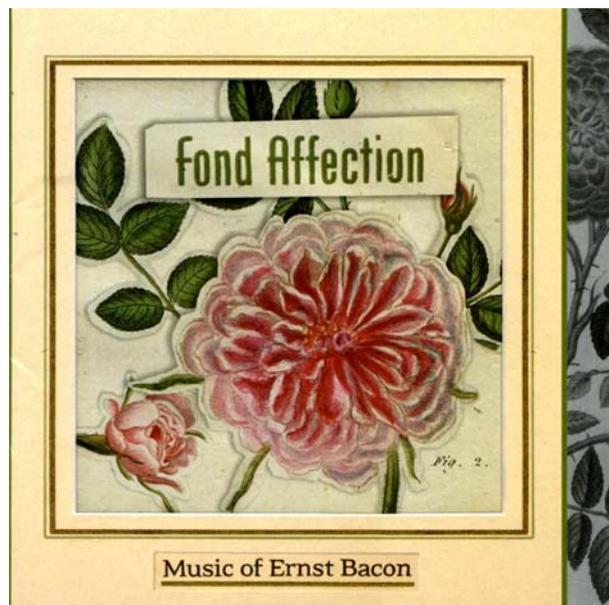


NWCR890

# Fond Affection

Music of Ernst Bacon



Soprano Songs: Settings of poems by Emily Dickinson (1-3); Nicholas Lenau (4); Robert Burns (5); Emily Brontë (6); and Anonymous (7).

1. Is there such a thing as day? ..... (1:01)
2. My river runs to thee ..... (1:17)
3. When roses cease to bloom, dear ..... (1:37)
4. Schilflied ..... (2:39)
5. The Red Rose ..... (1:59)
6. Gentle Greeting ..... (1:50)
7. Fond Affection ..... (2:11)

Janet Brown, soprano; Herbert Burtis, piano

Baritone Songs: Settings of poems by Walt Whitman (8-12); Carl Sandburg (13); Emily Dickinson (14-15); A.E. Housman (16); and Ernst Bacon (17).

8. The Commonplace ..... (1:05)
9. Grand Is the Seen ..... (2:48)
10. Linger Last Drops ..... (1:57)
11. The Last Invocation ..... (2:23)
12. The Divine Ship ..... (1:04)
13. Omaha ..... (1:29)
14. It's coming—the postponeless Creature ... (2:36)
15. How Still the bells ..... (2:01)
16. Farewell to a name and a number ..... (1:28)
17. Brady ..... (2:07)

William Sharp, baritone; John Musto, piano

Soprano Songs: Settings of poems by Emily Dickinson (18-21); William Blake (22); 17th-century English text (23); Cho Wen-chun, tr. Arthur Waley (24); and Helena Carus (25)

18. It's All I Have To Bring ..... (1:16)
19. Velvet People ..... (1:37)
20. The Bat ..... (1:56)
21. Wild Nights ..... (1:18)
22. The Lamb ..... (2:43)
23. Little Boy ..... (2:42)
24. Song of Snow-white Heads ..... (2:35)
25. A Brighter Morning ..... (0:50)

Amy Burton, soprano; John Musto, piano

Sonata for violin & piano

26. With Dignity ..... (6:39)
27. Allegretto ..... (6:59)
28. Lento ..... (5:56)
29. Allegro Moderato ..... (7:15)

Ronald Copes, violin; Alan Feinberg, piano

Total Playing Time: 73:58

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## Notes

**Ernst Bacon** (b Chicago, IL, 26 May 1898; d Orinda, CA, 16 March 1990) was one of that pioneering generation of composers, along with Thomson, Copland, Harris, and others, who found a voice for American music. Born in Chicago, his Austrian mother gave him a love of song and an early start on the piano. Although his varied career included appearances as pianist and conductor, along with teaching and directing positions, his deepest preoccupation was always composing. His musical awards included a Pulitzer Fellowship in 1932 for his *Symphony in D Minor* and three Guggenheim Fellowships. As a composer, Bacon belonged to no “school” and followed no fads. He was largely self-taught in composition, except for two years study with Karl Weigl in Vienna in the early ‘20s. While there, he experienced the depression of post-war Europe first hand and concluded that the European avant-garde movement, reflecting the pessimism of that era and region, was not appropriate to America. Returning to Chicago, he set out to write music that expressed the vitality and affirmation of our own country.

