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Beyond the Melting Pot: An Anthology of Modern Art Song by Immigrant Composers in America

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BEYOND THE MELTING POT: AN ANTHOLOGY
OF MODERN ART SONG BY IMMIGRANT
COMPOSERS IN AMERICA

By

Kathryn Omune

Bachelor of Music
Millikin University
2011

Master of Music
New Mexico State University
2013

A doctoral document submitted in partial fulfillment
of the requirements for the

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College of Fine Arts
The Graduate College

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Kathryn Omune

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ABSTRACT

Beyond the Melting Pot: An Anthology of Modern Art Song by Immigrant Composers in America

By

Kathryn Omune

Dr. Alfonse Anderson, Examination Committee Chair
Professor of Voice
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The anthologies currently available of modern American art song present a homogenous view of the composers working today in this country. As a whole, they do little to acknowledge the diverse group of musicians actively composing in this genre. As a country filled with an array of talented and multi-cultural musicians, it is essential that the vocal repertory accurately represents both the composers and the performers working within the field.

The purpose of this document and anthology is to fill a void left by the current published anthologies by presenting art song composed by immigrant composers. Geared towards teachers and performers, this anthology will educate musicians on modern American music and introduce new music into the art song repertory. These selections for high voice and piano represent many cultures and languages and look at how various musical traditions can intersect with classical contemporary music. The pieces found within this anthology were chosen to represent the variety of music available. After considering language, cultural background, vocal range, and vocal and piano difficulty The music found within is ideally suited for teachers and performers as the selections are engaging, but approachable for a variety of experience levels. This anthology will
provide much needed exposure to an underrepresented, but well-deserving group of musicians and composers.
ACKNOWLEDGEMENTS

I am eternally grateful to the many people who have helped me on this journey. I know that I would not have been able to accomplish this much without everyone’s endless support and encouragement.

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As I come to the end of my doctorate, I would also like to thank the many people who have helped and inspired me throughout the years. To the late John Williams, my first voice teacher, who started me on this journey and jump-started my love of classical music and singing. To Cindy Oeck and the many wonderful professors I studied with at Millikin, especially Terry Stone, Dr. Matthew Leese, and Dr. Daniel Carberg, who pushed me constantly and developed in me a deep love of art song and music from all periods and backgrounds. To Dr. Martha Rowe, whose guidance and willingness to give me numerous opportunities have given me direction and valuable experience.
Most importantly, to my family and friends for the abundance of support and joy you have brought into my life. To my husband, James, for your endless love and encouragement as I pursue my dreams and goals. To my parents, who have given me more support than I could have dreamt possible.
DEDICATION

To my love and inspiration, my husband, James

and my endlessly supportive mother, Judy
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CHAPTER 1
INTRODUCTION

The purpose of this document is to highlight a group of composers generally underrepresented in the American art song repertory. The existing anthologies of American art song currently available comprise a valuable resource for teacher and performer alike. However, they give a skewed representation of the repertoire by their lack of inclusion of immigrant composers. Beyond the Melting Pot contains song selections written solely by immigrant composers in the last fifty years. This volume seeks to more accurately portrays the nation’s fusion of musical and cultural diversity and create a resource for musicians to use in teaching and performing.

While the term “immigrant” is used quite loosely, the composers each identify as American to varying degrees. The inclusion of both English and other languages is used to highlight this fact, as is the variety of poets and the mixture of more contemporary compositional techniques with traditional native sounds.

According to studies done by the Pew Research Center, immigrants today make up 13.4 percent of the population in the United States, a number which is nearly three times that found in 1970.1 The largest share, approximately 27%, of these immigrants comes from Mexico. By region, South and East Asia accounts for another 27%, followed by Europe and Canada, the Caribbean, Central and South America, the Middle East, and sub-Saharan Africa.2 This anthology is not meant to address the specifics of immigrants in this country in terms of statistics. However, it should present a diverse array of

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2 Ibid.
perspectives that is more accurate to the historical and ever-growing diversity found within America.

This project draws on the recent work of sociologist Shannon Anderson. She has argued that concepts of American culture among social scientists are divided between the notion of a singular “melting pot,” and that of a diverse, multicultural America.\(^3\) Anderson points out that scholars such as Rubin and Lawson believe that most countries present a single cultural identity; Anderson, however, following in the footsteps of sociologists Kallen, Glazer, Moynihan, and Huntington, makes the case that America has always been home to several varying perspectives, each changing and gaining prominence at different times. This changing view of America informs my definition of an immigrant through its flexible scope; no matter the degree of assimilation, non-native composers working extensively in America have contributed to both American art song repertoire and national identity.

Current published anthologies do little to include the contributions of immigrant composers to art song. In my survey of a dozen anthologies, only three immigrant composers are included: Richard Hageman, André Previn, and Gian Carlo Menotti, and even these well known names are only found in two of those anthologies. This homogenous picture of American composers severely limits the diverse repertoire that is actually available to singers and teachers. As a teaching tool, this anthology will be useful to not only widen the available repertory, but also as a possible connection for students with diverse backgrounds to continue implementing classical technique into music with which they can more readily identify. It will also introduce teachers and performers to a

more accurate portrayal of the composers currently working in America and give them further resources to explore. By including songs written only for high voice and piano and with an array of difficulty levels, from the undergraduate singer to professional, this anthology presents appropriate works for all students and performers. After considering language, cultural background, vocal range, and vocal and piano difficulty, these pieces were chosen to represent both the diversity of the immigrant experience and the work of modern composers.

The following chapter of this document will address each song contained within the anthology, with information on composer, poet, text and translation, and a brief guide for teacher or performer. The respective composer or publisher has granted the use of each song in this anthology.
CHAPTER TWO

THE ANTHOLOGY

1. OSVALDO GOLIJOV

“Lúa Descolorida”

“‘A dead man in Spain is more dead than anywhere else’ said García Lorca, explaining that Spanish poets define rather than allude. Lúa Descolorida, a poem written in Gallego (the language of the Galicia region in Spain) by Lorca’s beloved Rosalía de Castro, defines despair in a way that is simultaneously tender and tragic. The musical setting is a constellation of clearly defined symbols that affirm contradictory things at the same time, becoming in the end a suspended question mark. The song is at once a slow motion ride on a cosmic horse, a homage to Couperin’s melimas in his Lessons of Tenebrae, velvet bells coming from three different churches, heaven as seen once by Years, a death lullaby, and the ladder of Jacob’s dream. But the strongest inspiration for Lúa Descolorida was Dawn Upshaw’s rainbow of a voice, and I wanted to give her a piece so quietly radiant that it would bring an echo of the single tear that Schubert brings without warning in his voicing of a G major chord. There are two versions of the song, written for specific musicians: one for Gil Kalish’s pearl playing, the other for the early morning bows of the Kronos Quartet.”

—Osvaldo Golijov

ABOUT THE COMPOSER

Osvaldo Golijov (b. 1960) grew up in an Eastern European Jewish family in La Plata, Argentina. He was surrounded by chamber music growing up and studied piano and composition at the local conservatory. In 1983, Golijov briefly moved to Israel before coming to the United States three years later where he studied with George Crumb at the University of Pennsylvania. Golijov’s output includes a diverse array of vocal and instrumental pieces, including works for the renowned Kronos quartet, Yo-Yo Ma, and

---

soprano Dawn Upshaw, among others. He currently holds the title of Loyola Professor of Music at the College of the Holy Cross in Worcester, MA.  

ABOUT THE POET

Rosalía de Castro (1837-1885) was a Galician romanticist writer and poet originally from Santiago de Compostela, Spain. As a writer of the Rexurdimento (Renaissance) movement, which featured the revitalization of the Galician language over the previous domination of Castilian Spanish, her writing is beloved for its combination of nostalgia, longing, and melancholy. Her determination to write in the dialect of Galicia, an autonomous community located in the northwest corner of Spain, rather than Castilian Spanish marked a defiant and important step for her culture and earned her the admiration of the Galician people.  

