (1819–1892))

Youth, large, lusty, loving – youth full of grace,
force, fascination,
Do you know that Old Age may come after you
with equal grace, force, fascination?

Day full-blown and splendid – day of the immense sun,
action, ambition, laughter,
The Night follows close with millions of suns,
and sleep and restoring darkness.

⑧ **2. Amelia's Song**
(Text: Gardner McFall (b. 1952). Reprinted with permission.)

If I could fly
I'd fly up to the stars and there
I'd shine upon the earth below

and those I loved would see me guarding them
and they'd know they're mine
as I am yours,
Oh Stars!

⑨ **3. Wisdom**
(Text: Sara Teasdale (1884–1933))

It was a night of early spring,
The winter-sleep was scarcely broken;
Around us shadows and the wind
Listened for what was never spoken.

Though half a score of years are gone,
Spring comes as sharply now as then –
But if we had it all to do
It would be done the same again.

It was a spring that never came;
But we have lived enough to know
That what we never have, remains;
It is the things we have that go.

⑩ **4. Elegy for Ray Charles**
(Text: Stephen Dunn (b. 1939). Reprinted with permission.)

He was proof
if one man's sadness
can find a language
and a song,
others might
need to hear it
endlessly,

letting it name some
deep down thing,
hurting us good
into a kind of joy.

11 5. The Stranger's Grave
(Text: Emily Lawless (1845–1913))

Little feet too young and soft to walk,
Little lips too young and pure to talk,
Little faded grass-tufts, root and stalk.

I lie alone here, utterly alone,
Amid the pure ashes my wild ashes mingle;
A drowned man, with name unknown,
A drifting waif, flung by the drifting shingle.
Oh, plotting brain, and restless heart of mine,
What strange fate brought you to such a strange shrine?

Little feet too young and soft to walk,
Little lips too young and pure to talk,
Little faded grass-tufts, root and stalk.

12 5. Two Butterflies
(Text: Emily Dickinson (1830–1886))

Two Butterflies went out at Noon –
And waltzed upon a Farm –
Then stepped straight through the Firmament
And rested, on a Beam –

And then – together bore away
Upon a shining Sea –
Though never yet, in any Port –
Their coming, mentioned – be –

If spoken by the distant Bird –
If met in Ether Sea
By Frigate, or by Merchantman –
No notice – was – to me –

PHANTOMS OF MYSELF (2000)

*Song Cycle for Voice and Piano on Poetry of
Susan Griffin (b. 1943). Reprinted with permission.*

13 1. I Wake Thinking of Myself as a Man

And as I rise slapping my feet
on the wooden floor
I begin to imagine myself
quite tall
with broad shoulders, a
painter who puts his feet
into dirty tennis shoes, does
not comb his hair and lumbers
largely into the kitchen, laces
loose in all this space.
I am this man, giant in my
female house, as I eat
my huge hands dwarf these bowls,
this breakfast!
I have become so big
I need a larger meal, more
eggs, more coffee, and the newspaper
rests like a delicate letter in
my enormous grasp.

14 2. A Story

My mind is etching a place
full of dark lines
where you and I slept together
like sheep and the body
of a mother lay between
and the past like a coal
sat inside you
(as if you had eaten ash).

And this couple is etched in the center
of a story: I peer
in the shadows and as if through
a window am carried
back into the heart of a night
I slept near you thinking
I had captured nearness
forever.

See how ignorant the
bodies of sleepers
and how you
ignorant are sleeping
still when I
have walked to the window,
how the story tells
of weeping and ruin
how the blackness of lines
keeps saying

The story is ended,
I call out to you
ended but you
unhearing and curled in
sameness, you mute sheep darken
the form.

15 3. Confession

I wasn't any saint
I burned with earth
and cried
and bit what I could bite
and shied, strange
animal at phantoms of myself
dreaming of what
could not be
and felt a sting
between my thighs
for days I would not
touch, taking
vengeance
for my loneliness.

16 4. Her Sadness Runs Beside Her Like a Horse

Her sadness runs beside her
like a horse
now she is
riding the horse of her sadness
riding, riding, riding.
Does she wear a hat?
No.

That is her hair you see
which the wind
whips in her eyes.
Does she cry?
No.
The wind cries
the horse cries
she grips his body
with her thighs,
they are changing
direction
riding into the sun.
Who knows the way,
the woman or the
horse-of-her-sadness?
Her thighs know
his body knows.
Will they ever stop riding?

What?
Look,
now they have
traveled
below the horizon
Now we can
only wait.
Will they
ever return?
But they are
here now.
Where?
Listen,
don't you hear
them
galloping
under this earth?