At the age of nineteen, while majoring in mathematics at Northwestern University, Bacon wrote a complex treatise exploring all possible harmonies, which was published by the Open Court Publishing Company (“Our Musical Idiom,” *The Monist*, October 1917). However, when he began to compose music in his twenties, he rejected a cerebral approach, taking the position that music is an art, not a science. He felt that its source should be intuitive and imaginative, rather than abstract and analytical.

From his first job as opera coach at the Eastman School in the mid ‘20s, he went on to receive a master’s degree from the University of California at Berkeley and to teach at the San Francisco Conservatory of Music under Bloch. During the ‘30s he was director of the WPA Federal Music Project and Orchestra in San Francisco and was a founder of the Carmel Bach Festival. From 1938 to 1945 he headed the School of Music at Converse College in Spartanburg, South Carolina, where he established the New Spartanburg Music Festival. At Syracuse University, he was director of the School of Music

from 1945 to 1947 and composer-in-residence and professor of piano until his retirement in 1963.

In 1964 he returned to the West, settling in the small town of Orinda, California, east of the Berkeley hills. Here, as everywhere else, he drew his greatest inspiration from nature, jotting down notes, as he explored local trails. His fertile imagination and constant creative efforts left little time for self-promotion, and although nearly blind in old age, he continued to compose until the very end of his ninety-one years.

Throughout his long career, Ernst Bacon's chief aim as a composer was to express the spirit of America in music as Whitman, Emerson, Melville, and others had done in literature. He was deeply immersed in our country's history and folklore, as well, as its indigenous music; and was inspired by the poetry, folk songs, jazz rhythms, and geography of America as well as the landscape itself—which he hiked, climbed, and also painted. All of these elements found their way into his music.

Those who influenced Bacon included Carl Sandburg, Thornton Wilder, and Roland Hayes. Bacon's music expresses the common touch and humor of Sandburg; the profound simplicity of Wilder; and the melodic beauty that Roland Hayes expressed so movingly in his singing. As with Schubert, a large body of more than 250 art songs is the heart of an oeuvre that also includes numerous chamber, orchestral, and choral works, as well as descriptive pieces for piano.

In 1998 numerous vocal-chamber concerts of Bacon's music were held in honor of his centennial. These events took place at Merkin Concert Hall in New York City; the Longy School of Music in Cambridge, Massachusetts; Coolidge Auditorium at the Library of Congress; the Free Library of Philadelphia; Syracuse, New York; Evanston and Chicago, Illinois; also in Berkeley and Walnut Creek, California. The centennial concerts were jointly planned by the Ernst Bacon Society with Ernst's sister, Madi Bacon, who was a force in the music world in her own right. Some of the highlights of the centennial are featured on this CD.

Madi, who died on January 10, 2001, was deeply devoted to her brother and his music, especially his songs, which she taught to all of her voice students in Berkeley. Madi studied music with Serge Koussevitsky and Nicolai Malko. She taught both voice and piano, founded several choruses including the Elizabethan Madrigal Singers and the North Shore Choral Society in Chicago, and presented workshops in choral conducting. For her outstanding contributions to the musical arts of the San Francisco Bay Area, Madi was added to the *San Francisco Examiner's* Honor Roll of Distinguished Women in 1967. She also performed her brother's choral music frequently in concerts of the San Francisco Boys Chorus, which she founded in 1948 and directed for twenty-five years. Many of her favorite Bacon songs were sung at the centennial concerts, including the title song, "Fond Affection." In recognition of their affectionate bond, and in appreciation for her efforts to bring Ernst's music out into the world, this CD is dedicated to the memory of Madi Bacon.

The songs of Ernst Bacon show the influence of Schubert, whose music he particularly loved and admired. Returning home to Chicago after his studies in Vienna, Bacon used a brief period of unemployment to read through the entire body of Schubert's songs with a local singer.