ABOUT THE PIECE

**Range:** C4 – Bb5 (optional C6)

**Tessitura:** E4 – E5

**Language:** Gallego (a Spanish dialect)

**Length:** ca. 5’30”

**Vocal Challenges:** In addition to the need to achieve the right color and mood for this text, this song’s main challenge lies in the range of the vocal line. There are several passages of sustained singing in the passaggio, which is difficult, especially for young sopranos. There is also a section of sustained lines at a repeated C4 followed immediately

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by a passage of E5 to C6, which will require careful maneuvering for the singer as she moves from a more chest-heavy mix to a lighter head voice to finish the song.

Lúa descolorida
como cor de ouro pálido,
vesme i eu non quixera
me vises de tan alto.
Ó espazo que recorres,
lévame, caladiña, nun teu raio.

Astro das almas orfas,
lúa descolorida,
eu ben sei que n’alumas
tristeza cal a miña.
Vai contalo ó teu dono,
e dille que me leve adonde habita.

Mais non lle contes nada,
descolorida lúa,
pois nin neste nin noutros
mundos teréis fertuna.
Se sabe onde a morte
ten a morada escura,
dille que corpo e alma xuntamente
me leve adonde non recorden nunca,
nin no mundo en que estou nin nas alturas.

Moon, colorless
Like the color of pale gold:
You see me here and I wouldn’t like you
To see me from the heights above.
Take me, silently, in your ray
To the space of your journey.

Star of the orphan souls,
Moon, colorless:
I know that you don’t illuminate
Sadness as sad as mine.
Go and tell it to your master
And tell him to take me to his place.

But don’t tell him anything,
Moon, colorless,
Because my fate won’t change
Here or in other worlds.
If you know where Death
Has her dark mansion,
Tell her to take my body and soul together
To a place where I won’t be remembered,
Neither in this world, nor in the heights above.⁷

⁷ translation by Osvaldo Golijov in score
Lúa Descolorida
for Dawn Upshaw and Gilbert Kalish

Slowly rocking

Ininitely tender: "Couperin" - "Lullaby", (as in the letters of "Leçons de Tenebres")

Osvaldo Golijov (b. 1960)

Text: Rosália de Castro (1837-1885)
“In the 1920's and 30's, Serbian-American scientist and inventor Nikola Tesla lived out his twilight years having metaphorically wrecked himself on Manhattan Island, bankrupted and broken by a public relations war with Thomas Edison. A staunch believer in the connection between his genius and sexual abstinence, Tesla shunned women, choosing instead to feed and care for street pigeons in his hotel room at the New Yorker. His closest friend was a white dove that visited him every day at his hotel room window. In moments of delirium, Tesla believed this pigeon to have mystical knowledge and the ability to communicate with him, and declared to friends that he was in love with her. One night, the bird flew into Tesla's room close to death, and according to Tesla, a light came from her eyes more intense than that of the most powerful lamps in his laboratory before she died in his arms. Tesla said that at that same moment, he knew his life's work was finished. Tesla's Pigeon is sung from the dove's perspective in these final moments, and explores parallels between the relationship between Tesla and his pigeon, and Prospero and Ariel in Shakespeare's The Tempest, with text adapted from Ariel's songs, Goethe's Faust, the poetry of George Sylvester Viereck, Serbian traditional song and poetry, and personal letters to Tesla.”

ABOUT THE COMPOSER

Composer Melissa Dunphy, born in 1980 in Brisbane, Australia, where she lived until moving to the United States in 2003. While her output is diverse, she specializes in political and theatrical music. Her work on Tesla’s Pigeon and the Gonzales Cantata has received critical acclaim. She has also won numerous awards and her music has been performed by prestigious ensembles across the country. Dunphy is currently a doctoral student at the University of Pennsylvania.

ABOUT THE POET

The text of this song is taken from Goethe’s Faust. Johann Wolfgang von Goethe (1749-1832) was one of the most influential writers of the eighteenth century and is

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8 Melissa Dunphy, “IV,” Tesla’s Pigeon (Mormolyke Press, 2010).
revered for his contributions in poetry and literature, especially within the Sturm und Drang literary movement. Considered by many to be one the greatest works in German literature, Goethe’s *Faust* has been hugely popular in both its original setting as a tragic play and in the dozens of song and operatic adaptations. This selection comes from the opening of Part Two of *Faust* as Ariel appeals to the gods to ease Faust’s suffering.

ABOUT THE PIECE

“IV”

**Range:** F4 – F5

**Tessitura:** F4 – E♭ 5

**Language:** English

**Length:** ca. 2’45”

**Vocal Challenges:** In terms of phrasing and tonality, “IV” is well-suited to young singers, especially compared to other songs within the cycle. However, there are rhythmic challenges in the duple vs. triple motion and the frequent entrances on off beats. The accompaniment varies in its support of the vocal line, but never veers entirely. As the range of the song lies in the middle voice and is almost entirely marked at a soft dynamic, the singer will need to be mindful of her breath support so the tone does not become breathy or without intention. The end of the song features pigeon-like “coos” on glissandos. The “coo” is made with a rolled “r” that may open to a [u] vowel. Both the rolled “r” and the glissando will require an engaged breath to produce the sound and to ensure that the glissando is not without definition.

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When the spring blossoms rain down,
When the fields' green benediction shines on us,
I will hurry to help where I can.
I hover overhead in airy circles,
Quieten your heart’s grim trouble,
Pull out the burning, bitter arrows,
Cleanse your mind of sorrows,
I lay your head on a cool pillow,
Bathe you in milk of amnesia
Loosen your stiffened limbs
And return you to the holy light.\textsuperscript{12}

\textsuperscript{12} text taken from vocal score, Melissa Dunphy, “IV,” 
"Tesla’s Pigeon" (Mormolyke Press, 2010).
IV

Larghetto \( j=45 \)  pp \( sotto\; voce \)

quasi-spiritual

When the spring blossoms rain down, when the fields' green benediction shines on us,

I will hurry to help you where I can, I hover o'er-head in airy circles.
quiet-en your heart's grim troub-le. Pull out the burn-ing bit-ter ar-rows.

mf

mf

f marte (no dim.) p

cool pil low, bath you in milk of am-nes-sia, loosen your stif fied limbs, And re

delicato

(G.P.)

pp

pp

(pp)
3. JOSÉ ELIZONDO

“Otoño en Buenos Aires”

Originally the first movement of a three-part suite commissioned for two cellos,

“…Otoño en Buenos Aires (Autumn in Buenos Aires) is indebted to the concert-style tango of Astor Piazzolla, as well as the extraordinary songs of Carlos Gardel.”\(^\text{13}\)

ABOUT THE COMPOSER

Originally from Mexico, José Elizondo began his musical studies as a child where he competed in several national competitions for piano and organ. After a move to Boston, Elizondo attended the Massachusetts Institute of Technology and Harvard University. His works have been performed internationally in concert, at various festivals, and by over eighty orchestras. Elizondo is the recipient of numerous awards, both at MIT and on the national level.\(^\text{14}\)

ABOUT THE POET

Dr. Patricio Méndez was born and raised in Buenos Aires, Argentina. He met José Elizondo as a fellow engineering student at the Massachusetts Institute of Technology, where together they collaborated on the text for Otoño.\(^\text{15}\) Dr. Méndez is currently a Professor of Welding and Joining at the University of Alberta in Canada.\(^\text{16}\)


\(^{15}\) José Elizondo, e-mail message to author, February 22, 2018.

