

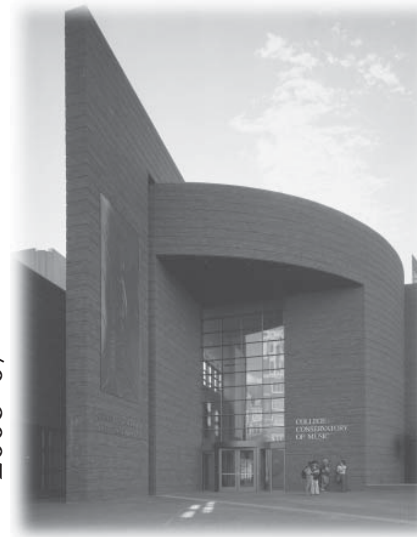
THE FLORESTAN RECITAL PROJECT

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.

UNIVERSITY OF
Cincinnati

2006-07



College-Conservatory
of Music
presents

Florestan Recital Project

Ned Rorem's

Evidence of Things Not Seen

Monday, November 27, 2006
Robert J. Werner Recital Hall
8:00 p.m.

Guest Artist Series

PROGRAM

Evidence of Things Not Seen

Ned Rorem
(b. 1923)

Part One: Beginnings

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|-------------------------------------|----------------------------|-------------|
| 1. <i>From Whence Cometh Song?</i> | Theodore Roethke | (1908-1963) |
| 2. <i>The Open Road</i> | Walt Whitman | (1819-1892) |
| 3. <i>O Where Are You Going</i> | W. H. Auden | (1907-1973) |
| 4. <i>The Rainbow</i> | William Wordsworth | (1770-1850) |
| 5. <i>How Do I Love Thee?</i> | Elizabeth Barrett Browning | (1806-1861) |
| 6. <i>Life in a Love</i> | Robert Browning | (1812-1889) |
| 7. <i>Their Lonely Betters</i> | W. H. Auden | |
| 8. <i>His Beauty Sparkles</i> | Paul Goodman | (1911-1972) |
| 9. <i>Boy with a Baseball Glove</i> | Paul Goodman | |
| 10. <i>A Glimpse</i> | Walt Whitman | |
| 11. <i>I Am He</i> | Walt Whitman | |
| 12. <i>Love Cannot Fill</i> | Edna St. Vincent Millay | (1892-1950) |
| 13. <i>The More Loving One</i> | W. H. Auden | |
| 14. <i>Hymn for Morning</i> | Thomas Ken | (1637-1711) |

Part Two: Middles

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|---|-----------------|-------------|
| 15. <i>I Saw a Mass</i> | John Woolman | (1720-1772) |
| 16. <i>The Comfort of Friends</i> | William Penn | (1644-1718) |
| 17. <i>A Dead Statesman</i> | Rudyard Kipling | (1865-1936) |
| 18. <i>The Candid Man</i> | Stephen Crane | (1871-1900) |
| 19. <i>Comment on War</i> | Langston Hughes | (1902-1967) |
| 20. <i>A Learned Man</i> | Stephen Crane | |
| 21. <i>Dear, Though the Night</i> | W. H. Auden | |
| 22. <i>Requiescat</i> | Oscar Wilde | (1854-1900) |
| 23. <i>Is My Team Ploughing</i> | A. E. Housman | (1859-1936) |
| 24. <i>As I Walked Out One Evening</i> | W. H. Auden | |
| 25. <i>The Sick Wife</i> | Jane Kenyon | (1947-1995) |
| 26. <i>Now Is the Dreadful Midnight</i> | Paul Goodman | |
| 27. <i>Hymn for Evening</i> | Thomas Ken | |

Part Three: Ends

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|---|--------------------|-------------|
| 28. <i>He Thinks Upon His Death</i> | Julien Green | (1900-1998) |
| 29. <i>On an Echoing Road</i> | Colette | (1873-1954) |
| 30. <i>A Terrible Disaster</i> | Paul Goodman | |
| 31. <i>Come In</i> | Robert Frost | (1874-1963) |
| 32. <i>The Old Men Admiring
Themselves in the Water</i> | W. B. Yeats | (1865-1939) |
| 33. <i>End of the Day</i> | Charles Baudelaire | (1821-1867) |
| 34. <i>Faith</i> | Mark Doty | (b. 1953) |
| 35. <i>Even Now</i> | Paul Monette | (1945-1995) |
| 36. <i>Evidence of Things not Seen</i> | 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 out.' 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.