

Jake HEGGIE Gene SCHEER

# here/after

songs of lost voices



Stephen COSTELLO Joyce DiDONATO  
Nathan GUNN Talise TREVIGNE  
Ekaterina Gorlova & Ashley Traugher *sopranos*

Carol WINCENC *flute*  
The Alexander String Quartet





Jake HEGGIE

Gene SCHEER

# here/after

songs of lost voices



[Jake Heggie Gene Scheer]

CD 1

<b>CAMILLE CLAUDEL: <i>Into the Fire</i> (2012)</b>	<b>33:08</b>
1. Prelude; Rodin	5:45
2. La Valse	4:51
3. Shakuntala	5:13
4. La Petite Châtelaine	4:42
5. The Gossips	4:30
6. L'Age Mûr	3:12
7. Epilogue: Jessie Lipscomb visits Camille Claudel, Montdevergues Asylum, 1929	4:44
Joyce DiDonato <i>mezzo-soprano</i> ; The Alexander String Quartet Zakarias Grafilo <i>violin</i> ; Frederick Lifestiz <i>violin</i> ; Paul Yarbrough <i>viola</i> ; Alexander Walsh-Wilson <i>cello</i>	

<b>PIECES OF 9/11: <i>Memories from Houston</i> (2011)</b>	<b>29:22</b>
8. Prelude; Lauren	6:04
9. Lessons	5:14
10. Phone Calls	3:04
11. That Moment On	5:33
12. Beyond	4:04
13. An Open Book	5:12
Talise Trevigne <i>soprano</i> ; Nathan Gunn <i>baritone</i> Ekaterina Gorlova (8, 13) & Ashley Traughber (12, 13) <i>sopranos</i> Dawn Walker <i>flute</i> ; Dawn Harms <i>violin</i> ; Marc Teicholz <i>guitar</i> ; Emil Miland <i>cello</i>	

<b>14 SOLILOQUY for flute and piano (2012)</b>	<b>4:28</b>
Carol Wincenc <i>flute</i> ; Jake Heggie <i>piano</i>	

CD 2

<b>FRIENDLY PERSUASIONS: <i>Homage to Poulenc</i> (2008)</b>	<b>11:14</b>
1. Wanda Landowska	2:31
2. Pierre Bernac	1:56
3. Raymonde Linossier	4:13
4. Paul Eluard	2:26
Stephen Costello <i>tenor</i> Carol Wincenc <i>flute</i> ; Jose González Granero <i>clarinet</i> ; Emil Miland <i>cello</i> ; Jake Heggie <i>piano</i>	

<b>RISE &amp; FALL (2007)</b>	<b>16:53</b>
5. Water Stone	4:20
6. Incantation Bowl	3:47
7. Angels' Wing	4:08
8. The Shaman	4:28

Talise Trevigne *soprano*; Jake Heggie *piano*

<b>A QUESTION OF LIGHT (2011)</b>	<b>19:48</b>
9. The Light of Coincidences [Magritte]	2:48
10. Eccentric Flint [Ancient Maya]	2:19
11. Yellow Roses in a Vase [Caillebotte]	4:21
12. Place de la Concorde [Mondrian]	2:03
13. El hombre [Tamayo]	4:03
14. Watch [Murphy]	3:56

Nathan Gunn *baritone*; Jake Heggie *piano*

<b>FURY OF LIGHT (2009)</b>	<b>15:39</b>
15. Fast	4:46
16. Elegy	3:59
17. Meditation	2:58
18. Very Fast	3:48

Carol Wincenc *flute*; Jake Heggie *piano*

Recorded Sept 4-11 and Oct 5-6, 2012  
The Scoring Stage at Skywalker Sound,  
A Lucasfilm, Ltd Company; Marin County, CA

Steve Barnett *producer*  
Preston Smith *engineer*  
Robert Gatley *assistant engineer*  
Mark Schecter *piano technician*

Art Direction and Design: Alan Trugman  
Cover Photograph of Camille Claudel, 1884, Paris; used by permission  
of the Camille Claudel Estate.

Photo page 2: Jake Heggie & Gene Scheer, by Robert Hart ©2010  
Video Production and Studio photos: Tom Schween, Chris Tipton-King,  
Chris Dobbins, Geoff Norman

All music published by BENT PEN MUSIC, INC. ("Bent P Music" BMI)  
Represented by www.billholabmusic.com

### CAMILLE CLAUDEL: *Into the Fire*

The life of the brilliant French sculptor Camille Claudel (1864-1943) was little known prior to the landmark film about her life, released in 1988. She was a creative genius at a time when a woman was rarely taken seriously on her own, and usually only in connection with a man. For Claudel, that was Rodin: her mentor, teacher and lover. Their stormy romance, warring egos, clashing genius, her bold life choices, his broken promises, and the mental illness that would lead to her 30-year confinement in a remote asylum — these are all part of her tragic story. But only part. For there are her sculptures: sublime, beautiful, inspired, aching — dancing and singing to us through time.

