The Florestan Recital Project

Founded in 2001, Florestan Recital Project is a unique organization that performs and promotes song repertoire in concerts, master classes, and educational residencies. By combining a roster of world-class artists with outstanding research and programming, Florestan has delighted audiences with a wide range of both established and unfamiliar repertoire. Our artists are singers and pianists who regularly perform with leading opera companies, orchestras, and festivals around the world. In only its sixth season, Florestan Recital Project has emerged as a premier presenter of song recitals in North America.

Florestan Recital Project is named after the fiery character of Florestan, one of the creative alter egos of composer Robert Schumann (1810-1856). In addition to composing approximately 150 songs that are cornerstones of the song repertoire, Schumann left a legacy of an immense amount of music and writings, and he invented the revolutionary character of Florestan as a voice for many of his impetuous and passionate works. Florestan Recital Project displays that fiery passion in its devotion to exploring and presenting the full spectrum of song repertoire, drawing from a wealth of old and new music to create fresh and exciting programs for audiences.

Florestan Recital Project

Ned Rorem’s
Evidence of Things Not Seen

Monday, November 27, 2006
Robert J. Werner Recital Hall
8:00 p.m.
Evidence of Things Not Seen

Ned Rorem
(b. 1923)

Part One: Beginnings
1. From Whence Cometh Song?  Theodore Roethke  (1908-1963)
2. The Open Road  Walt Whitman  (1819-1892)
4. The Rainbow  William Wordsworth  (1770-1850)
5. How Do I Love Thee?  Elizabeth Barrett Browning  (1806-1861)
7. Their Lonely Betters  W. H. Auden
8. His Beauty Sparkles  Paul Goodman  (1911-1972)
9. Boy with a Baseball Glove  Paul Goodman
10. A Glimpse  Walt Whitman
11. I Am He  Walt Whitman
12. Love Cannot Fill  Edna St. Vincent Millay  (1892-1950)
13. The More Loving One  W. H. Auden
14. Hymn for Morning  Thomas Ken  (1637-1711)

Part Two: Middles
15. I Saw a Mass  John Woolman  (1720-1772)
16. The Comfort of Friends  William Penn  (1644-1718)
17. A Dead Statesman  Rudyard Kipling  (1865-1936)
18. The Candid Man  Stephen Crane  (1871-1900)
19. Comment on War  Langston Hughes  (1902-1967)
20. A Learned Man  Stephen Crane
21. Dear, Though the Night  W. H. Auden
22. Requiescat  Oscar Wilde  (1854-1900)
23. Is My Team Ploughing  A. E. Housman  (1859-1936)
24. As I Walked Out One Evening  W. H. Auden
26. Now Is the Dreadful Midnight  Paul Goodman
27. Hymn for Evening  Thomas Ken

Part Three: Ends
28. He Thinks Upon His Death  Julien Green  (1900-1998)
29. On an Echoing Road  Colette  (1873-1954)
30. A Terrible Disaster  Paul Goodman
31. Come In  Robert Frost  (1874-1963)
32. The Old Men Admiring Themselves in the Water  W. B. Yeats  (1865-1939)
33. End of the Day  Charles Baudelaire  (1821-1867)
34. Faith  Mark Doty  (b. 1953)
36. Evidence of Things not Seen  William Penn

The Performers

Alison d’Amato, piano
Aaron Engebret, baritone
Martha Guth, soprano
Joe Dan Harper, tenor
Lynne McMurtry, mezzo-soprano

Notes on Evidence of Things Not Seen

Evidence is the fulfillment of Rorem’s longtime dream of an “Art of the Song”; his long career as a composer has been rooted in his idea that ‘Music is song and inside all composers lurks a singer striving to get our.’ This cycle uses an excellent selection of English-language texts to express the journey of a life lived, encompassing the emotional breadth of innocence and youth, love and love lost, the struggles with illness and loss, and, finally, the wisdom and reconciliation that can come with age and death. The cycle’s texts include poems by Theodore Roethke, Walt Whitman, Paul Goodman, W. H. Auden, Oscar Wilde, as well as a prose setting by William Penn and a translation of the French author Colette.