

SCHOOL OF MUSIC, THEATRE, AND DANCE



VIRTUOSO
SERIES CONCERT
JOHN CARLO
PIERCE

CSU FACULTY VOICE

WITH **TIM BURNS** CSU MUSIC FACULTY PIANO

OCTOBER 11, 2021



Colorado State University

P R O G R A M :

SERENADE FOR TENOR, HORN, AND STRINGS, OP. 31 / BENJAMIN BRITTEN (1913–1976)

Prologue
Pastoral
Nocturne
Elegy
Dirge
Hymn
Sonnet
Epilogue

John McGuire, horn

INTERMISSION

FRIENDLY PERSUASIONS (HOMAGE TO POULENC) / JAKE HEGGIE (B. 1961)

Wanda Landowska
Pierre Bernac
Raymonde Linossier
Paul Éluard

COCARDES / FRANCIS POULENC (1899–1963)

Miel de Narbonne
Bonne d'enfant
Enfant de Troupe

SERENADE FOR TENOR, HORN, AND STRINGS, OP. 31 - 1943

Pastoral (Charles Cotton 1630–1687)

The day's grown old; the fainting sun
Has but a little way to run,
And yet his steeds, with all his skill,
Scarce lug the chariot down the hill.

The shadows now so long do grow,
That brambles like tall cedars show,
Mole hills seem mountains, and the ant
Appears a monstrous elephant.

A very little, little flock
Shades thrice the ground that it would stock;
Whilst the small stripling following them
Appears a mighty Polypheme.

And now on benches all are sat,
In the cool air to sit and chat,
Till Phoebus, dipping in the West,
Shall lead the world the way to rest.

Nocturne (Alfred Lord Tennyson 1809–1892)

The splendour falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory:
Blow, bugle, blow, set the wild echoes flying,
Bugle, blow; answer, echoes, answer,
Dying, dying, dying

O hark, o hear how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Bugle, blow; answer, echoes, answer,
Dying, dying, dying

O love, they die in yon rick sky,
They faint on hill or field or river:
Our echoes roll from soul to soul
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying;
And answer, echoes, answer,
Dying, dying, dying

Elegy (William Blake 1757–1827)

O Rose, thou art sick!
The invisible worm
That flies in the night,
In the howling storm,

Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

Dirge (Anon.)

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleete and candle-lighte,
And Christe receive thy saule.

When thou from hence away art past,
Every nighte and alle,
To Whinnymuir thou com'st at last;
And Christe receive thy saule.

If ever thou gav'st hos'n and shoon,
Every nighte and alle,
Sit thee down and put them on;
And Christe receive thy saule.

If hos'n and shoon thou ne'er gav'st nane,
Every nighte and alle,
The whinnies sall prick to the bare bane;
And Christe receive thy saule.

From Whinnymuir when thou may'st pass,
Every nighte and alle,
To Brig o' Dread thou com'st at last;
And Christe receive thy saule.

From Brig o' Dread when thou may'st pass,
Every nighte and alle,
To Purgatory fire thou com'st at last;
And Christe receive thy saule.

If ever thou gav'st meat or drink,
Every nighte and alle,
The fire shall never make thee shrink;
And Christe receive thy saule.

If meat or drink thou ne'er gav'st nane,
Every nighte and alle,
The fire will burn thee to the bare bane;
And Christe receive thy saule.

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleete and candle-lighte,
And Christe receive thy saule.

Hymn (Ben Jonson 1572-1637)

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heav'n to clear when day did close;
Bless us then with wished sight,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.

Sonnet (John Keats 1795-1821)

O soft embalmer of the still midnight!
Shutting with careful fingers and benign
Our gloom-pleas'd eyes, embower'd from the light,
Enshaded in forgetfulness divine;
O soothest Sleep! If so it please thee, close
In midst of this thine hymn my willing eyes,
Or wait the "Amen" ere thy poppy throws
Around my bed its lulling charities.
Then save me, or the passèd day will shine
Upon my pillow, breeding many woes, -
Save me from curious Conscience, that still lords
Its strength for darkness, burrowing like a mole;
Turn the key deftly in the oilèd wards,
And seal the hushed Casket of my Soul.

FRIENDLY PERSUASIONS (HOMAGE TO POULENC) -2008

JAKE HEGGIE (B. 1961) / GENE SCHEER (B. 1958)

Wanda Landowska
'My God! My God,' she said.
'Whatever shall I do?
My concerto! Why are you so late?'

I'll have it to you very soon.

'Very soon? When is that, Francis?
You live your life as if there's time to waste.
There's no time to waste!
But then again, you don't even realize...
Oh, never mind.'

Tell me.

'Mon pauvre enfant,
There's so much beautiful music locked away inside.
Don't turn your head.
Say what it is you want!'

Richard! I said. I want Richard!

'You want Richard. Of course you do.
My darling boy, stop wasting time!
Go and get him. Do it now.
And then, for God's sake,
Finish my concerto!'

Pierre Bernac

Christmas 1936. Fa la la la la la la!
Playing a new setting of Cocteau for my friend Bernac.

Je n'aime pas dormir quand ta figure habite,
La nuit, contre mon cou;
Car je pense à la mort laquelle vient si vite
Nous endormir beaucoup.

Not a word from Pierre.
Just that worried look that begs: 'Please, don't ask me!'

So I take the song and toss it on the fire.
As it bursts into flames, he gasps: 'Ah! Ah!'

Don't worry, I say, it's as it's meant to be.
And I start again to compose: Tel jour. Telle nuit.
Fa la la la la la la.

Raymonde Linossier

A green leaf falls to the ground
Pulled from the branch too soon
No chance to bleed yellow, burgundy or gold,
Dissolves away like dew.