ABOUT THE PIECE

Range: B♭3 – B♭5

Tessitura: F4 – F5

Language: Spanish (Mexico)

Length: ca. 4’

Vocal Challenges: Phrases are regular, generally two or four bars, which makes it accessible for a variety of levels. The range of the song is within the staff for the majority and only goes above the staff in the last phrase of the piece. The main difficulty of the piece lies in the exposed vocal line. The accompaniment offers rhythmic support, emphasizing the dance-like feeling, but the vocal line is largely independent. The tempo of the tango will also require that the singer be precise with the language and keep the diction clear and crisp. The descending passages at measures 36-41 and 72-78 will also be problematic in terms of tuning. The singer will need to maintain the lift of the soft palette through the descending line and be sure that the tone does not fall out of the resonance, both of which must be done by continuing to support the sound with the breath throughout the phrase.

Sol, hoy sin vos,
otro otoño más me vuelve a torturar,
cuando al ver luz que no te va a iluminar.
Amor que cayó, marchitar como hojas sin función,

Sin color, sin vida ya, así no hay razón para seguir
Dorados como este árbol vi
a tus cabellos brillar para mí.
Más sólo son recuerdos de esas tardes tibias
que no volverán jamás.

El viento cruel me robó tu voz,
arrebatando tu calor también.
Y hasta tu sombra cayó en las hojas
para así desaparecer sin más
Maldito mundo cuando vas a parar al fin de girar.

Sun, today without you,
another fall tortures me again,
when seeing light it will not illuminate you.
Love that fell, withers like leaves without function,

No color, no life now, so there is no reason to continue
Golds like this tree I saw
to your hair shine for me.
More are just memories of those warm afternoons
They will never return.

The cruel wind stole your voice,
snatching your heat too.
And even your shadow fell on the leaves
to thus disappear without more
Damn world when are you finally going to stop turning.
No hay razón en vos para que quiera yo vivir otro día más.
Cuando al fin termine este dolor,
mi alma te acompañará.
Me tornaré en caricia leve sobre tu piel.

Es tu memoria mi sagrada fé,
los ojos puros que admi ré una vez.
Y en las calles tristes,
sobre este empedrado,
resbalan lágrimas de mi pesar.

Remembranzas traidoras de un pasado tan feliz,
han herido mis escasas ilusiones de otra vez vivir.
Pero aquí estoy. No me rendiré
la suerte no me quebrará.

Y vendrá el fin del otoño a briendo el telón
de este cielo azul.
El divino sol portando en toda su Gloria mi redención.

There is no reason for me to want to live another day.
When this pain finally ends,
my soul will accompany you.
I will become a light touch on your skin.

It is your memory my sacred faith,
the pure eyes I admired once.
And in the sad streets,
on this cobblestone,
tears of my sorrow slide.

Traitorous remembrances of such a happy past,
They have hurt my few illusions of living again.
But here I am. I will not give up
luck will not break me.

And the end of autumn will come by opening the curtain
of this blue sky.
The divine sun carrying in my glory my redemption.
Otoño en Buenos Aires

from Danzas Latinoamericanas

Music by José L. Elizondo
Lyrics by Patricio Méndez
Arr. by Ernest Shteynberg

Transcription for voice
by the composer
dedicated to Janna Baty

Voice

Ad Libitum
dolente

Piano

Moderato Tempo di Tango

p con tristeza e dolore

Sol, hoy sin vos, otro otoño más me vuelve a torturar

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nar.  Amor que ca-yó, mar-chi-

tar co-mo ho-jas sin fun-ción, sin co-lor, sin vi-da

ya, a-sí no hay ra-zón pa-ra se-guir
Dorados como este árbol vi a tus cabellos brillar

para mí. Más sólo son recuerdos de esas tardes tibias

que no volverán jamás. El viento cruel me ro-
bó tu voz, arrebatando tu calor también.

Y hasta tu sombra cayó en las hojas para así desaparecer sin

f urioso, desesperanzado e con dolore

más deciso
No hay razón en vos para que quiera yo vivir otro día

más.

Cuando al fin termine este dolor,

mi alma te acompañará.

Me torna...
ré en caricia leve sobre tu piel
energico, marcato il canto
subito
Es tu memoria mi satisfacción,
los ojos puros que admite una vez.
alargando un poco

Y en las ca-lles tris-tes, sobr-es-te em-pe-dra-do, res-ba-lan lá-gri-mas de mi pe-

alargando un poco, cola voce

libero, teneramente ma con dolore

sar.

Re-mem-branzas tra-i-do-ras de un pas-a-do tan fe-

libero

mp

liz,

han he-ri-do mis es-ca-sas il-usio-nes de o-tra vez vi-

p delicato,
teneramente ma con dolore
vir.

Per-o_a-qui_es-to-y. No me ren-di-re.

La suer-te no me que-bra-rá. Y vendrá el fin del ô-

a tempo

to-ño_a-brien-do_el te-lón de es-te cie-lo_a-zul.

a tempo
86 conforza

el di-vi-no sol por-tan-do en to-da su glo-ria mi re-den-

86 alargando, libero,
colla voce

89 ción.
a tempo

f energico e risoluto
ABOUT THE COMPOSER

Ssu-Yu Huang was born in 1970 in Taiwan where she began her musical studies in piano at the age of six. After graduating from the Chinese Culture University in Taipei in 1996, she moved to Australia to study composition and piano at the University of Melbourne. She later moved to the United States where she has continued her studies with Dr. Geoffrey Gibbs and Barbara Kolb. Her works have been commissioned and performed by ensembles and soloists worldwide. She is the recipient of several prestigious awards, including IBLA Grand Prize in 2013 and from the Maurice Ravel International Composition Competition in 2016.17

ABOUT THE POET

Taiwanese poet Xiang Yang, born in 1955, is well known for his lyrical poetry which varies in topic between landscapes and socially engaged political writing. He was greatly inspired by the formalistic writing of his predecessors and the lasting power of traditional poetry. Xiang took that formalism and combined it with his native tongue and poetry that spoke of the true experiences of his people. This unique perspective gave him a distinct and powerful voice during a time when such a combination was a delicate issue.18

ABOUT THE PIECE

Range: D♭4 – G5

Tessitura: G4 – E♭5

Language: Taiwanese

Length: 3’

Vocal Challenges: Both the piano and voice work together to create a distinctive Eastern sound throughout the piece. In the piano this is accomplished with planing and quick chromatic embellishments. In the voice, the frequent use of grace notes and occasional glissandi combine with the folk-like nature of the melody to bring the Taiwanese sound to life. Both the grace notes and glissandi should be quick and light, requiring an agile voice and lack of heaviness in the tone. The phrases vary in length, most often two or four bars, but the moderate tempo and setting in the middle range means that the singer will need a good foundation of support throughout the song. Along those lines, the composer has many crescendos and diminuendos marked. Working on that breath support and *messa di voce* will enable the singer to successfully perform this piece.

Mirror is a gateway.
I lean on this side.
The kid in the mirror
Leans of the other side.
I wave
At the kid in the mirror.
Come out and play.
The kid in the mirror
Also waves,
Inviting me to go in,
Play with her.

