

Lisa Delan

The Hours Begin to Sing

Kristin Pankonin, *piano*

Matt Haimovitz, *cello*

David Krakauer, *clarinet*

Maxim Rubtsov, *flute*

William Bolcom

John Corigliano

David Garner

Gordon Getty

Jake Heggie

Luna Pearl Woolf

The Hours Begin to Sing

More Songs by American Composers

**Jake Heggie – David Garner – John Corigliano –
Gordon Getty – Luna Pearl Woolf – William Bolcom**

Lisa Delan, soprano
Kristin Pankonin, piano
Matt Haimovitz, violoncello
David Krakauer, clarinet
Maxim Rubtsov, flute

Jake Heggie (1961) From the Book of Nightmares
For Soprano, Violoncello and Piano
Poems by Galway Kinnell

1	I. The Nightmare	3. 57
2	II. In a Restaurant	2. 33
3	III. My Father's Eyes	3. 33
4	IV. Back You Go	4. 22

David Garner (1954) Vilna Poems
For Soprano, Clarinet, Violoncello and Piano
Yiddish poems by Avrom Sutskever

5	Unter dayne vayse shtern	3. 24
6	Shpiltsayg	2. 19
7	In kartser	2. 36
8	Ekzekutzie	4. 13
9	Vi azoy?	3. 04
10	In torbe funem vint	5. 43

John Corigliano (1938) Three Irish Folksong Settings
For Soprano and Flute

11	I. The Salley Gardens (poem by William Butler Yeats)	2. 37
12	II. The Foggy Dew	2. 59
13	III. She Moved Through the Fair (poem by Padraic Colum)	3. 54

Gordon Getty (1933) Four Emily Dickinson Songs
For Soprano and Piano

14	Safe in Their Alabaster Chambers	1. 25
15	There's a Certain Slant of Light	2. 31
16	A Bird Came Down the Walk	1. 41
17	Because I Could Not Stop for Death	2. 33

Luna Pearl Woolf (1973) Rūmī: Quatrains of Love
For Soprano, Violoncello and Piano
Poetry by Jalāl ad-Dīn Muhammad Rūmī
Translated by Coleman Barks

18	I. No. 1359: Do you think I know what I'm doing? (Introit)	0. 52
19	II. No. 25: Friend, our closeness is this ...	1. 17
20	III. No. 1242: During the day I was singing with you.	1. 26
21	IV. No. 388: I would love to kiss you.	0. 55
22	V. No. 1797: We are walking through a garden.	1. 32
23	VI. No. 1246: The minute I heard my first love story ...	0. 52
24	VII. No. 36: When I am with you ...	1. 15
25	VIII. No. 64 When I die, lay out the corpse.	1. 53
26	IX. No. 91: The breeze at dawn ...	1. 23
27	X. No. 1359: Do you think I know what I'm doing? (Finale)	0. 25

William Bolcom (1938) Five Cabaret Songs
For Soprano and Piano
Poems by Arnold Weinstein

28	Song of Black Max (As Told by the de Kooning Boys)	3. 11
29	Can't Sleep	1. 33
30	At the Last Lousy Moments of Love	2. 35
31	Angels Are the Highest Form of Virtue	1. 28
32	George	4. 00

Total playing time: 1.18.49

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To be part of the creative process of new songs from their inception to fruition is an exhilarating – and altogether humbling – experience. Myriad externalities influence the direction of the journey from the moment the text speaks to a composer until the moment the performers speak the text; but the great wonder is in what happens in between, in the mind and hand of the composer. As a mother, I can only liken this miracle to birth: an essential force comes into the world fully formed, through the conduit of another human being. And once it arrives, you cannot conceive of it never having been. I am grateful to have been some small part of such miracles.

When I recorded the partner CD to *The Hours Begin to Sing – And If the Song Be Worth a Smile* – I was delighted to include four premiere recordings, one of which I commissioned for the CD. I am thrilled with *The Hours Begin to Sing* to introduce four more premiere recordings, three of which were written specifically for this disc. And although I cannot claim parentage in this drama of creation, I am honored to have been cast in the role of midwife.

During the recording of *And If the Song Be Worth a Smile*, I felt privileged to work with Bill Bolcom, John Corigliano, David Garner, Gordon Getty, Jake Heggie and Luna Pearl Woolf in lending my voice to their songs. To be able to renew these collaborations five years later for *The Hours Begin to Sing*, and to experience so much of the creative process along the way, have been unforeseen gifts. And what an exceptional gift to bring the words of Dickinson, Yeats, Kinnell, Rumi (translated by Coleman Barks), Sutskever and Arnold Weinstein to life with Kristin Pankonin, Matt Haimovitz, David Krakauer and Maxim Rubtsov! Thank you Bill, John, David, Mr. G, Jake and Luna, for letting your kids come out and play with us.