Raymonde Linossier.
All of my youth departed with you.
Part of my life will always belong to you.

In my pocket I carry your cigarette case
On my dresser is your photograph
Even now, every melody I write
Cast into the distance to discover something new,
Yearns for something lost
And leads me back to you.

Raymonde Linossier.
All of my youth departed with you.
Raymonde! Part of my life...
Part of my life will always belong to you.

Paul Éluard

The war is raging in Europe and in his poetry.
The Germans have taken Paris.
I sit at the piano and play my songs.

Éluard sits on the sofa and listens as my notes,
Like iron filings, are pushed and pulled
By the magnetic force of his words.

I have been so afraid. I am still so afraid.
Locked in the dark, dirty shadows. Waiting. Waiting.

But each phrase born from Resistance,
The Queen of Unrest,
Touches – finally touches –
The clean, clear north of me.

COCARDES - 1920

FRANCIS POULENC (1899–1963) / JEAN COCTEAU (1889–1963)

Miel de Narbonne

Use ton coeur. Les clowns fleurissent du crottin d'or
Dormir! Un coup d'orteils: on vole.
Volez-vous jouer avec moâ?
Moabite, dame de la croix bleue. Caravane.
Vanille. Poivre. Confiture de tamarin.
Marin, cou, le pompon, moustaches, mandoline.
Linoléum en trompe-l'œil. Merci.
Cinema, nouvelle muse.

Bonne d'enfant

Técla notre âge d'or. Pipe, Carnot, Joffre.
J'offre à toute personne ayant des névralgies...
Girafe. Noce. Un bonjour de Gustave.
Ave Maria de Gounod, Rosière,
Air de Mayol, Touring-Club, Phonographe.
Affiche, crime en couleurs. Piano mécanique,
Nick Carter; c'est du joli!
Liberté, Egalité, Fraternité.

Enfant de Troupe

Morceau pour piston seul, polka.
Caramels mous, bonbons acidulés, pastille de menthe.
Entr'acte. L'odeur en sabots.
Beau gibier de satin tué par le tambour.
Hambourg, Bock, Sirop de framboise
Oiseleur de ses propres mains.
Intermède; uniforme bleu.
La trapeze encense la mort.

BIOGRAPHIES



American tenor **JOHN CARLO PIERCE** enjoys an international reputation for beautiful sound and incisive acting. He has held contracted positions with the opera theaters in the German cities of Cologne, Mainz, and Giessen. He has appeared as a guest with the Spoleto Festival in Italy, the Bavarian State Opera in Munich, the Aargau Festival in Switzerland, and in Darmstadt, Dortmund, Düsseldorf, Freiburg, Halle, Heidelberg, Kassel, Nuremberg, Schwerin, and Trier. Dr. Pierce's repertoire features major roles in operas by

Mozart, Rossini, and Donizetti, and stretches from the Baroque (Handel, *Saul*; Telemann, *Emma und Eginhard*) to new works (Bryars, G.; Pinkham, *The Cask of Amontillado*). He has sung major sacred works by Bach, Handel, Mozart, and Mendelssohn. Dr. Pierce has appeared on European television and radio, and can be heard on the EMI recording of Zemlinsky's *Der Traumgörge*, conducted by James Conlon. His solo recording, *Songs of Wintter Watts*, was recently released on Centaur Records.

Dr. Pierce holds a Master of Music degree from the Eastman School of Music and Doctor of Musical Arts degree from the University of Connecticut. He is currently Associate Professor of Voice at Colorado State University, where he teaches lyric diction and opera history in addition to applied voice.



Pianist **TIMOTHY BURNS** is a versatile performer and collaborator, with significant instrumental, vocal, and choral accompanying experience. He holds degrees in piano performance, music theory pedagogy, and collaborative piano from Duquesne University in Pittsburgh, Pennsylvania, and the Eastman School of Music in Rochester, New York, studying with Carol Schanely-Cahn, David Allen Wehr, and Jean Barr. Currently, Dr. Burns serves as supervisor of piano accompanying at Colorado State University in Fort Collins, where

he frequently collaborates with faculty, guest artists, and students.

Dr. Burns has performed throughout the United States and Canada. He has served as staff accompanist for the 2010 King Award Competition, the 2012 International Viola Congress, the 2013 International Society of Bassists Competition and Conference, the 2017 and 2019 International Horn Competition of America, and the 2019 International Keyboard Odysiad, U.S.A. Recent performances include concert tours with saxophonist Peter Sommer, with clarinetist Wesley Ferreira, and as trio member with violinist John Michael Vaida and cellist Theodore Buchholz. Other major performances include the world premiere of James David's *Swing Landscapes* (2018) for Piano and Wind Orchestra, duo performances with clarinetist Wesley Ferreira at the 2016 ClarinetFest International Conference, and a 2015 chamber music performance on the Frick Collection's "Salon Evening" concert series in New York City with members of the Rochester Philharmonic Orchestra.

As an avid supporter for new and current music, Dr. Burns has performed works by current composers such as Mari Esabel Valverde, Margaret Brouwer, Mathjis van Dijk, Baljinder Sekhon, and James M. David. Past summer residences have included the New York State Summer School of the Arts Choral Studies Program in Fredonia, New York, the Performing Arts Institute at the Wyoming Seminary near Wilkes-Barre, Pennsylvania, the Eastman School of Music's "Summer@Eastman" program in Rochester, New York, and the Lift Clarinet Academy in Fort Collins, Colorado. For the Summer of 2020, Dr. Burns will be in residence with the Just Chamber Music program and the International Keyboard Odysiad, U.S.A.

Dr. Burns currently resides in Broomfield, Colorado with his wife and collaborative pianist, Suyeon Kim, and his son, Stephen.



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