It was at about this time, in the early '20s, that he became friends with Carl Sandburg. The story is told that on one occasion Bacon showed Sandburg a certain song, and Sandburg asked, "Which folk song is this?" When Bacon replied that it was his own, Sandburg waved his guitar and said, "I dub this a folk song!" It is not known which of Bacon's songs received

this honor from Sandburg, but it might well have been "Brady."

The discovery of Emily Dickinson's poems was a revelation to Bacon. In his words, she could "with an economy as great as the classical Chinese poets and painters, conjure ecstasy, poignancy, immensity, grief, passion, and intimacy with nature." Bacon felt that his affinity for Dickinson was similar to Schumann's for Heine and sometimes spoke of a "spiritual marriage" to her. The first major composer to have set Dickinson's poetry to music, he wrote about thirty settings before 1930. The settings are miniatures, like the poems themselves, and he sometimes referred to them as "water colors." Bacon's Dickinson settings number over sixty-five.

From the late '20s to the late '30s, he came to know Whitman's poems, of which he made about twenty settings. In describing Ernst Bacon's attunement to two such diverse poets as Dickinson and Whitman, Victoria Etnier Villamil writes: "comfortable with the Amherst spinster's words and sensibilities, amazingly his virile, forthright, expansive [composer's] voice never overwhelms her delicate, cryptic, economic verse...Conversely, in his settings of Walt Whitman, Bacon perfectly matches the amplitude, mystery, vision, and challenging exuberance of the grand poet, who in his free-wheeling celebration of America, the common man, life, and the unknown, was surely Bacon's soul mate." (*A Singer's Guide to the American Art Song 1870-1980*, Scarecrow Press, 1993.)

The Violin Sonata was commissioned by the McKim Fund in the Library of Congress in honor of Ernst Bacon's eighty-fifth birthday and was premiered there on March 30, 1983. Juilliard Quartet violinist Ronald Copes and pianist Alan Feinberg performed it again when the Library of Congress honored Bacon's centennial on April 22 and 23, 1999.

The Violin Sonata was one of five chamber works that Ernst Bacon composed in the last decade of his life. During this period he had more time to devote to composing than ever before; but the loss of sight in one eye and advancing glaucoma in the other meant that his vision was curtailed to a small part of a page, on which he required super-enlarged staves. Because of these limitations, he no longer attempted to write orchestral music but confined himself to smaller genres.

The chamber music that Bacon produced in these last years still has the vigor and humor of more youthful compositions but also a greater depth, reflecting his experiences with the deaths of close friends, as well as of his third wife and one of his sons. This is especially true of *A Life* for cello and piano, his Trio #2, and his viola sonata, all of which were performed at various centennial concerts.

In his instrumental music, Bacon often recasts the melodies of folk songs, as well as of his own art songs. The slow movement of the violin sonata contains a brief quotation from the title song of this CD, "Fond Affection," while its main theme is based on a lullaby for piano solo, "Nuka," that was written for one of his children. The tenderness of this movement, which is the centerpiece of the sonata, contrasts with the mounting excitement of ascending contours in the first movement; the whimsical and chirping playfulness of the second movement; and the rugged assertiveness and throbbing intensity of the finale.

In his program notes for the premiere of the Violin Sonata Bacon wrote: "I do not distort in order to be up-to-date, nor avoid the accepted grammar of harmony to be revolutionary (which can be interesting, but involves less risk than not to be). I proclaim no special Americanism to be reckoned native, nor do I obfuscate intentionally or have a 'system,' about the most inner designs encountered in the making of every musical

work. I admire originality as a by-product rather as an objective. In a world of electronics, I remain old-fashioned, accepting no substitute for the human voice and the body's rhythm. In my book, music—whether cheerful or comic, grateful or indignant, tranquil or story, boisterous or reverent—is meant to please, elevate, soothe, invigorate; not to perplex,

cogitate, imitate, dispirit, or blaspheme. If only tolerance results, the effort is less than vain. Surely, in order to move or influence, music must, from the very first, give some promise of attraction, and indeed always has, detested the oft-quoted invectives against novelty in the past.”