17 5. "Quiet, quiet heart"

Quiet, quiet heart
she is not ready
let her sleep a while longer.
You can imagine

her sleeping face.
Just think
you who are already awake
this alone
nearly sweeps you away.

18 6. Absence

You still think of those who
have died, and I tell you, *Don't worry*,
we have their absence,
and music is as sensual as ever
sliding like a tongue
over the ear that first heard
the words of death.
What would you call this?
You could perhaps say anything.
That it is winter now
but still warm, that there are
two kinds of butter, one called
sweet, that the heart
you have some to think of
as your own
keeps beating.

19 7. "I wake to your gestures..."

I wake to your gestures
which break over me
like honey.
You who are uncertain
pull me as certainly
into you
as gravity
Am I this gravity
in my dream of you
or the one who
supple as a branch makes
her way unerring
to earth.

FOUR IRISH FOLK SONGS (2009)

For Two Voices and Piano

20 1. The Bard of Armagh

Oh list' to the lay of a poor Irish harper
and scorn not the string of his old withered hands,
but remember those fingers they once could move sharper
to raise up the strains of his dear native land.

It was long before shamrock, dear isle's lovely emblem,
Was crushed in its beauty by the Saxon lion's paw;
And the pretty colleens all around me would gather,
to call Phelem Brady the Bard of Armagh.

How I love to muse on the days of my childhood,
Though four score and three years have fled by them;
It's king's sweet reflection that every young joy,
For merry hearted boys make the best of old men.

In truth, I have wandered this wide world over,
Yet Ireland's my home and a dwelling for me;
And, oh, let the turf that my old bones shall cover,
Be cut from the land that is trod by the free.

And when Sergeant Death embraces me, lulls me to sleep,
by the side of my Kathleen, my dear pride, oh place me,
then forget Phelem Brady the Bard of Armagh.
Forget Phelem Brady, the Bard of Armagh.

21 2. The Praties

Oh the praties they grow small over here, over here,
Oh the praties they grow small over here.
Oh the praties they grow small and we dig them in the fall,
and we eat them coats and all,
over here, over here.

Oh I wish that we were geese, night and morn,
night and morn,
Oh I wish that we were geese, night and morn.
Oh I wish that we were geese and could live our lives in peace
Till the hour of our release,
eating corn, eating corn.

Oh we're down into the dust over here, over here,
Oh we're down into the dust over here.
Oh we're down into the dust but the Lord in whom we trust
will repay us crumb for crust,
over here, over here.

22 3. Danny Boy

Oh Danny Boy the pipes, the pipes are calling,
From glen to glen and down the mountainside.
The summer's gone and all the roses falling
'Tis you, 'tis you must go and I must bide.
But come ye back when summer's in the meadow,
Or when the valley's hushed and white with snow.
'Tis I'll be here in sunshine or in shadow.
Oh Danny Boy, Oh Danny Boy, I love you so.

And when ye come and all the flowers are dying,
If I am dead, as dead I well may be,
You'll come and find the place where I am lying,
And kneel and say an Ave there for me.
And I shall hear tho' soft you tread above me.
And all my grave will warmer, sweeter be
If you will bend and tell me that you love me,
Then I shall sleep in peace until you come to me.

23 4. Little Boats

Little boats rock on billows of blue,
Little birds rock up on tree tops too,
Rock-a-by baby, baloo, baloo, rock-a-by baby, baloo, baloo!

Boats sail away to countries new
And birds will be crossing the billows of blue.
Rock-a-by baby, baloo, baloo, rock-a-by baby, baloo,
baloo!

Troubles are many, pleasures are few,
But I have a treasure while I have you.
Rock-a-by baby, baloo, baloo, rock-a-by baby, baloo, baloo!

FOUR DICKINSON SONGS (2014)

For Voice and Piano on Poetry of Emily Dickinson

24 1. Of All the Souls

Of all the souls that stand create
I have elected on.
When sense from spirit files away,
And subterfuge is done;

When that which is and that which was
Apart, intrinsic, stand,
And this brief tragedy of flesh
Is shifted like a sand;

When fingers show their royal front
And mists are carved away, –
Behold the atom I preferred
To all the lists of clay!

25 2. A Dying Eye

I've seen a dying eye
Run round and round a room
In search of something, as it seemed,
Then cloudier become;
And then, obscure the fog,
And then be soldered down,
Without disclosing what it be,
'T were blessed to have been.

26 3. If You Were Coming

If you were coming in the Fall,
I'd brush the Summer by
With half a smile,
As housewives do a Fly.