Our cycle takes place the day Camille is to be taken to the asylum. As dawn breaks, she awakens and addresses six of her sculptures and each gives voice to part of her story. The Epilogue is based on a faded photograph taken in 1929 at the Montdevergues Asylum, 16 years

into Camille's confinement. She was visited by her friend from happier student days, Jessie Lipscomb. It is the last evidence we have of the great artist whose work is now on permanent display at the Rodin Museum in Paris.

Some of Gene Scheer's poetry for the cycle is drawn from Claudel's letters and journals, including the first line of the cycle. Much of the melodic material in the piece comes from this setting. The cycle is tonally based with a strong, rhythmic sense of dance throughout, especially an undercurrent of  $\frac{3}{4}$  time. Debussy's G Minor String Quartet holds the strongest influence over the vocabulary of the cycle: the composer was a close friend of Claudel and kept a copy of her sculpture *La Valse* on his mantle.

Camille Claudel was composed for Joyce DiDonato and the Alexander String Quartet in celebration of the quartet's 30<sup>th</sup> anniversary. It was commissioned by San Francisco Performances (Ruth Felt, President) with generous support from Linda and Stuart Nelson. The first performance took place at the Herbst Theater in San Francisco on February 4, 2012.

### PIECES OF 9/11: *Memories from Houston*

Early in 2011, the Houston Grand Opera (HGO) asked for a new piece to commemorate the 10<sup>th</sup> anniversary of the Sept 11 terrorist attacks. They wanted it to reflect some of the stories and feelings that took place in Houston that day, and informed me that the first responders to New York City came from Houston: heroic members of Texas Task Force One. HGO's Patrick Summers and Sandra Bernhard also related stories they'd heard from Houston's public officials, mixed with their own memories of that day in the city. They told me about Lauren Catuzzi Grandcolas, a beloved Houston native who was pregnant with her first child, killed when Flight 93 crashed in Pennsylvania.

Recognizing we would need new texts to weave together the pieces of this story, Gene Scheer was asked to conduct interviews and create lyrics based on these stories, feelings and recollections. He recorded more than 30 hours of interviews with first responders, city officials, teachers, students and community members. He remarked that the conversations were serious, honest, frequently surprising, and — without exception — profoundly moving. A deep sense of loss was, of course, a major theme; but just as powerful was the extraordinary love expressed for each other and the miracle of life itself.

The opening and closing lines of the cycle come from a book for youngsters that Lauren was writing when she died on Flight 93. The book, titled *You Can Do It!*, poignantly urges us not to waste a moment. Lauren's family — her husband, parents and a sister — were among the people Gene interviewed.

The musical world of the piece was inspired not only by these stories, but also the language and personalities of the people interviewed. So, there is a strong folk/rock influence throughout. I refer to the prelude of Bach's G Major Cello Suite, as well; a work that is somehow universally assuring and moving. One hears this prelude played at weddings and celebrations, as well as memorials. From the first notes, it inspires reflection.

*Pieces of 9/11* received its premiere on Sept 11, 2011 at Houston City Hall's reflecting pool. The work was commissioned by Houston Grand Opera and underwritten by Bill and Sara Morgan.

### SOLILOQUY for flute and piano

This short piece is based on the song "Beyond" from *Pieces of 9/11*, and was composed to remember Suzanne Makuch, the beloved sister of my dear friend Luci Janssen. The first performance was May 10, 2012 in Los Angeles with flutist Adrian Spence and pianist Warren Jones. *Soliloquy* was commissioned by Camerata Pacifica (Adrian Spence, Artistic Director).

### FRIENDLY PERSUASIONS: *Homage to Poulenc*

The songs in "Friendly Persuasions" are about four pivotal friendships in Francis Poulenc's life; friendships that profoundly influenced his life and work. The inspiration for this homage to the composer came from pianist Malcolm Martineau, who asked us to write a set of songs as part of his exploration of Poulenc's songs at London's Wigmore Hall. Gene read about the composer's life and came up with the concept of basing the songs on these remarkable friendships. The music for the songs is influenced by Poulenc's unique harmonic vocabulary.

The original version of these songs, for tenor and piano, was commissioned by The Wigmore Hall for tenor John Mark Ainsley and pianist Malcolm Martineau; they gave the premiere on April 9, 2008 in London. A chamber

version for flute, oboe and harpsichord was commissioned by Pacific Serenades in Los Angeles and given its premiere on May 31, 2008 with tenor Nicholas Phan. The version heard on this recording, for flute, clarinet and piano, was first performed in San Francisco on May 11, 2009 on the Music at Meyer series at Temple Emanu-El.