Mirror is a gateway,
A door difficult to open.
No matter how hard I press,
How hard the kid in the mirror presses.
Gateway Through the Mirror

Lyric by Xiang Yang (向陽)

Ssu-Yu Huang

J = 60

5

8

it phian_mang
guā khia ti tsit ping
kiān lai tè ê gin à
5. ZHOU TIAN

3 Chinese Songs
“wind”

“Commissioned by the Curtis Institute of Music, Three Songs in Chinese touch on the ephemeral -- of wind, wisp of cloud and the color of a bird. Sung in Chinese, Wind is a wordless vocalise rising and falling, accompanied relentlessly by “bell-like” piano chords. Yellow Bird is a lively and raucous flash of color, while Ou Ran (Transience) is sung a capella in the first part of sorrow, with lightly flowing runs for the second part of recollection of past happiness.”19

ABOUT THE COMPOSER

Grammy-nominated composer Zhou Tian was born in 1981 in Hangzhou, China. He attended the Shanghai Conservatory before moving to the United States where he received degrees from the Curtis Institute of Music, the Juilliard School, and the University Southern California Thornton School of Music. His music, praised for its lush and distinctive sound, has been performed by major organizations and in prestigious halls around the world. Dr. Zhou’s music is especially known for his interest in different cultures and the combination of distinct cultural sounds woven throughout his music. In addition to his 2018 Grammy nomination, he has also won numerous awards, including in the Washington International Competition for Composers, the Presser Music Award, and several grants from the National Endowment for the Arts, among many others. Dr. Zhou is currently on the composition faculty at Michigan State University College of Music.20

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ABOUT THE PIECE

**Range:** F4 – Ab5

**Tessitura:** Bb4 – F5

**Language:** vocalise on [a]

**Length:** 1’40”

**Vocal Challenges:** While the other two songs in the set are in Chinese, this song is wordless, which presents its own unique challenges. While diction won’t be an issue, maintaining a bright, well-placed [a] will be essential. This will be hardest in the descending passages and will require the singer to constantly be aware of the placement of the voice and keep in supported with the breath. The piano offers only chordal support, allowing the singer some freedom with the melody and the opportunity to embody the title of the song, “wind,” which will call for extreme legato in every phrase. Especially challenging will be maintaining all of this through a soft dynamic, including in the two ascending lines to A♭5, both marked **pianissimo**.
wind

凤

song without words

Zhou Tian

Lento, con tristezza \( \text{\( \frac{\text{d}}{\text{40}} \)} \) \( \text{pp legato} \)

Ah (tocalise)

\( \text{P express.} \) simile

poco rubato \( \text{a tempo} \)

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6. STEFANIA DE KENESSEY

“At Day-Close in November”

ABOUT THE COMPOSER

Originally from Hungary, Stefania de Kenessey received degrees from Yale and Princeton University, where she studied with Milton Babbitt. Her diverse musical output ranges from operatic and orchestra works to film and dance scores. Her music has been performed in prestigious venues around the world. She is currently a professor at The New School in New York City.21

ABOUT THE POET

Thomas Hardy (1840-1928) was a novelist and poet who wrote in the Victorian realist style. In poetry, Hardy had a diverse output, including lyric poetry, ballads, satire, monologues, dialogue, and one epic drama. He is known for blending his traditional influences of folksong and ballads with an experimental nature in terms of form, meter, and diction.22 His poetry is well loved by composers, especially fellow Englishmen Gerald Finzi, Benjamin Britten, and Gustav Holst.

ABOUT THE PIECE

Range: C4 – A♭5

Tessitura: G4 – F5

Language: English

Length: ca. 2’30”

Vocal Challenges: This song is well suited to singers of all ages. The accompaniment is supportive without doubling the voice and most of the vocal lines are in two-bar phrases, though some can be longer. The majority of the piece sits in a comfortable range for many sopranos. The key will be to find a beautiful legato line that will enable clarity of text without the singer merely singing beat to beat. Because the text is by a British poet, I would advocate for British pronunciation, especially with the “been”/“seen” rhyme of the last stanza.

The ten hours’ light is abating,
And a late bird flies across,
Where the pines, like waltzers waiting,
Give their black heads a toss.

Beech leaves, that yellow the noon-time,
Float past like specks in the eye;
I set every tree in my June time,
And now they obscure the sky.

And the children who ramble through here
Conceive that there never has been
A time when no tall trees grew here,
A time when none will be seen.
AT DAY-CLOSE IN NOVEMBER

Stefania de Kenessy

MOLTO SOSTENUTO E TRANQUILLO

Voice

Piano

The ten

hours' light is a-bating. And a late bird flies across,

Where the

pines, like waltzers waiting, Give their black heads a toss.
Beech leaves, that yellow the noon-time, Float past like specks in the eye;

I set every tree in my June time, And now they obscure the sky. The ten hours’ light is a-bating, And a late bird flies a-
trees grew here, A time when none will be seen. The ten hours - light is a-
molo rit.  a tempo ma allargando al fin

bating, And a late bird flies a - cross (ss)
7. MIGUEL ROIG-FRANCOLÍ

5 Canciones con los Ojos Cerrados
“1. Ya no hay luz en el mundo”
“2. Estrellas de la infancia”

ABOUT THE COMPOSER

Born in 1953 in Ibiza, Spain, Miguel Roig-Francoli studied composition in Madrid before attending Indiana University for his Masters degree and Ph.D. His compositions have been performed numerous times in Europe and North America and are noted for their “rich, luminous, poetic, energetic expression.” Dr. Roig-Francoli’s work has earned him several awards, both nationally and abroad. In addition to his compositions, he is widely recognized for his work in music theory, musicology, and pedagogy. Dr. Roig-Francoli is currently a Distinguished Teaching Professor of Music Theory and Composition at the University of Cincinnati College-Conservatory of Music.²³

ABOUT THE POET

Antonio Colinas (b. 1946), a diverse writer from La Bañeza, Spain, is particularly well known for his poetry. Colinas studied History in Madrid and later worked as a translator and writer. “It is said that Colinas reaches a classical balance, making use of poetic, literary, and philosophical traditions, but making them more personal.”²⁴ He has

won numerous awards over the last forty years and has published at least thirty-five books of poetry.²⁵

ABOUT THE PIECE

I. Ya no hay luz en el mundo

Range: E4 – B5
Tessitura: F♯4 – F5
Language: Spanish (Spain)
Length: ca. 2’

Vocal Challenges: The primary challenge of this song is the repeated notes of the vocal line, which will require careful attention to phrasing, diction, and the meaning of the text. The two high notes of the piece (A5 and B5) are approached by ascending scales which sets up the notes for well-supported sound, but will require the singer to be aware of balance between the heavy and light mechanism during the ascending scale. She will need to mindfully make sure that the weight of the heavy mechanism is not carried through the scale or the top notes will be constricted and flat.

Ya no hay luz en el mundo.
Toda la luz está en nuestro interior
Toda la luz está entre nuestras ceja
en ese centro o punto
donde un tiempo eterno
nos está contemplando.
Esa luz que ya es
todas las luces
y en la que descansa
la palabra más viva
por muerta.

There is no more light in the world.
All light is within us.
All light is between our eyebrows,
in that center or still point
from which eternal time
is observing us.
That light that is
all lights
and in which rests
the word, more alive
for being dead.

No olvidéis la palabra sin letras, la que entreabre muros y es flecha hacia el abismo de la luz.
No olvidéis la palabra que aún grita su silencio.
Cierro los ojos. Tiembla el ciprés.

Don’t forget the word without letters, that which half-opens walls and is an arrow toward the abyss of light.
Don’t forget the word which still yells its silence.
I close my eyes. The cypress trembles. ²⁶

II. Estrellas de la infancia

Range: C4 (optional A3) – A5

Tessitura: G4 – G5

Language: Spanish

Length: ca. 1’20”

Vocal Challenges: The challenges of this song will be exacerbated by the tempo set by the composer (♩ = 150). Careful attention to intonation will be necessary as chromaticism is prevalent in the vocal line. This must be done training the ear, slowly working up to the fast tempo, and maintaining a well-supported tone with the breath. The piano part moves in scalar parallel thirds, which provides limited support for the voice, but will help the momentum of the piece. That also means that care must be taken on the part of the singer to keep a steady tempo as there is little room for rubato.