- Lisa Delan
January, 2013

American soprano **Lisa Delan** has won acclaim as an outstanding interpreter of a vast repertoire and is recognized for her versatility and breadth of accomplishment in performance and recording. She has performed on some of the world's leading concert stages including Lincoln Center, the Auditorio Nacional in Madrid, the Moscow Conservatory and Tchaikovsky Hall in Moscow, Herbst Theater in San Francisco, St. John's Smith Square in London, and in a special appearance at Windsor Castle. Her festival appearances include the Bad Kissingen Festival in Germany, the Colmar Festival in France, Russia's Rachmaninoff Festival in Novgorod and Russian National Orchestra Grand Festival in Moscow, the Festival del Sole in Napa Valley, California, the Tuscan Sun Festival in Cortona, Italy, and the Domaine Forget Festival in Quebec.

As a recital artist, her repertoire encompasses the Baroque to the contemporary, and she is privileged to collaborate with composers whose musical lives are still works in progress: Ms. Delan has performed and recorded the music of William Bolcom, John Corigliano, David Garner, Gordon Getty, Jake Heggie, Andrew Imbrie, and Luna Pearl Woolf, among others. Ms. Delan won recognition from singing the title role in the world premiere of Gordon Getty's *Joan and the Bells* in 1998, a role she has since reprised in France, Germany, Spain, the U.S., and Russia, and in the 2002 recording for PentaTone Classics. Critics have praised her depiction of Joan of Arc as "beautifully sung" (*International Record Review*), "refreshingly unpretentious" (*Gramophone Magazine*), and "a role she has made her own, with the kind of pure tone one expects of a saint-to-be and the passion one expects from a 19-year-old girl going to her death. Miss Delan is exceptional" (*Nevada Events*).

Ms. Delan was featured on three recordings released by PentaTone Classics in 2009: *And If the Song Be Worth a Smile*, her debut solo recording of songs by American composers (with pianist Kristin Pankonin and guest artists Matt Haimovitz and Susanne Mentzer); *The White Election*, a new recording of Getty's song cycle (with pianist Fritz Steinegger); and as a guest artist on *Phenomenon*, a recording of works by San Francisco-based composer David Garner. About these recordings, critics have noted, "The performance by Lisa Delan reveals her to be a singer with an unusually versatile voice, ranging from rich operatic tones to Broadway belt, with excellent diction and imaginative characterization. Delan has the ability to tell a story through song very effectively..." (*International Record Review*); "Lisa Delan has a lovely, bright soprano voice that she can color appropriately..." (*Fanfare*); and "Her singing is full of thoughtful detail and rings clear (yes, you can actually hear the words), plus her acting is dramatic enough to be direct but is never over the top" (*Rochester Democrat and Chronicle*). After reviewing Ms. Delan's recent

recordings, *Sequenza 21* declared that "As a song interpreter she may well be unequalled."

Pianist **Kristin Pankonin** performs regularly throughout the San Francisco Bay Area and has appeared in numerous recitals across the United States, Canada, and Europe. In recent seasons, she has appeared in concert with such artists as vocalists Frederica von Stade, Zheng Cao, Catherine Cook, Susanne Mentzer, Linda Watson, Marie Plette, Christine Abraham and Lisa Delan, cellist Matt Haimovitz, and many others. Audiences have heard her in various concert series including the Festival del Sole concerts in Napa, Carmel Music Society, San Diego's Mainly Mozart Festival, the Tuscan Sun Festival in Cortona, Italy, the Shenson Recital Series at Stanford, Maestro Foundation Concerts, Mills College Concert Series, San Francisco Conservatory of Music Faculty Artist Series, Old First Church Concerts, and Composers Inc.

Committed to performing the music of contemporary composers, Ms. Pankonin is featured on two recordings on the PentaTone Classics label: *And If the Song Be Worth a Smile*, performing vocal works of living American composers, and *Phenomenon*, songs by Bay Area composer David Garner with vocalists Lisa Delan, Susanne Mentzer, Francisco Araiza, William Stone and Stephanie Friede, cellist Matt Haimovitz, and members of the San Francisco Symphony. Ms. Pankonin currently serves on the faculties of Mills College and the San Francisco Conservatory of Music.

Matt Haimovitz is acclaimed for both his tremendous artistry and as a musical visionary – pushing the boundaries of classical music performance, championing new music and initiating groundbreaking collaborations, all while mentoring an award-winning studio of young cellists at McGill University's Schulich School of Music in Montreal.

Mr. Haimovitz made his debut in 1984, at the age of 13, as a soloist with Zubin Mehta and the Israel Philharmonic, and at 17 he made his first recording for Deutsche Grammophon (Universal Classics) with James Levine and the Chicago Symphony Orchestra. Haimovitz made his Carnegie Hall debut when he substituted for his teacher, the legendary Leonard Rose, in Schubert's String Quintet, alongside Isaac Stern, Mstislav Rostropovich, Pinchas Zukerman and Shlomo Mintz.