—Notes by Ellen Bacon

## Text

1. *Is There Such a Thing As Day?*  
(Emily Dickinson)

Will there really be a morning?  
Is there such a thing as day?  
Could I see it from the mountains  
If I were as tall as they?  
Has it feet like water-lilies?  
Has it feathers like a bird?  
Is it brought from famous countries  
Of which I have never heard?  
Oh, some scholar! Oh, some sailor!  
Oh, some Wise Man from the skies!  
Please to tell a little pilgrim  
Where the place called morning lies!

2. *My river runs to thee*  
(Emily Dickinson)

My river runs to thee:  
Blue sea, wilt welcome me?  
My river waits reply.  
Oh sea, look graciously!  
I'll fetch thee brooks  
From spotted nooks,—  
Say, sea,  
Take me!

3. *When roses cease to bloom, dear*  
(Emily Dickinson)

When roses cease to bloom, dear,  
And violets are done,  
When bumble-bees in solemn flight  
Have passed beyond the sun,  
The hand that paused to gather  
Upon this summer's day  
Will idle lie, in Auburn,—  
then take my flower, pray!

4. *Schilflied*  
(Nickolaus Lenau)

O'er the pond in endless silence  
Rests the moonlight's silv'ry sheen,  
Weaving wreaths of pallid roses  
In the shoreline's reeds of green.  
Deer are wand'ring on the hillside,  
Gazing at the stars of night.  
Now a bird among the rushes  
Softly stirs and then is still.  
weeping I can gaze no longer;  
Through my soul's dim shadows  
comes to me  
A tender thought of thee  
Like a silent pray'r of night.

5. *The Red Rose*  
(Robert Burns)

O my love's like a red, red rose  
That's newly sprung in June:  
O my love's like the melody  
That's sweetly played in Tune.  
As fair art thou, my bonnie lass,  
So deep in love am I;  
And I will love thee still, my dear,  
Till a' the seas gang dry;  
Till a' the seas gang dry, my dear,  
And the rocks melt wi' the sun;  
And I will love thee still, my dear  
While the sands o' life shall run.  
And fare thee weel, my only love,  
And fare thee weel awhile!  
And I will come again, my love,  
Though it were ten thousand miles.

6. *Gentle Greeting*  
(Emily Brontë)

I know not how it falls on me,  
This summer evening, hushed and  
lone;  
Yet the faint wind comes soothingly  
with something of an olden tone.  
Forgive me if I've shunned so long  
Your gentle greeting, earth and air!  
But sorrow withers even the strong,  
And who can fight against despair?