Si este año que comienza no volviese a vosotras, estrellas de la infancia, si no os fuese fiel, venid a mí en cascada de fuego, o en helados racimos

If this year that has just begun I do not return to you, you stars of my childhood, if I am not faithful to you, come to me in a cascade of fire, in frozen clusters

²⁶ translation by composer Miguel A. Roig-Francolí.
de luz,
para abrasar las zarzas
ya negras de aquí abajo
(nuestra muerte diaria).

Y que otro año más,
noche arriba,
en silencio,
el manantial regrese a su origen
mi luz a vuestra luz.

of light,
to scorch the briars
already black down here
(our daily death).

And for one more year,
throughout the night,
in silence,
may the wellspring return to its origin
my light to your light.²⁷

²⁷ translation by composer Miguel A. Roig-Francolí
Cinco Canciones con los Ojos Cerrados
Sobre poemas de Antonio Colinas

Miguel A. Roig-Francoli (1953)

I. Ya no hay luz en el mundo
Lento, muy libre, íntimo

\[ \text{\( \text{\#} \)} \]

Ya no hay luz en el mundo. Todo la luz está en nuestro interior. Todo la luz está entre nuestras cejas, en este centro o punto.

- Dulce y expresivo

Donde un tiempo eterno nos está contemplan. Esa luz que ya está en todas las cosas y en la que descansa la palabra, la palabra más.
“Usually, when a composer receives a commission for a vocal piece, he has to start a rather anxious literary search, hunting for just the right text. In this case though, things were different. When soprano Lynne Hayden-Findlay approached me for this project, she already knew that she wanted to sing poems by Esperia Balestra Caracciolo. When I read Mrs. Caracciolo’s poems I found them to be very musical, and I immediately started to hear them in my head, practically already set to music. The images, nostalgic but at the same time full of love for life, brought me to a clear musical language, in which I tried to highlight the vocal lines and the clarity of the words. The song cycle was composed in New York in the spring of 2000, during a period in which stormy and sunny days were alternating, somewhat like in the poems of “Antiche Armonie”.” – Davide Zannoni

ABOVE THE COMPOSER

Davide Zannoni, originally from Spoleto, Italy, started his music career as a jazz drummer before joining a professional orchestra in Florence. While continuing to study music privately in Italy, he received his Ph.D. in Humanities from the University of Bologna before moving to New York when he received his Master’s in composition from Queens College. Dr. Zannoni’s music has been performed frequently both in the United States and in Italy. His music encompasses a variety of styles, often infuses jazz and mixes chromaticism with tonality.

ABOVE THE POET

Little is known of the poet Esperia Balestra Caracciolo. Caracciolo was a member of the noble class in Sanremo, but lived most of her life in Genova, where she was

heavily involved in social, cultural, and literary associations. She has written several books of poetry and is better known in her native country.  

ABOUT THE PIECE

II. Sentimenti

**Range:** F4 – C6

**Tessitura:** G4 – F5

**Language:** Italian

**Length:** 2’30”

**Vocal Challenges:** This set as a whole is best suited to a high soprano due to the extended time spent in and above the passaggio. This song in particular involves extensive chromaticism, often supported harmonically by the piano, but not melodically. The vocal line is often interrupted by rests, which will make breathing easier, but phrasing more difficult. The singer will need to become well-acquainted with text in order to maintain the integrity of the text through the rests within the phrases. This can be done by speaking the text as poetry in order to get a feel for rhythm and length of each phrase.

Un sentiment spesso sbiadisce se affidato alle parole.
Il suono disgrega le emozioni, che solo i pensieri, sono veritieri.
Meglio il maestoso silenzio che spesso si tramuta in musica ed il tocco lieve carezzevole d’una mano che cerca l’altra mano.

A feeling often fades if entrusted to words.
The sound disrupts the emotions, because only thoughts, are true.
Better is the majestic silence that is often transformed into music and the light touch and caressing of a hand that seeks out another’s hand.  

III. Se…

**Range:** E♭ 4 – B♭ 5

**Tessitura:** A4 – F5

**Language:** Italian

**Length:** ca. 2’

**Vocal Challenges:** This song has significantly less chromaticism than the previous, but there is some, often doubled in the piano. Two bar phrases are the most common; paired with a slightly faster tempo (♩ = 108) makes the phrasing accessible to singers of all skill levels. The almost folk-like nature of this song is shown in the rhythmic complexity of the piano part. The vocal line will require legato singing, particularly through the more disjunct phrases, and the wide spectrum of dynamics marked throughout the song will require excellent breath support and careful practice of *messa di voce.*

Se interrogo il mio cuore
lo ritrovo in pace con se stesso
Ma io che ancora vibrerei
ai suoni melodiosi
e alle giovani illusioni
seduta sto su la sponda
dove il fiume scorre.
Un fiume lento e dolce
e amaro
che fa di me
una donna del passato.

If I look into my heart
I discover it at peace with itself.
But I who would still respond
to melodious sounds
and to youthful illusions,
I am seated on the bank
where the river flows.
A river calm and sweet
and bitter
that make me
a woman of the past.32

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do-ve il fiu-me scor-re.

Un fiu-me len-to e dol-ce e a-

ma-ro che fa di me

u-na don-na del pas-sa-to.
Una donna del passato

Duration: 2' ca.
9. REZA VALI

9 Persian Folk Songs
“II”

ABOUT THE COMPOSER

Born in Ghazvin, Iran in 1952, Reza Vali began his studies at the Conservatory of Music in Tehran before moving to Austria to continue his studies at the Academy of Music in Vienna in 1972. He later moved to the United States to continue his education at the University of Pittsburgh and has been on the faculty of Carnegie Mellon University since shortly after his graduation. He has received a variety of awards and commissions both here and abroad and has been performed by acclaimed ensembles such as the Pittsburgh Symphony, the Kronos Quartet, and the Seattle Symphony among others.33

ABOUT THE PIECE

Range: B4 – A5

Tessitura: B4 – F#5

Language: Persian

Length: 1’

Vocal Challenges: A lighter, head dominant tone will need used in this song due to both the tessitura and the extensive use of grace notes. The tessitura presents a challenge in terms of tuning as most sopranos find the upper passaggio a challenge. Many are also likely to add tension with the time spent in that range, so it will be necessary to continually relax the jaw, tongue, and neck whenever possible throughout the song. The turns and grace notes written into the vocal line will help the singer to maintain a lighter

tone which will aid in both the intonation and in maintaining a free tone. The piano provides only chordal support while the vocal line is independent in its phrasing. The biggest challenge will be the extended crescendo that builds through the entirety of the second phrase. The singer will need to pay close attention to her pacing and be sure that her breath keeps her supported through the end of the song. Information on Persian diction can be found in the purchased score of this piece.