### RISE AND FALL

Gene and I composed a cycle titled *Statuesque* in 2005, which gave voice to famous sculptures by Henry Moore, Giacometti, Picasso and others. We decided to continue that idea in *Rise and Fall* by describing four episodes in a woman's life through art objects at New York's Metropolitan Museum of Art. "Water Stone" is about falling in love, and was inspired by a shimmering water sculpture by Noguchi. In "Incantation Bowl," larger forces are summoned to protect against evil in the house. It is based on a two thousand-year old incantation bowl. One would write a winding prayer or spell on the inside of the bowl and paint a picture of a demon on the bottom, then turn the bowl upside down to trap him forever. "Angels' Wings" is about transcendence in death, based on a modern abstract sculpture that Gene interpreted as an angel wing or even a vocal cord. The final song, "The Shaman," is based on a shaman mask with a mouth that seems eternally to be intoning an "O" vowel. This is the woman speaking in the hereafter, weary of earthly life. She warns all of us that we cannot be protected from life's woes, but can receive comfort through love and beauty, and the remarkable "O" that vibrates and resonates through eternity.

*Rise and Fall* was written for soprano Constance Rock and commissioned by the University of Connecticut at Storrs through the generosity of Raymond and Beverly Sackler. It received its first performance there on March 29, 2007.

### A QUESTION OF LIGHT

*A Question of Light* was inspired by six major artworks in the permanent collection of the Dallas Museum of Art. Commissioned by the Dallas Opera for its 2011 Gala, the songs are a tribute to the legendary and beloved Dallas philanthropist Margaret McDermott. The stories Gene created in his poems do not necessarily relate to events in the artists' lives, or to what one sees immediately in the painting. They are deeply personal responses to the art. As he sent them to me, a structure took shape, and a common theme emerged as expressed in the Magritte painting: "Who are you?" It's all a question of the light in which one sees the painting, and how that reflects what we see in ourselves.

The ten or so artworks we originally selected at the museum were narrowed down to six. Five of those are paintings: Magritte's mysterious "The Light of Coincidences," Caillebotte's haunting "Yellow Roses in a Vase," Mondrian's lively and humorous "Place de la Concorde," Tamayo's epic, yearning "El Hombre," and Gerald Murphy's magical "Watch." There is also an unusual carving: a large Mayan "eccentric flint" depicting a crocodile

canoe in which three gods sail through the universe, through death and creation.

Unlike most of my cycles, there is no common thematic motif that connects these songs. Rather, it is a free-flowing lyricism that pervades; each song an emotional and musical response to the image and the poetry, as if one were walking through a museum and suddenly taken by surprise. The cycle received its premiere on April 8, 2011 in the Margaret McDermott Auditorium of the Winspear Opera House in Dallas, performed by baritone Nathan Gunn with the composer at the piano.

#### FURY OF LIGHT

*Fury of Light* was composed for Carol Wincenc in 2009 as part of her Ruby Anniversary Season, celebrating 40 years on the concert stage. The work is inspired by poet Mary Oliver's "Sunrise" – a meditation of that timeless quest for happiness and truth that, in the past, led some people to be bound and burned at the stake, creating "an unforgettable fury of light." *Fury* is a response to this poem: an exploration of its fire and essence.

I was still in the midst of composing the opera *Moby-Dick* (libretto by Gene Scheer) when I wrote *Fury*. As a result, the musical language of the opera strongly influences the piece, and even a couple of tunes from the opera are woven in. The second movement is drawn from another opera Gene and I wrote, *Three Decembers*.

The piece had its premiere as a three-movement work for flute & piano at Merkin Hall, New York City on Nov. 9, 2009, performed by Carol Wincenc and myself. The following year, I reworked the piece, added another movement ("Meditation") and orchestrated it to create a concerto. The Flute Concerto was first performed for a private audience at the National Flute Association Convention in Anaheim, CA on Aug. 14, 2010, conducted by Steven Byess. The concerto was given its official public premiere in 2011 by Carol Wincenc and the Boise Philharmonic, conducted by Robert Franz. *Fury of Light* was commissioned by Linda & Stuart Nelson and is dedicated to Carol Wincenc.



[Joyce DiDonato Jake Heggie]



[Steve Barnett]



[L Talise Trevigne]

[R Nathan Gunn]



[Ashley Traugber]

[Ekaterina Gorlova]



[L Stephen Costello]

[R Carol Wincenc]



[Jake Heggie]



