

AMORISMS

Music of Paul Moravec

Portara Ensemble
ALIAS Chamber Ensemble



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AMORISMS

Music of Paul Moravec

AMORISMS: Love Is a Spirit ♦ How Quick and Fresh
The Course of True Love ♦ Sweet Lovers
When Love Speaks

TEMPEST FANTASY: Ariel ♦ Prospero
Caliban ♦ Sweet Airs ♦ Fantasia

SACRED LOVE SONGS: Love Endures All Things
A Prayer of St. Francis ♦ Set Me as a Seal
Interlude ♦ Greater Love

Total Program Time: 61:36

PORTARA ENSEMBLE

ALIAS CHAMBER ENSEMBLE

AMORISMS

The Music of Paul Moravec

AMORISMS (2014) (16:33)

1. I. Love Is a Spirit (2:43)
2. II. How Quick and Fresh (2:35)
3. III. The Course of True Love (3:04)
4. IV. Sweet Lovers (3:02)
5. V. When Love Speaks (5:09)

Portara Ensemble
Shreyas Patel, Conductor

ALIAS Chamber Ensemble:
Zeneba Bowers, Alison Gooding, violins;
Christopher Farrell, viola; Sari Reist,
cello; Lee Levine, clarinet

TEMPEST FANTASY (2003) (30:51)

6. I. Ariel (4:32)
7. II. Prospero (5:33)
8. III. Caliban (7:18)
9. IV. Sweet Airs (5:22)
10. V. Fantasia (8:06)

ALIAS Chamber Ensemble:
Zeneba Bowers, violin; Matt Walker,
cello; Lee Levine, clarinet;
Melissa Rose, piano

SACRED LOVE SONGS (2012) (14:12)

11. I. Love Endures All Things (1:39)
12. II. A Prayer of St. Francis (3:18)
13. III. Set Me as a Seal (3:27)
14. IV. Interlude (2:34)
15. V. Greater Love (3:14)

Portara Ensemble
Shreyas Patel, Conductor

ALIAS Chamber Ensemble:
Zeneba Bowers, Alison Gooding, violins;
Christopher Farrell, viola; Sari Reist, cello

Total time: 61:36

Amorisms

A ballet for SSATB quintet, clarinet, and string quartet

The idea for this composition came to me while visiting Shakespeare's birthplace in Stratford-upon-Avon. *Amorisms* sets five Shakespearean aphorisms about love. As this is a dance-piece, I wanted to keep the texts short, simple, and set repetitively so that once the audience gets the idea for each movement, they can focus more readily on the dancers themselves. Conceived for five voices (SSATB) – the vocal writing is more choral than solo.

Amorisms was commissioned by and is dedicated – with admiration and affection – to ALIAS Chamber Ensemble, Portara Ensemble, and the Nashville Ballet. It is heard here in its world premiere recording.

I. Love Is a Spirit (*Venus and Adonis*)

Love is a spirit all compact of fire.

II. How Quick and Fresh (*Twelfth Night*)

Spirit of Love, how quick and fresh thou art.

III. The Course of True Love

(*A Midsummer Night's Dream*)

The course of true love never did run smooth.

IV. Sweet Lovers (*As You Like It*)

Sweet lovers love the spring.

V. When Love Speaks (*Love's Labour's Lost*)

When Love speaks, the voice of all the gods makes heaven drowsy with the harmony.

Tempest Fantasy

For violin, cello, clarinet, and piano

Tempest Fantasy is a musical meditation on characters, moods, situations, and lines of text from my favorite Shakespeare play, *The Tempest*. Rather than depicting these elements in literally programmatic terms, I have used them instead as points of departure for flights of purely musical fancy.

The first three movements spring from the nature and selected speeches of the

three characters after whom they are named. The fourth movement was inspired by Caliban's uncharacteristically elegant third-act speech: "Be not afeard; the isle is full of noises/Sounds and sweet airs, that give delight and hurt not." The fifth movement, the most "fantastic" flight of all, elaborates on the various musical elements of the earlier movements and draws them together into a convivial finale.

Tempest Fantasy is dedicated with great admiration and affection to David Krakauer and the members of Trio Solisti, who gave its premiere at The Morgan Library in New York City on May 2, 2003. In 2004, *Tempest Fantasy* was awarded the 2004 Pulitzer Prize in Music.

Sacred Love Songs (2012)

For choir SATBB and string quartet

Sacred Love Songs began in 2011 as a work for the SATBB vocal quintet Calmus and the recorder collective New Quartet Generation. Four of the five movements are settings of biblical texts as well as a meditation commonly known as "A Prayer of

St. Francis." The fourth movement is an instrumental interlude showcasing the virtuosity of the accompanying ensemble. This is the world premiere of the string quartet version, adapted especially for the musicians of Portara and ALIAS – to whom (along with the Nashville Ballet) this version of the work is fondly dedicated.