Hay a se moon áb rishoele ya ram ná yâ mó de če ko nom dár de má dár de esh ghe yâ rom ná yâ ma’ de če ko nom ey á tá shin del da rom key mi ya iy to ya rom

The clouds have appeared in the sky, my lover has not yet returned. What shall I do? My love.
10. BUN-CHING LAM

3 Songs of Yuan Dynasty
“sky pure sand”

ABOUT THE COMPOSER

Born in Macao, China, Bun-Ching Lam began her musical studies at the age of seven on the piano. She received her Bachelor’s degree from the Chinese University of Hong Kong before continuing on to her Ph.D. at the University of California at San Diego. She has won a variety of awards including the Rome Prize and the first prize at the Shanghai Music Competition, among others. Her works have been performed by leading orchestras and renowned festivals around the world. In addition to composing, Dr. Lam is also active internationally as a conductor.³⁴

ABOUT THE POET

Ma Chih-Yuan (ca. 1250-1322) was a Chinese poet and playwright during the Yuan Dynasty (1271-1368). Ma’s plays generally glorify the past and display a hostile attitude toward the Mongol rulers. He was also a master of the song-poem genre.³⁵

ABOUT THE PIECE

Range: B3 – G5
Tessitura: G4 – D5
Language: English
Length: 1’50”

**Vocal Challenges:** The primary challenge of this song is in the tuning. The texture is sparse, particularly when there is singing, and so the singer will have very little support harmonically. The vocal line is disjunct and will require legato and careful attention to phrasing, except when staccato is specifically asked for on page two. The grace notes are sometimes marked with an accent, but should be clear and quick throughout.

dried veins old trees evening crows
a small bridge flowing water men’s home
an ancient road west winding a lean horse
sun slant west
the heart torn man at sky’s end
road
west wind
wind

a lean horse

sun
slant west

There piano a piano (Con rubato)

the heart torn man at sky y's end
11. OFER BEN-AMOTS

*Kantigas Ulvidadas*

1b. Solo kon ti
2. Yo kon amor

“KANTIGAS ULVIDADAS is a set of three songs using contemporary Judeo-Spanish (Ladino) poetry by the Israeli poets Miriam Raymond and Shlomo Avayou. This cycle is my second setting of Ladino songs. It contrasts, in several ways, my first cycle from 2004, *SONGS FROM THE POMEGRANATE GARDEN*. Whereas the POMEGRANATE songs are free contemporary arrangements of (mainly) traditional Ladino folk songs, the current cycle offers original music and original poetry throughout. While in the previous cycle I tried to highlight the contemporary potential and interpretation of folklore material, in this cycle I attempted to give the music a flavor of an old, nostalgic and even forgotten sound. My sincere hope is that this short song cycle will stimulate further interest in the slowly vanishing Ladino language and heritage and contribute ever so modestly to its preservation.”

–Ofer Ben-Amots (May, 2010)

ABOUT THE COMPOSER

Ofer Ben-Amots showed musical talent from a very early age. Born in 1955 in Haifa, Israel, after years of study on the piano, he studied composition at Tel Aviv University and then at the Conservatoire de Musique in Geneva, Switzerland. In 1987 he moved to the United States to study with George Crumb for his Ph.D. at the University of Pennsylvania. Dr. Ben-Amots’s music has been performed around the world and he has received several prestigious grants and commissions, including from the MacArthur Foundation and the Fulbright Foundation, in addition to his numerous competition wins, including the Festiladino in 2004, an international contest for Judeo-Spanish songs. His music has been praised for its emotional nature and his “interweaving of folk elements with contemporary textures.” Dr. Ben-Amots is currently the Chair of Music at Colorado College.36

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ABOUT THE POET

The text in the first two songs of this set are by poet Shlomo Avayou. Born in Turkey in 1939, he emigrated to Israel as a child where he still lives today. Avayou grew up speaking Judeo-Spanish and also studied Arabic and Turkish. His familiarity with these languages enabled him to bring a new level of sophistication to a genre and language that had previously been seen as low class. Avayou became a pioneer by celebrating his past and culture and refusing to bow to societal norms both in his life and work.  

ABOUT THE PIECE

1b. Solo kon ti

Range: C4 – F5

Tessitura: D4 – D5

Language: Ladino

Length: ca. 3’40”

Vocal Challenges: After a brief recitative opening, the piece moves into a quick allegro. The vocal line is both syllabic and melismatic, which will require precise diction and careful commitment to vowels. The use of augmented seconds and what is commonly referred to as the “Hungarian Gypsy Scale” gives this piece a distinctly Middle Eastern feel, but the tonality and the repetition of the melody both lend themselves well to young singers. Information on Ladino pronunciation may be found in The Nico Castel Ladino Song Book.

Oh little girl, my next-door neighbor
Since your childhood I was chasing you,
Wanting to play, to play with you,
Great joy filled my heart!

Oh little girl, I was your next-door neighbor,
Since your childhood I was chasing you.
You were hiding, but I always found you,
Great joy filled my heart!

REFRAIN:
Enchanting rose
So sweet to kiss
Beloved girl,
Only with you I want to live!

Oh young maiden, bridegrooms came downstairs!
I watched you from my window,
And when I saw your beauty,
I fell in love, I fell in love.

REFRAIN:
Enchanting rose
So sweet to kiss
Beloved girl,
Only with you I want to live!

Oh friend, since my childhood I admired you.
With joy I attained you.
To love through night and day,
Always to love! Always to love!

REFRAIN:
Enchanting rose
So sweet to kiss
Beloved girl,
Only with you I want to live!³⁸

³⁸ translation by Shlomo Avayou, in score
2. Yo kon amor

**Range:** E4 – F#5

**Tessitura:** E4 – D5

**Language:** Ladino

**Length:** ca. 5’

**Vocal Challenges:** The vocal line is exposed throughout as the piano is used primarily to add rhythmic vitality or to add embellishments. The melody is chant-like and therefore repetitive in its pitches, articulation, and phrasing. As in the previous song, the use of augmented seconds is prevalent. Information on Ladino pronunciation may be found in *The Nico Castel Ladino Song Book.*

Yo kon amor,              I, in love,
Detras de ti andando      have followed your step
Yo kon ar dor,             I, in passion,
Siempre kon ti sonyando   always dreaming of you
Verte sin poder            seeing you helplessly
Por ti yo suspirando      for you I always sigh

Anyos t’esperi            For you, I have waited for years
Mi corason yorando        My heart is crying
Yo te de zeyi              I desire you
Tus fases bushkando        looking to see your face
Dame tu amor               Give me your love
Muero yo esperando         I will die waiting for you\(^39\)

\(^39\) ibid.
1b. Solo kon ti

Text: Shlomo Avayou

Recitativo molto moderato (ca. \( \frac{3}{8} \)-72)

I-ji-ka, mi-vi-ni-ka fui-tes De tu chi-

L.H. R.H. tremolando mp

ker de-tras de ti Kor-ri pa-ra ju-gar Pa-

L.H. R.H. f

ra ju-gar kon-ti Gren a-le-gri-ya en mi ko-ra-son! I-ji-

Subito allegro (\( \frac{3}{8} \)-128) mp

ka, tu ve-ze-ni-ko

2010 © Ofer Ben-Amots, BMI
81
De mi ventana, yo te mirí, viendo la turquesa.

Me enamorí, me enamorí. Róza de gozar, Dúlsel el besar. Donce ya amada, sólo contí de zo o bi-vís! Róza de gozar,
2. Yo kon amor

Text: Shlomo Avayou

Moderato (d = c. 64)

Piano
12. SERGIO CERVETTI

4 Fragments of Isadora

1. Desire
4. Farewell

“Four Fragments of Isadora (1979) is based on letters exchanged between Gordon Craig and Isadora Duncan. It was commissioned by Stuart Hodes for Elizabeth Hodes who premiered the work at NYU’s University Theatre, New York on June 2, 1979.”

ABOUT THE COMPOSER

Born in Dolores, Uruguay in 1940 to a French mother and Italian father, Sergio Cervetti developed a love for music at an early age. He studied piano and harmony and counterpoint at the National Conservatory in Montevideo before emigrating to Washington, D.C. where he became a citizen in 1979. Cervetti studied composition with Ernst Krenek at the Peabody Conservatory and later developed an interest in electronic music and graphic notation when he moved to New York City and studied with Vladimir Ussachevsky and Alcides Lanza. Cervetti’s music has been performed and honored all over the world as he continues to work alongside prominent composers. His music today continues to blend post-modern techniques with more traditional writing, often inspired by his South American background.