7. *Fond Affection*  
(Anonymous)  
The world's so wide I cannot cross it,  
The sea's so deep I cannot wade,  
I'll just go hire me a little boatman  
To row me across the stormy tide.  
I give you back your ring and letters,  
And the picture I have loved so well  
And henceforth we will meet as strangers,  
But I can never say farewell.  
There's only three things that I could wish for,  
That is, my coffin, shroud and grave,  
And when I'm dead, oh please don't weep o'er me  
Or kiss the lips you once betrayed.
8. *The Commonplace*  
(Walt Whitman)  
The commonplace I sing;  
How cheap is health! How cheap nobility!  
Abstinence, no falsehood, no gluttony, lust;  
The open air I sing, freedom, toleration,  
(Take here the mainest lesson - less from books - less from  
the schools,)  
The common day and night - the common earth and waters,  
Your farm - your work, trade, occupation,  
the democratic wisdom underneath, like solid ground for all.
9. *Grand Is the Seen*  
(Walt Whitman)  
Grand is the seen, the light to me—grand are the sky and  
stars,  
grand is the earth, and grand are lasting time and space,  
And grand their laws, so multiform, puzzling, evolutionary;  
But grander far the unseen soul of me, comprehending,  
endowing all those,  
Lighting the light, the sky and stars, delving the earth,  
sailing the sea,  
(What were all those, indeed, without thee, unseen soul? of  
what amount without thee?)  
More evolutionary, vast, puzzling, O my soul!  
More multiform far - more lasting thou than they.
10. *Lingering Last Drops*  
(Walt Whitman)  
And whence and why come you?  
We know not whence, (was the answer,)  
We only know that we drift here with the rest,  
That we linger'd and lagg'd - but were wafted at last, and are  
now here,  
To make the passing shower's concluding drops.
11. *The Last Invocation*  
(Walt Whitman)  
At the last, tenderly,  
From the walls of the powerful fortress'd house,  
From the clasp of the knitted locks, from the keep of the  
well-closed doors,  
Let me be wafted.  
Let me glide endlessly forth;  
with the key of softness unlock the locks - with a whisper,  
Set up the doors O soul.  
Tenderly - be not impatient,  
(Strong is your hold O mortal flesh,  
Strong is your hold O love.)
12. *The Divine Ship*  
(Walt Whitman)  
One thought ever at the fore -  
That in the Divine Ship, the World, breasting Time and  
Space,  
All Peoples of the globe together sail, sail the same voyage,  
are bound to the same destination.
13. *Omaha*  
(Carl Sandburg)  
Red barns and red heifers spot the green grass circles around  
Omaha  
The farmers haul tanks of cream and wagon loads of cheese.  
Shale hogbacks across the river at Council Bluffs  
And shanties hang by an eyelash to the hill slants back  
around Omaha.  
A span of steel ties up the kin of Iowa and Nebraska  
Across the yellow big hoofed Missouri River.  
Omaha the roughneck feeds armies.  
Eats and swears from a dirty face.  
Omaha works to get the world its breakfast.
14. *It's coming—the postponeless Creature*  
(Emily Dickinson)  
It's coming—the postponeless Creature  
It gains the block and now it gains the door,  
Chooses its latch from all the other fastenings,  
Enters with a - "You know me, Sir?"  
Simple salute and certain recognition,  
Bold - were it enemy - brief were it friend,  
dresses each house in crêpe and icicle,  
And carries one out of it to God.
15. *How Still the Bells*  
(Emily Dickinson)  
How still the bells in steeples stand,  
Till, swollen with the sky,  
They leap upon their silver feet  
In frantic melody!
16. *Farewell to a name and a number*  
(A. E. Housman)  
Farewell to a name and a number,  
Recalled again  
To darkness and silence and slumber  
In blood and pain.  
So ceases and turns to the thing  
He was born to be  
A soldier cheap to the King  
And dear to me;  
So smothers in blood the burning  
And flaming flight  
Of valour and truth, returning  
To dust and night.

17. *Brady*

(Ernst Bacon)

Down in St. Louis at 12th and Carr,  
 Big Billy Crady was attendin' bar.  
 In come Duncan with a star on his chest,  
 Duncan says, "Brady, you're under arrest."  
 Brady, why didn't ya run?  
 Brady, ya shoulda run,  
 Brady, why didn't ya run  
 When ya seen Black Duncan with his gatlin' gun?  
 Duncan and his brother were playin' pool  
 When Brady came in just actin' a fool.  
 He shot him once, he shot him twice,  
 Sayin', "I don't make my livin' shootin' dice."  
 Brady ain't comin' no more,  
 Brady won't come no more,  
 Brady ain't a comin' no more,  
 for Duncan shot Brady with a forty four.  
 Brady went to Hell lookin' mighty curious;  
 Devil says, "Where ya from?" "East St. Louis."  
 Well, pull of ya coat and step right this way;  
 I been expectin' ya every day."  
 Brady, where are you at?  
 Brady, where are you at?  
 Brady, where are you at?  
 Struttin' in Hell with his Stetson hat!

18. *It's All I Have to Bring*

(Emily Dickinson)

It's all I have to bring to-day  
 This, and my heart beside,  
 This, and my heart, and all the fields.  
 And all the meadows wide.  
 Be sure you count, should I forget,—  
 Some one the sum could tell,  
 This, and my heart, and all the bees,  
 Which in the clover dwell.