I. Love Endures All Things

Love bears all things,
love believes all things,
love hopes all things,
love endures all things.

II. A Prayer of St. Francis

Lord, make me an instrument of peace.
Where there is hatred, let me sow love;
Where there is injury, forgiveness;
Where there is discord, vision;
Where there is doubt, faith;
Where there is despair, hope;
Where there is darkness, light;
Where there is sadness, joy.

Let me seek not so much to be consoled,
as to console;

To be understood, as to understand;
To be loved, as to love.

III. Set Me as a Seal

Set me as a seal upon thy heart.
Rise up, my fair one, and come away
with my love.
For lo, the winter is past,
the flowers appear on the earth.
Arise, my love, my fair one,
and come away.
Love is strong as death;
jealousy is cruel as the grave.
The coals thereof are coals of fire
which hath a most vehement flame.
Many waters cannot quench love;
neither can the floods drown it.

IV. Interlude

V. Greater Love

Love is strong as death.
Greater love hath no man than this:
That a man lay down his life for his
friends.
Greater love believes all things;
Love hopes all things;
Love endures all things.

ABOUT PAUL MORAVEC

One of the great American musical voices of our time, Paul Moravec is not only the winner of a Pulitzer Prize (which he won in 2004 for “Tempest Fantasy”) but also the recipient of three awards from the American Academy of Arts and Letters, fellowships from the Guggenheim Foundation, the National Endowment for the Arts and the Rockefeller Foundation, as well as the Rome Prize. The most recent composition in his extensive and varied catalog is *The Shining*, for Minnesota Opera. His discography includes five albums on Naxos, an album on BMOP Sound, and recordings on RCA Victor, Bridge, Deutsche Grammophon, Centaur, and CRI. He has held long-term composer-residencies at the Institute for Advanced Study in Princeton, Mannes College of Music in New York, and the American Academy in Rome. He has taught at Columbia, Dartmouth, Mannes, and Hunter College, and currently holds the unique position of University Professor at Adelphi University. His website is www.paulmoravec.com and his works are available at www.subitomusic.com.



ABOUT PORTARA

Portara Ensemble has quickly become a creative force in the music scene of Middle Tennessee. Their innovative programming and artist collaborations have crossed the boundaries of visual and performing arts and brought exciting new music to their audiences. The ensemble's first CD, which delves into the deep tra-



dition of hymn singing in the Christian Church, was lauded by *ClassicsToday.com* as “something to celebrate – and keep close by.” Critically acclaimed for their “nuance, sensitivity and beautifully blended sound” (*Nashville Scene*), Portara's thought-provoking thematic choral programs continue to explore a wide variety of music from around the world.

PORTARA ENSEMBLE SINGERS

Soprano

Margy Bredemann *
Amy Darrow
Janelle Ganske
Dawn Foster ^
Lea Maitlen *

Alto

Elaine Bailey-Fryd
Monica Coombs
Allissa Floyd
Mary Hewlett

Tenor

Cory Cox
Josh Post
Destin Weishaar

Bass

Matthew Clark
Daniel Elder
Jordan Holland
Adam Ketron
Jason Shelton
Chris Strelecki

* Amorisms only

^ Sacred Love Songs only



ABOUT ALIAS

ALIAS Chamber Ensemble is proud to present its third recording of modern chamber music, including two world premiere works. The ensemble's first CD, *Hilos* (works by Gabriela Lena Frank), received a Grammy nomination in 2011 for Best Small Ensemble Performance.

ALIAS's second CD was the edgy and innovative *Boiling Point – Music of Kenji Bunch*.

ALIAS is a nonprofit chamber ensemble dedicated to an innovative repertoire, artistic excellence, and a desire to give back to the community. ALIAS adopts three nonprofit partners each season and

shares the spotlight with one nonprofit at every series performance. This “spotlight” nonprofit partner has the opportunity to share its message with the audience and receives 100 percent of the proceeds from that concert ... no strings attached.

Since its inception in 2002, ALIAS has presented over twenty world premieres of new music, as well as performing hundreds of familiar and unfamiliar works from the past four centuries. The ensemble has collaborated with the Nashville Symphony, Nashville Ballet, and Nashville Opera, and has been featured on *Performance Today*. Its wide-ranging repertoire brings audiences a mix of chamber music that cannot be heard anywhere else.