Haimovitz's recording career encompasses more than 20 years of award-winning work on Deutsche Grammophon and his own Oxingale Records. His recent release *Meeting of the Spirits* (Oxingale Records) was nominated for a GRAMMY® for Best Classical Crossover Album and won a GRAMMY® for Best Producer of the Year (Classical). A new recording with pianist Christopher O'Riley, *Shuffle.Play.Listen* (Oxingale Records),

celebrating the evolution of the listening experience since the iPod, has received unanimous acclaim.

The solo cello recital is a Haimovitz trademark, both inside and outside the concert hall. In 2000, he made waves with his Bach "Listening-Room" Tour, for which, to great acclaim, Haimovitz took Bach's beloved cello suites out of the concert hall and into clubs. He was the first classical artist to play at New York's infamous CBGB, in a performance filmed by ABC News for *Nightline UpClose*.

Haimovitz's honors include the Concert Music Award from ASCAP, the Trailblazer Award from the American Music Center, the Avery Fisher Career Grant, the *Grand Prix du Disque*, the *Diapason d'Or*, and the *Premio Internazionale "Accademia Musicale Chigiana"*. He was in the final studio of legendary cellist Leonard Rose at the Juilliard School and received a B.A. *magna cum laude* with highest honors from Harvard University. Haimovitz plays a Venetian cello, made in 1710 by Matteo Goffriller.

Clarinetist **David Krakauer** has been praised for his astounding ability to play a myriad of music genres with "prodigious chops" (*The New Yorker*) and "soulfulness and electrifying showiness" (*The New York Times*). Occupying the distinctive position of being a leading exponent of Eastern European Jewish klezmer music, Krakauer is also a master in classical music and avant-garde improvisation.

Krakauer has introduced his sound to symphonic audiences in the US and Europe, performing with distinguished orchestras across the globe. He continues to premiere concertos by new composers, such as Osvaldo Golijov, Jean Philippe Calvin, Ofer Ben Amots, George Tsontakis, and Mohammed Fairouz.

The New York Times has said that his ensemble, Klezmer Madness!, "hurls the tradition of klezmer music into the rock era." As co-founder of the multi-genre supergroup Abraham Inc., Krakauer's klezmer style is merged with the musical traditions of funk legend Fred Wesley and hip-hop renegade SoCalled. The group's debut release *Tweet Tweet* (Table Pounding Records) peaked at No. 1 in Funk and No. 1 in Jewish and Yiddish Music on Amazon, one recording among Krakauer's extensive discography that can be purchased on Amazon.

A passionate educator, Krakauer is on the faculties of Mannes College of Music at the New School University, NYU, Manhattan School of Music, and Bard Conservatory of Music. He makes his home in New York, and is an artist and clinician for the Selmer, Conn-Selmer, and Rico companies.

Maxim Rubtsov has been called "one of the best flutists of the Modern Age." He is also one of Russia's best musical ambassadors.

Appointed Principal Flute of the Russian National Orchestra in 2003, Rubtsov has been given unprecedented solo opportunities, including the Russian premiere of John Corigliano's *Pied Piper Fantasy* in 2004. Of the performance the composer said, "Maxim Rubtsov is the perfect Pied Piper. He has both the charm and excitement that a great performer must have. With his movie star looks and charisma, and his magnificent playing and acting of the part, the legendary piper becomes alive for all to see." With Vladimir Jurowski and the RNO in 2007 Rubtsov performed Mozart's Flute Concerto in G Major, after which Maestro Jurowski wrote, "Mr. Rubtsov is the sort of person who can stand on the concert stages of the world and inspire harmonious relations through his music and his personality." Born in 1977 in Bryansk, Russia, Maxim Rubtsov began to study piano at age five. At age seven he danced with the famous Moiseyev Dance Company, and only later did he begin flute lessons. At age 13 he transferred to Moscow's Gnesin Academy of Music and subsequently graduated with an advanced degree in music from the Moscow State Conservatory. In addition to his extensive orchestral work, Rubtsov is the leader and a founding member of the Russian National Orchestra Wind Quintet, which took top honors in the Fifth Annual Osaka International Chamber Music Contest.

Chana Bloch, translator and language consultant for *Vilna Poems*, is the author of four books of poems: *The Secrets of the Tribe*, *The Past Keeps Changing*, *Mrs. Dumpty*, and *Blood Honey*. She is co-translator of the biblical *Song of Songs* as well as contemporary Israeli poetry -- *The Selected Poetry of Yehuda Amichai* and his *Open Closed Open*, and *Hovering at a Low Altitude: The Collected Poetry of Dahlia Ravikovitch*. Her Yiddish translations include poems by Avrom Sutskever and Yankev Glatstein as well as stories by Isaac Bashevis Singer.