19. *Velvet People*

(Emily Dickinson)

Pigmy seraphs gone astray,  
 Velvet people from Vevay,  
 Belles from some lost summer day,  
 Bees' exclusive coterie.  
 Paris could not lay the fold  
 Belted down with emerald;  
 Venice could not show a cheek  
 Of a tint so lustrous meek.  
 never such an ambushade  
 As of brier and leaf displayed  
 For my little damsk maid.  
 I had rather wear her grace  
 Than an earl's distinguished face;  
 I had rather dwell like her  
 Than be Duke of Exeter,  
 Royalty enough for me  
 To subdue the bumble-bee!

20. *The Bat*

(Emily Dickinson)

The bat is dun with wrinkled wings  
 Like fallow article,  
 And not a song pervades his lips,  
 Or none perceptible.  
 His small umbrella, quaintly halved,  
 Describing in the air  
 An arc alike inscrutable,—  
 Elate philosopher!  
 Deputed from what firmament  
 Of what astute abode,  
 Empowered with what malevolence  
 Auspiciously withheld.  
 To his adroit Creator  
 Ascribe no less the praise;  
 Beneficent, believe me,  
 His eccentricities.

21. *Wild Nights*

(Emily Dickinson)

Wild nights! wild nights!  
 Were I with thee,  
 wild nights should be  
 Our luxury!  
 Futile the winds  
 To a heart in port,—  
 Done with the compass,  
 Done with the chart.  
 Rowing in Eden!  
 Ah! the sea!  
 Might I but moor  
 To-night in thee!

22. *The Lamb*

(William Blake)

Little Lamb, who made thee?  
 Dost thou know who made thee?  
 Gave thee life, and bid thee feed,  
 By the stream and o'er the mead;  
 Gave thee clothing of delight,  
 Softest clothing, wooly, bright;  
 Gave thee such a tender voice  
 Making all the vales rejoice?  
 Little Lamb, who made thee?  
 Dost thou know who made thee?  
 Little Lamb, I'll tell thee,  
 Little Lamb, I'll tell thee;  
 He is called by thy name,  
 For he calls Himself a Lamb.  
 He is meek, and He is mild;  
 He became a little child.  
 I a child, and thou a lamb,  
 We are called by His name.  
 Little Lamb, God bless thee!  
 Little Lamb, God bless thee!

22. *The Lamb*  
(William Blake)

Little Lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life, and bid thee feed,  
By the stream and o'er the mead;  
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Softest clothing, wooly, bright;  
Gave thee such a tender voice  
Making all the vales rejoice?  
Little Lamb, who made thee?  
Dost thou know who made thee?  
Little Lamb, I'll tell thee,  
Little Lamb, I'll tell thee;  
He is called by thy name,  
For he calls Himself a Lamb.  
He is meek, and He is mild;  
He became a little child.  
I a child, and thou a lamb,  
We are called by His name.  
Little Lamb, God bless thee!  
Little Lamb, God bless thee!

23. *Little Boy*  
(17th century English text)

Upon my lap my sov'reign sits,  
And sucks upon my breast;  
Meantime his love maintains my life  
And gives my sense her rest.  
Sing lullaby, my little boy,  
Sing lullaby, my only joy.  
When thou has taken thy repast,  
Repose, my babe, on me;  
So may thy mother and thy nurse  
Thy cradle also be.  
Sing lullaby, my little boy,  
Sing lullaby, my only joy.  
I grieve that duty doth not work  
All that my wishing would,  
Because I would not be to thee  
But in the best I should.  
Sing lullaby, my little boy,  
Sing lullaby, my only joy.  
Sing lullaby, Sing lullaby.

24. *Song of Snow-white Heads*  
(Cho Wen-chun, tr. Arthur Waley)

Our love was pure\*  
As the snow on the mountains:  
White as a moon  
Between the clouds -  
They're telling me  
Your thoughts are double:  
That's why I've come  
To break it off.  
To-day we'll drink  
A cup of wine.  
to-morrow we'll part  
Beside the Canal:  
Walking about,  
Beside the Canal,  
Where its branches divide  
East and West.  
Alas and alas,  
and again alas.  
So must a girl  
Cry when she's married,  
if she find not a man  
Of single heart,  
who will not leave her  
Till her hair is white.  
\*A Chinese wife to her lord

25. *A Brighter Morning*  
(Helena Carus)

We go into a brighter morning  
When love has come, my dear;  
A newer whisp'ring secret morning,  
A day of love, my dear.  
The garden blooms, the sky is shining,  
The hills and valleys stand illumined,  
Our home is here, our work, our life;  
When love has come, my dear.