THE MUSICIANS OF ALIAS CHAMBER ENSEMBLE

Zeneba Bowers, ALIAS’s Artistic Director, earned her Bachelor and Master of Music degrees from the Eastman School of Music. She joined the Nashville Symphony in 1999 and became Assistant Principal Second Violin in 2001. Zeneba founded ALIAS in 2002. The group

quickly became a major element of Nashville’s classical music scene and garnered a Grammy nomination in 2011 for Best Small Ensemble Performance on its debut CD *Hilos*, which Zeneba also co-produced.

A native of Arlington, Texas, **Chris Farrell** joined the Nashville Symphony viola section in 1999 and has performed with ALIAS since its inception. Previously, he was a member of the Knoxville Symphony. He holds a Bachelor of Music degree from the University of North Texas and a Master of Music degree from Indiana University. In addition to performing with and composing for ALIAS, Chris was the ensemble’s Director of Education Community Programs from 2013-15.

Violinist **Alison Gooding** received her Bachelor of Music degree from Florida State University, where she studied with Karen Clarke and Julian Ross. She received her Master of Music degree from the Cincinnati Conservatory of Music, where she studied with Dorothy DeLay and Kurt Sassmannshaus. Currently a member of the Nashville Symphony, she is an active teacher throughout the Nashville area.

Clarinetist **Lee Levine** has recorded chamber music for the Gasparo Label, orchestral music on the Naxos Label, and popular as well as commercial music for many of Nashville's top producers. She recently retired from a 30-year orchestral career, which included positions as principal clarinetist with the Bogota Philharmonic and the Nashville Symphony, but she continues to be an active chamber musician and recording artist.

Cellist **Sari De Leon-Reist** performs regularly with ensembles in Nashville and in the recording studio. Sari is a member of the Nashville Opera Orchestra. In the popular realm, she can be heard on the recordings of Lady Antebellum, Kings of Leon, Train, Ben Folds, Carrie Underwood, and countless others. Sari received her Bachelors of Music degree in cello performance from San Francisco Conservatory of Music. She maintains a private teaching studio in addition to teaching at Lipscomb University.

Pianist **Melissa Rose** has performed internationally and throughout the United States in concerts with both singers and instrumentalists. In addition to ALIAS,

she appears frequently with the Nashville Ballet and in Summerfest Concerts in Kansas City. She studied collaborative piano with Martin Katz and received graduate degrees in piano from the Yale School of Music and the University of Michigan. She is an Associate Professor of Piano and Associate Dean at Vanderbilt University's Blair School of Music.

Cellist **Matt Walker** was a founding member of ALIAS Chamber Ensemble. He served as the group's executive director from 2009-2011 and co-produced ALIAS's Grammy-nominated recording *Hilos*. A cellist with the Nashville Symphony since 1999, Matt has also appeared on ALIAS concerts playing bass and guitar. He is also a composer whose music has been heard in the UK and Canada as well as locally and nationally, performed by ALIAS and – most recently – by himself, with Yo-Yo Ma.

ALIAS Chamber Ensemble would like to thank the following for their generous support of this recording project: Bill and Shelley Alexander, Ann C. Benson, David and Madelyn Berezov, Kathleen van Bergen, Georgeann Burns, Ruthie Cherry, Jo and Dan Church, Dee Doochin, Laurie & Steven Eskind, Jan van Eys, Lisa and Bill Headley, Judith Hodges, Lytle A. James, Anne Knauff, John Lewis, Chris Massey, David and Adrienne Piston, Richard Stone, Lawrence M. Lipman, David and Adrienne Piston, Virginia Roberson and Andrew Mongin, Jim Robert and Gary Stewart, Jonathan Taylor, Matt Walker & Zeneba Bowers, Stacy WidELITZ, Herb & Sonia Wiesmeyer, Stephen Wilensky, Harold and Pamela Williams, Blair School of Music at Vanderbilt University, Metro Arts Commission, Tennessee Arts Commission, Mix 92.9, Nashville Arts Magazine, York and Friends Fine Art, Avenue Bank, Forest Home Media, Jive Printing, Miss Daisy King, Martha Rivers Ingram Foundation, McLemore Auction Co. LLC, Tucker and Tucker, PLLC, Southwestern/Great American, and The Kissinger Foundation.

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Producer: John Hill

Assistant Producers: Matt Walker & Sari Reist

Recording Engineers: John Hill & Kevin Edlin

Assistant Engineer: Steven Simpson

Editing: John Hill & Kevin Edlin

Mastering: Dan Shike at Tone and Volume Mastering

Ballet Photo Credit: © Heather Thorne

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Made in USA

Nashville Ballet performing *Amorisms*