ABOUT THE POET

The texts for these songs are drawn primarily from letters between Gordon Craig, a modernist actor, director, and scenic designer, to Isadora Duncan, a renowned American dancer. The two had an affair in the early 1900s and Duncan gave birth to their

---

daughter in 1906. The letters are taken from different points from their relationship, including the end of their relationship and the death of their daughter in 1913.42

ABOUT THE PIECE

1. Desire

Range: D4 – B♭5

Tessitura: G4 – F♯5

Language: English

Length: 6’30”

Vocal Challenges: “Desire,” like the two songs that follow, is complex for both the vocalist and the pianist. The piano and vocal parts are largely independent from one another. The vocal line is written in an instrumental fashion. This is seen in the disjunct and rhythmically complex melody and the more declamatory style. The texture is thick and orchestral which will require the singer to be precise in her diction and phrasing, particularly in regards to the rhythm. However, the phrases are generally short and will allow the singer to focus on the technique and performance needed to deliver the song.

My love: Venice at its loveliest, beyond mortal dreams. I am intoxicated with beauty, sun and the swish of the gondola waves. Ah, come, if only for three days, come! I am famished for beauty… I bathe in the sea and I am feeling so much better and stronger. If at the end of the week you don’t come, I will and see you, if you want me… if you need me, do you? The days glide here, like the gondolas, like the swish of the sea and the gondola waves. Come! Come! Don’t you want to come, it is almost divinely beautiful, most divinely beautiful! Come! if only for two days I am intoxicated with sun, beauty, color… come! come! I feel like a mortal transferred to Paradise, beyond mortal dreams.

4. Farewell

Range: C4 – B5

Tessitura: E4 – D5

Language: English

Length: 6’30”

Vocal Challenges: In contrast to the first song in the cycle, the fourth song, “Farewell” features a sparse texture and a repetitive motive used throughout the song in the piano. The vocal line moves slowly, but the phrases are short. There is one instance of Sprechstimme, found in measure 28. This is notated in the lower range and should be closer to the singer’s speaking voice. The most challenging part of the song comes at the end as the phrases change from 1-2 bars to 4 or more and the melody moves into the upper range.

(From Gordon Craig to Isadora)
Most dear, all is well, never better. You have no need of me. All the bad pains of imagined sorrows, for sorrow is not real… all these hours and days come around me at this hour and give me kisses that… Don’t forget: “Love like poison does not kill, if taken little bits and little bits.” You are a great being, act as you have always done, greatly my beloved. And when in doubt, go one better.
Most dear, all is well, never better. You have no need of me. All these hours and days, come around me and give me kisses so sweet that…

(From Isadora’s diary)
I shall go on dancing, like a marionette in fits…

(Isadora’s last words)
“Mes amis, je vais à la gloire!”
Four Fragments of Isadora

(Desire)

I

Sergio Cervetti (1979)
(revised in 1991)
Beyond mortal
Allarg.

Not too fast  \( \text{\textit{d}} \text{\text{\textit{m}}} \) 60

dreams

am

in-\text{\textit{to}}-\text{\textit{xi}}-\text{\textit{cat}}-\text{\textit{ed}}
with beau-

am

in-\text{\textit{to}}-\text{\textit{xi}}-\text{\textit{cat}}-\text{\textit{ed}}

with beau-

sun

And
Sop.

Free

I am famished for beauty

pp suhito

(closing lips slowly)

A tempo

I bathe in the sea and

(gently accent)

I am feeling so much better and strong
me
if you need me do you
The days glide here
like the gon do las
like the swish of the sea and the
Sop.

Come!

Slow

accel.

pp subito

I feel like a mortal transferred to paradise.

Sop.

Beyond mortal dreams!
Farewell

IV
(a letter from Gordon Craig to Isadora)

Slow, rubato

Sergio Cervetti (1978)

---

dear all is well

---

better

you have no

---

need of me

All the bad pains of
Sop.

{preachatimma}

And when in doubt go one better.

Sop.

Slow, rubato (Come prima)

Most dear all is

Sop.

well Never better

Sop.

you have no need of me

Sop.

All these hours and days come a
Soprano:

39 round me

39 come a-round me

39

41 and give me

41

43 kiss me so sweet that...

43

46 sotto voce

46

46 pp morendo

46 I shall go on dancing like a marionette in fits

48 Slow, then animando
CHAPTER THREE
CONCLUSION

This anthology provides a much needed response to the current repertoire available in published American art song anthologies. By showcasing a diverse range of modern immigrant composers, the music is more representative of America today, its diversity, multifaceted culture, and the composers working within it. These songs give a glimpse into the immigrant experience and how diverse that experience can be in the range of cultural influences and languages used in each song. That range makes it an ideal tool for singers and teachers alike to reach new students and audiences.

The songs found within this anthology can be studied by a wide variety of singers, from the undergraduate level to the professional and because they are all for singer and piano, they can be studied and performed in almost any setting. In teaching, this anthology will be extremely helpful, not only in finding new, seldom heard repertoire, but also in connecting with a student’s heritage in a way that is still within the classical repertoire. This anthology will introduce both students and teachers to a range of composers and music that is severely underrepresented and often hard to find. The diversity of language, textural and rhythmic complexity, and vocal range makes this an ideal anthology for any singer’s library. This document also provides summaries of each of the songs listed, including brief guides on what singers and teachers may find difficult within any given piece.

All written within the last forty years, these art songs give an excellent view into the diversity of both the composers working and the music that is being written. While this anthology presents just a fragment of the large scope of available art song, it brings
together the multitude of cultures with varying degrees of American or cultural influences in a way that is indicative of the life of many immigrants in America.

By presenting this diverse group in one unified collection, Beyond the Melting Pot will shed light on a group of talented, passionate, and diverse musicians and encourage singers to seek out more music by these composers and their peers.
APPENDIX:
ACADEMIC USE PERMISSIONS

Kathryn Martinson <martins2@unlv.nevada.edu>
To: matthew.white@imagem.com

Hi Matthew,

As you can see in the forwarded message below, I was in previous contact with your colleague about having academic permissions for Osvaldo Golijov’s Lua Descolorida. I had spoken to him on the phone regarding this matter and he mentioned sending out the official permissions, but I haven’t received anything via mail or email. Is there a way to have an official document resent? Please let me know if you need anything from me to make that happen.

Thank you!

Kathryn

(Quoted text hidden)

Matthew White <Matthew.White@imagem.com>
To: Kathryn Martinson <martins2@unlv.nevada.edu>

Hello Kathryn,

Hope you are doing well. Please consider this email as confirmation that you may use the vocal score to the below mentioned work in your doctoral document. Thank you kindly.

Best regards,

Matthew

MATTHEW WHITE
Assistant, Copyright Administration
Email: matthew.white@imagem.com
Tel: +1 (212) 699 6526
Hi Kathryn,

I’d be happy for you to include some or all of Tesla’s Pigeon in your anthology. Just let me know if you need anything from me to make this happen.

Cheers,

Melissa Dunphy
Composer, Mormolyke Press
103 Callowhill Street, Philadelphia, PA 19123
(717) 214-6121 | melissa@mormolyke.com
www.melissadunphy.com

Jose <music_xy@yahoo.com>
Thu, Feb 22, 2018 at 12:44 PM

Dear Kathryn,

What a wonderful surprise to receive your kind message. Thank you for contacting me. And what an absolutely fantastic idea! You are very right that music written by immigrant composers in America needs to have more visibility. I believe the anthology you are suggesting would be fantastic and also very useful for performers and scholars interested in the topic. Thank you for doing that and thank you for considering my music for this project.

I am interested and I feel very honored that you would include some of my music. Please let me know what I can do to help.