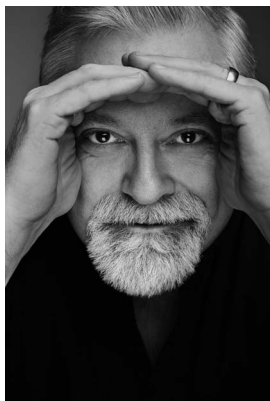
If I could see you in a year,
I'd wind the months in balls –
And put them each in separate Drawers,
For fear the numbers fuse –

If only Centuries, delayed,
I'd count them on my Hand,
Subtracting, til all my fingers dropped
Into Van Dieman's Land,

If certain, when this life was out –
That yours and mine, should be
I'd toss it yonder, like a Rind,
And take eternity –

But now, uncertain of the length
Of this, that is between,
It goads me, like the Goblin Bee –
That will not state – its sting.

Daron Hagen



Daron Hagen is an award-winning composer, librettist, stage director, conductor, collaborative pianist, and essayist. He is the recipient of the 2015 American Academy of Arts and Letters' Academy Award for "the artist who has achieved his singular voice." His music is performed worldwide – from the Ullens Center in Beijing to the Louvre in Paris, the South Bank in London to Lincoln Center in New York City, from Suntory Hall in Tokyo to McCaw Hall in Seattle. Commissioned by the New York Philharmonic, Seattle Opera, and The Philadelphia Orchestra, among many others, his catalogue includes nine operas, five symphonies, twelve concerti, dozens of instrumental works, and over 300 art songs and cycles. A member of the Artist Faculty at the Chicago College of the Performing Arts and Chair of the Composition Faculty of the Wintergreen Music Festival and Academy, he has taught at Bard College, the Chicago College of the Performing Arts, the Curtis Institute of Music, and the Princeton Atelier. He has served as president of the Lotte Lehmann Foundation, and artistic director of the Seasons Music Festival Academy in Washington, conducted the cast recordings of several of his operas, and stage directed the premieres of others. Twice a Rockefeller Foundation Fellow at Bellagio, he has received the Guggenheim Fellowship, the Kennedy Center Friedheim Prize, the ASCAP-Nissim, Barlow Endowment, and Columbia University Bearn's Prize. A Lifetime Member of the Corporation of Yaddo, he attended Curtis and The Juilliard, and now lives in Rhinebeck, New York with his wife and two sons.

4. Wild Nights
Wild nights – Wild nights!
Were I with thee
Wild nights should be
Our luxury!

Futile – the winds –
To a heart in port –
Done with the Compass –
Done with the Chart!

Rowing in Eden –
Ah – the Sea!
Might I but moor – tonight –
In thee!

Lyric Fest

Lyric Fest (LF) is a unique musical offering in the city of Philadelphia. Equally noted for scholarship and fun, Lyric Fest presents multiple artists of national and international stature on each program, and presents them in the intimate setting of song. LF was founded in 2003 with the mission of bringing people together through the shared experience of song by offering lively, theme-oriented concerts that edify, educate, stimulate dialogue, and foster community. Commissioning and performing new works has become integral to LF, and the organization to date, has commissioned twenty-one composers, one lyricist: for twenty-two individual songs, eleven song cycles/groups (sixty-seven songs), and five arrangements. Currently run by artistic directors Suzanne DuPlantis and Laura Ward, LF has produced fourteen seasons of distinct thematic programming that is both critically acclaimed, and enjoys broad audience appeal. www.lyricfest.com

Justine Aronson



Soprano Justine Aronson has an artistic and technical versatility that engages audiences and collaborators alike. Her depth, expressivity and dramatic ability have brought her to stages throughout the US and abroad. As a dedicated collaborative voice, Justine has premiered many contemporary works. Specializing in Baroque and contemporary repertoires, Aronson has appeared in concert as a soloist with the Lucerne Festival Academy, Bang on a Can Summer Festival, the Bard Music Festival, The String Orchestra of Brooklyn, Brightwork New Music, the Choral Arts Society of Philadelphia, and the Westminster Summer Festival. She has also appeared with the LA Philharmonic at the Hollywood Bowl. www.justinearonson.com

Kelly Ann Bixby



Kelly Ann Bixby made her 2014 debut with Opera Philadelphia in Golijov's *Ainadamar* and was the Eastern Region Artist Award Winner for the National Association of Teachers of Singing Competition in the same year. A noted recitalist and recording artist, Bixby can be heard on the Innova, ECM and Naxos labels. Kelly Ann Bixby sings with new music ensemble, The Crossing, and was nominated for a 2016 GRAMMY® Award for Best Choral Performance for Thomas Lloyd's premiere, *Bonhoeffer*. She has appeared with Lyric Fest, the Spoleto Festival USA, the Cincinnati Chamber Orchestra, the Bucks County Choral Society, The Princeton Festival and New Jersey Opera.