Soprano **Janet Brown** is equally at home on the operatic as well as concert stage and known for her performances of early music and new music. She has performed as soloist in all of Bach's major choral works as well as many cantatas with such organizations as Boston's Emmanuel Music, the New England Bach Festival, the Northwest Bach Festival in Spokane and the International Baroque Soloists. Brown is a regular soloist with the Cantata Singers of Boston, the Syracuse Symphony, and the Skaneateles Chamber Music Festival, and has premiered works by such composers as Howard Boatwright, Andrew Imbrie, Philip Glass, and Gunther Schuller. She has performed major roles with the Boston Early Music Festival, the American Repertory Theatre, the American Music Theatre Festival, The Pepsico Summerfare Festival, the Oswego Opera Theatre, and the Syracuse Opera. Brown is currently a member of the voice faculty at Syracuse University.

**Herbert Burtis** has had an international career as a pianist, organist, and teacher of voice. He has performed throughout Europe, the West Indies, Bermuda, and the USA, including Carnegie Hall (debut 1967), Carnegie Recital Hall, Weill Hall, and Steinway Hall. Burtis has had the honor of performing before Her Majesty, Queen Elizabeth, The Queen Mother. His students have sung at the Metropolitan Opera Company and countless opera and concert venues in this country and throughout the world. He is the author of two books on singing: *Sing On! Sing On!* published by ECS Publishers, Boston, MA, and *Vocalizing from the Ground Up!*, published by Alberti Productions, Sandisfield, MA.

**William Sharp** has appeared regularly with the Chamber Music Society of Lincoln Center, Mostly Mozart Festival, Aspen Music Festival, Colorado Music Festival, Marlboro Music Festival, New England Bach Festival, Maryland Handel Festival, Boston Handel & Haydn Society, and Tafelmusik

Baroque Orchestra. He has appeared with the New York Philharmonic, the St. Louis, San Francisco, and New Jersey Symphony Orchestras, Baltimore, Phoenix, and American Symphony Orchestras, the Minnesota Orchestra, the St. Paul Chamber Orchestra, and Orchestra of St. Luke's. His two dozen recordings include his recital of American songs on the New World label, for which Sharp was nominated for the 1989 Grammy Award for best classical solo vocal performance; the 1990 Grammy-winning world premiere recording of Leonard Bernstein's *Arias and Barcarolles* (Koch International), and several recordings of works of J.S. Bach with the American Bach Soloists (Koch), Sharp has served on the voice faculty of Boston University since 1993.

Soprano **Amy Burton** has performed with the Metropolitan Opera, New York City Opera, Opernhaus Zurich, Scottish Opera, L'Opera de Nice, Israel Philharmonic, San Francisco Symphony, St. Louis Symphony, Scottish Chamber Orchestra, Cleveland Orchestra, Dallas Symphony, Seattle Symphony, National Symphony, Berner Orchester (Switzerland), and the Mostly Mozart Festival. A frequent recitalist, Burton has performed in New York City at the 92nd Street "Y," the Lincoln Center Festival, Lincoln Center's "Great Performers Series," "Live from Lincoln Center," Carnegie Hall, Joe's Pub, and at Merkin Hall in the centennials of both Ernst Bacon and Darius Milhaud. Burton collaborates frequently with her husband, the composer-pianist John Musto, and has performed world premieres of his song cycles *Quiet Songs*, *Penelope*, and *The Book of Uncommon Prayer*. She has been honored by New York City Opera with both the Kolosvar and the Christopher Keene Awards for Excellence in a wide range of repertoire, from operas by Handel and Rameau to contemporary works such as *The Turn of the Screw* by Benjamin Britten. Ms. Burton can be heard on the Angel/EMI recording of Gershwin's *Blue Monday* and on Albany Records's *Persuasions* by Richard Wilson.