By the way, the lyrics of Otroño are by Dr. Patricio Méndez. At the time we collaborated on this, we were both students at MIT in Cambridge, MA. He’s originally from Argentina and I’m originally from Mexico. He lived for a long time in the US, but I think he’s currently a professor in the University of Alberta in Canada.

If you ever consider performing this music as well, that would be wonderful. But I understand from what you wrote below that a performance isn’t part of this project.

In any case, I’m happy to be in touch and please feel free to contact me if you need anything.

thank you,

Jose
Hi Kathryn,

Thank you for your email. Your project on an anthology of modern art song by immigrant composers in America sounds really interesting. The three songs you asked for were a preliminary version in a more classical style. They have been rewritten in a more contemporary style and included in a song cycle. The lyrics are in Taiwanese by well known contemporary Taiwanese poets. One of the song (MP3) is available on SoundCloud: Gateway Through the Mirror (鏡是一片門)

There are six songs in this song cycle as follow:

- Song Cycle "Praise to the Southern Island" 2016
  - Gateway Through the Mirror (3'41")
  - Dreaming of My Mirror (3'48")
  - The Children in the Mirror (3'20")
  - Mist (3'11")
  - Golden River (3'29")
  - For My Hometown (2'11")

A CD including this song cycle has just been released. I can send you the recording and score for this song cycle if you think the song cycle or some of the songs may be suitable for your project.

Thank you very much.

Best,

Ssu-Yu

Ssu-Yu Huang, Composer
website: www.musicated.com/syh
email: ssuyu_huang@yahoo.com
David Murray <dbm@subitomusic.com>
To: Kathryn Martinson <martins2@unlv.nevada.edu>

Dear Kathryn,

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Best of luck with your DMA document.

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website: www.subitomusic.com

Davide Zannoni <davidezannoni@aol.com>
To: martins2@unlv.nevada.edu

Hi there,

Thanks for your message. Sure, you can include Antiche Armonie (or part of it) in your project, thank you for thinking of me. Let me know if you need a copy of the score.

All best,

Davide Zannoni, composer

Visit my website: http://davidezannoni.com

Roig-francoli, Miguel (roigfrma) <ROIGFRMA@ucmail.uc.edu>
To: Kathryn Martinson <martins2@unlv.nevada.edu>

Hi Kathryn,

Thank you for your interest in my songs for your DMA project. Certainly, I have no problem with your using one or more for your anthology. I’m attaching a score, and some other files related to it. You may already have listened to them online, but just in case here is a link: https://www.youtube.com/watch?v=y5sq-mJkO6c

And here is a link to my webpage: http://www.migueroig-francoli.com/index.html

The only thing I would ask is that should you perform the songs or part of them, you please inform me and send me a program for my records.

Thank you again for your interest, and best wishes with your document!

MR-F

Miguel A. Roig-Francoli, Ph.D.
Distinguished Teaching Professor of Music Theory and Composition
College-Conservatory of Music
University of Cincinnati
Stefania de Kenessey <dekenessey@gmail.com>  
To: Kathryn Martinson <martins2@unlv.nevada.edu>  
Mon, Feb 26, 2018 at 12:58 PM

Dear Kathryn (if I may):

Your project sounds amazing, and congratulations on embarking on work that is both fascinating and useful! I am honored to hear from you, and I attach the scores to the three works you mention.

I should add that I have several others songs and/or song cycles, including “High Summer” (which premiered at Carnegie Hall) – let me know if there is anything else you might like to see and/or hear!

Best regards,

Stefania

Kathryn Martinson <martins2@unlv.nevada.edu>  
To: joe@laurenkeisermusic.com

Mon, Apr 2, 2018 at 10:22 PM

Hi Joe,

Thank you for sending the perusal score. I am still waiting on the shipment for the one I purchased, but hopefully that will arrive soon. If possible, I would like permission to include the second song in the set for my project. I will need to include the score for just that song in my document. Do you need any other contact information from me? Thank you again!

Kathryn

[Quoted text hidden]

joe@laurenkeisermusic.com <joe@laurenkeisermusic.com>  
To: Kathryn Martinson <martins2@unlv.nevada.edu>

Fri, Apr 20, 2018 at 12:00 PM

Dear Kathryn,

Please accept this letter of permission to use excerpts of Reza Vali’s 9 Persian Folk Songs in your DMA project as described below.

All the best,

Joe

Joe Derhake, VP
Keiser Southern Music

10750 Indian Head Ind. Blvd.
St. Louis, MO 63132 USA

203-560-9436
David Murray <dbm@subitomusic.com>

To: Kathryn Martinson <martins2@unlv.nevada.edu>

Dear Kathryn,

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Best of luck with your DMA document.

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69 Depot Street, Verona NJ 07044
phone: (973) 857-3440
e-mail: dbm@subitomusic.com
website: www.subitomusic.com

Sergio <sergio@sergiocervetti.com>

Reply-To: Sergio <kenserg@man.com>

To: Kathryn Martinson <martins2@unlv.nevada.edu>

Dear Ms. Martinson-Omune,

Thank you so much for your inquiry. Yes, my songs are available and I will be happy to send you the PDF of the work. I will try to do this later on today.

We had a terrible snow storm on the 2nd and 3rd of March which caused a 48 hour blackout here in Bucks county PA, and I have nearly 200 e-mails to respond to.

My phone # is: 267-406 4307

The songs were commissioned by Stuart Hodes, former dancer with the Martha Graham Company, for his wife who was a soprano and she premiered them in NYC in 1979.

Shall I send the PDF to (martins2@unlv.nevada.edu)?
Thank you again

Sergio Cervetti
Hi Kathryn,

Thank you for your interest in my music and of course I would help you as much as I can with your DMA project. By the way, are you familiar with Tod Fitzpatrick? He is scheduled to sing a song cycle of mine later this summer at a European Festival (in Malta) - since he is on the UNLV faculty I thought you might know him...

I have several cycles for high voice and piano or with other instruments:

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shtett Songs</strong> - For voice and piano (Language: YIDDISH)</td>
<td>1985-86</td>
<td>18'</td>
</tr>
<tr>
<td><strong>Psalm 23</strong> - For soprano, clarinet, and percussion. (Language: HEBREW)</td>
<td>1990</td>
<td>5'</td>
</tr>
<tr>
<td><strong>Kantes del Verdel de Granadas (Songs from the Pomegranate Garden)</strong> - A Judeo-Spanish (aka 'Ladino') song cycle for voice and piano.</td>
<td>2004</td>
<td>20'</td>
</tr>
<tr>
<td><strong>The Dybbuk Song Cycle</strong> - For voice, clarinet, and piano. (Language: HEBREW but score currently under revisions)</td>
<td>2008</td>
<td>18'</td>
</tr>
<tr>
<td><strong>Kantigas Ulvidadas (Long-forgotten Songs)</strong> - A Judeo-Spanish (Ladino) song cycle for voice and piano.</td>
<td>2009</td>
<td>10'</td>
</tr>
</tbody>
</table>

Aside from that I have a chamber opera where the main character (a soprano) has a huge role. You can see some of it here: [https://vimeo.com/101570317](https://vimeo.com/101570317)

Please let me know which of the above scores is of interest to you and I will send you the PDFs.

Ofer Ben-Amots, Ph.D.
Christine S. Johnson Professor of Music
BIBLIOGRAPHY


http://www.pewresearch.org/

http://bunchinglam.com/biography.htm


http://davidezannoni.com/content/biography


http://www.joseelizondo.com/biography.htm

http://www.joseelizondo.com/scores.htm


CURRICULUM VITAE

Kathryn Omune

Education

Artist Diploma, Voice, 2015
Duquesne University

Master of Music, Vocal Performance, 2013
New Mexico State University

Bachelor of Music, Vocal Performance, 2011, summa cum laude
Millikin University

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