Gilda Lyons



Gilda Lyons, composer, vocalist, and visual artist, combines elements of Renaissance, neo-Baroque, spectral, folk, agitprop music theater, and extended vocalism to create works of uncompromising emotional honesty and melodic beauty. She recently appeared in Daron Hagen's *Shining Brow* (Naxos 8.669020–21). Recent recordings as composer include Susanna Phillips' and Thomas Bagwell's performance of *Hold On*, featured on Sing for Hope's release, *An AIDS Quilt Songbook* (GPR Records); and Lindsey Goodman's tour de force performance of *Chrysalis* (New Dynamic Records). Her music is published by Schott, E.C. Schirmer, and Burning Sled. www.gildalyons.com

Suzanne DuPlantis



Mezzo-soprano Suzanne DuPlantis is a widely appreciated artist whose career has spanned opera, chamber music, oratorio, cabaret, and most especially art song. With a passionate commitment to song and a belief in its power to reach all listeners, DuPlantis co-founded Lyric Fest, a song festival in Philadelphia that presents lively and dynamic theme-oriented programs. She has premiered many new works that were written especially for her and has appeared on numerous occasions with many of Philadelphia's premiere arts organizations.

Joseph Gaines



Tenor Joseph Gaines is a highly energetic, vibrant, and extremely versatile singer and actor. Gaines has been a guest artist with many opera companies across the United States. An in-demand concert artist, he has been a featured soloist with The Philadelphia Orchestra, the Detroit Symphony, The Saint Paul Chamber Orchestra, the Charlotte Symphony, the Washington Bach Consort, Brooklyn Art Song Society, Pittsburgh Song Collaborative, Lyric Fest and many other chamber, period, and contemporary music ensembles. Gaines joined the artist roster of The Metropolitan Opera for the first time in 2013–14, covering Caius in Verdi's *Falstaff*.

Daniel Teadt



Daniel Teadt has garnered international acclaim for his work on the opera and recital stage. A distinguished baryton-Martin, Teadt has appeared in major opera houses and concert halls in the US, Europe and South America. A passionate advocate for art songs and new music, Teadt has recently appeared in recital with the Festival d'Aix-en-Provence, the Ravinia Festival, the San Francisco Opera Schwabacher Debut series, the Pittsburgh Song Collaborative, the New York Festival of Song and Lyric Fest, among others. He has recorded for EMI Classics and Naxos. Daniel Teadt is a professor of music at Carnegie Mellon University where he teaches voice, English literature and repertoire.

Laura Ward



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 and the Colmar International Music Festival. She has served as vocal coach at the Academy of Vocal Arts, the CoOPERative Program at Westminster Choir College, the Ravinia Festival Stean's Institute, Washington Opera, the University of Maryland and the Music Academy of the West. Ward is a recording artist and editor for Hal Leonard Music Publishing having recorded over 2000 song accompaniments. These recordings 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.



**Daron
HAGEN**
(b. 1961)

| | | |
|--------------|-------------------------------------|--------------|
| 1–6 | After Words (2013) | 21:35 |
| 7–12 | Songs of Experience (2007) | 14:22 |
| 13–19 | Phantoms of Myself (2000) | 20:57 |
| 20–23 | Four Irish Folk Songs (2009) | 9:42 |
| 24–27 | Four Dickinson Songs (2014) | 7:24 |

WORLD PREMIERE RECORDINGS

Lyric Fest

Justine Aronson 1–6, Kelly Ann Bixby 20–27,

Gilda Lyons 13–19, Sopranos

Suzanne DuPlantis, Mezzo-soprano 20–23

Joseph Gaines, Tenor 1–6

Daniel Teadt, Baritone 7–12

Laura Ward, Piano

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The available sung texts and translations are reprinted in the booklet, and may also be accessed at www.naxos.com/libretti/559714

Recorded: 10–11 January 2017 1–6, 10 June 2016 7–12, 2 October 2016 13–19, 22–23 April 2016 20–27 at Morningstar Studios, East Norriton, Pennsylvania, USA

Producers: Daron Hagen and Laura Ward

Engineers: Dave Schonauer and Glenn Barratt

Mastering: Glenn Barratt

Publishers: Burning Sled Music 1–12 20–27; Carl Fischer 13–19

Cover art: Suzanne DuPlantis



AMERICAN CLASSICS

Although he is a prolific composer of operas, symphonies and concertos, songs lie at the core of Daron Hagen's output. With over 350 published art songs, he has embraced and extended the great lineage of American song exemplified by Samuel Barber, Leonard Bernstein and Ned Rorem, and is now considered one of the foremost 21st-century composers for the voice. The meticulously crafted and wholly idiomatic examples included here have been recorded under the composer's supervision with his chosen performers, members of Lyric Fest, Philadelphia's renowned song series.



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Playing
Time:
74:02