Award-winning composer and pianist **John Musto** was born in Brooklyn and received his earliest musical training from his father, a jazz guitarist. Musto pursued piano studies with Seymour Lipkin and Paul Jacobs. He was a finalist for the 1997 Pulitzer Prize and was awarded two Emmys by the

National Academy of Television Arts and Sciences, two CINE Golden Eagle Awards, and a Rockefeller Fellowship. His compositions have been recorded for Sony Classical, Angel/EMI, Hyperion, Harmonia Mundi, Music Masters, Innova, Channel Classics, Albany Records, and New World Records. As a pianist, he has recorded for Harmonia Mundi, Sony Classical, Nonesuch, and New World Records. His music is published by Peermusic.

A former member of the Dunsmuir and Los Angeles Piano Quartets, **Ronald Copes** joined the Juilliard String Quartet as second violinist in the 1997-98 season after a long and distinguished career as a chamber musician, concert soloist and recitalist. A graduate of Oberlin Conservatory in Ohio and the University of Michigan, Copes was on the faculty at the University of California at Santa Barbara and at the Kneisel Hall Chamber Music Festival for many years. He has performed as a guest at the Marlboro, Bermuda, Cheltenham, Colorado, and Olympic Music festivals, and he has appeared in solo recitals across Europe and the United States. Devoting considerable energy to the development and playing of contemporary string literature, he has worked closely with composers and premiered a number of solo works. Copes's recordings are available on the Orion, Musical Heritage, CRI, and New World labels.

**Alan Feinberg** is a pianist and musician whose intelligence, integrity and affinity for an unusually wide range of repertoire place him among those few artists who are able to build a bridge between music of the past and present. With repertoire that ranges from Byrd to Babbitt, Feinberg's creative approach places contemporary music within a broad framework as part of an ongoing, living tradition. Feinberg has well over two hundred premieres to his credit, among them works by Adams, Babbitt, Harbison, Powell, Wuorinen, Reich, and Ives. He has received three Grammy nominations for "Best Instrumental Solo" and has performed with leading orchestras such as the Cleveland Orchestra, the New York Philharmonic, Chicago Symphony, and the Los Angeles Philharmonic. He has appeared at the Proms and in festivals throughout Europe. He has recorded for Decca, Nonesuch, EMI, Catalyst, Bridge, CRI, New World, Albany, and Koch.

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## Production Notes

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“It’s all I have to bring,” “When Roses cease to bloom, dear,” “My River runs to thee,” and “The Commonplace” published by G. Schirmer, Inc. / “Brady” and “The Red Rose” published by Boosey & Hawkes, Inc. / Sonata for Violin and Piano published by The Ernst Bacon Society. / The remainder published by Ellen Bacon and available through Classical Vocal Repertoire.

Executive Producer: Sam Farrell

\*Produced and engineered by Judith Sherman

\*Assistant engineer and editing assistant: Jeanne Velonis

\*\*Recording Engineer: William Wolk, Music First

\*Piano provided by Steinway & Sons

Mastering by Adrian Carr Music Designs Masters

For songs sung by Janet Brown:

Recorded live at a concert on May 17, 1998 at the Edward Pickman Concert Hall at the Longy School of Music, Cambridge, MA

For songs sung by William Sharp and Amy Burton:

Recorded on October 18, 2001 at the American Academy of Arts and Letters, New York

For the Violin Sonata:

Recorded on November 7, 2001 at the American Academy of Arts and Letters, New York

This CD is dedicated to the memory of Madi Bacon.

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The Ernst Bacon Society was founded in January, 1996 to promote awareness and appreciation of the music and other works of Ernst Bacon. The Society feels strongly that a closer inspection of Bacon’s work will reveal a truly remarkable contribution to American music and that the world will be richer for hearing and knowing it. Information about Ernst Bacon and his music can be obtained from the Society at [www.ernstbacon.org](http://www.ernstbacon.org). Support for the Ernst Bacon Society includes generous contributions from the Edith, Mary & Gretchen Lins Foundation and the Ann and Gordon Getty Foundation.