



night of four moons

catherine cooper, mezzo-soprano
kevin cooper, guitar



Mezzo-Soprano **Catherine Cooper** specializes in new music and has extensive experience as a performer. She has sung under the baton of world-renowned conductors including Helmut Rilling, Kurt Masur, Wolfgang Sawallisch, Zdenek Macal, and Joseph Flummerfelt. She holds a M.A. in music history and literature from the University of Southern California and a B.A. in voice from Westminster Choir College. In addition to being honored as a finalist for the Ingolf Dahl Award in Musicology (2006), she has received several significant awards including the USC Music History and Literature Departmental Award (2002), recognition as a Rider Scholar (1997-1999), and a Congress-Bundestag Award (1990-1991). At present Catherine Cooper is a Ph.D. candidate in historical musicology at the University of Southern California.

Kevin Cooper is a classical and baroque guitarist from Los Angeles whom the USC Thornton School of Music recently honored as their 2006 Outstanding Graduate. At USC Kevin studied classical guitar performance with William Kanengiser of the Los Angeles Guitar Quartet and early music with James Tyler of the London Early Music Group. He has performed at the Whittier New Music Festival, the Los Angeles Bach Festival, the Bowdoin Summer Music Festival in Maine, and the Yamaha Young Artists Award Concert in Grand Rapids, Michigan. In 2001, he was a finalist at the Portland Guitar Competition. Kevin is the classical guitar contributor to www.zapguitar.com and has written a collection of folk and children's songs for guitar, *Snakes, Snails, and C Major Scales*, published by the Lorenz Corporation. Currently, Kevin teaches at Whittier College, Pierce College, and Los Angeles City College.

Described as a composer of masterful craft with a genuine clarity and purity of vision (Guitar Review, 2002), **Dusan Bogdanovic** has developed a personal synthesis of contemporary classical, jazz and ethnic music. His published compositions number over sixty, including a variety of commissions for guitar, chamber ensemble, orchestra and mix media, as well as over twenty recordings. His theoretical work includes *Counterpoint for Guitar* (Bèrben) and *Ex Ovo, a guide for perplexed composers and improvisers* (Doberman-Yppan). Born in Yugoslavia in 1955, Bogdanovic completed his studies of composition and orchestration at the Geneva Conservatory. Early in his career he received the only First Prize at the Geneva Competition and gave a highly acclaimed debut recital at Carnegie Hall. As a soloist and in collaboration with various artists, he has toured throughout the world. He is presently dividing his time between composing, writing, performing and teaching at the San Francisco Conservatory.

A native of Northern California, composer and jazz pianist **Steven Gates** went on to attend the University of Denver, Lamont School of Music. He received his Masters degree in Music Composition from the University of Southern California, Thornton School of Music, where he is currently teaching and pursuing a Doctoral degree. His primary instructors have been Donald Crockett, James Hopkins, and Frank Ticheli. Gates has received national recognition for his works, including honors from the Tampa Bay Composers' Forum, Austin Peay State University, and USC. He has been commissioned by the Chamber Music Conference of the East, L.A. Sound Circle, and the San Bernardino County Music Educator's Association. His music was featured on the 2004 "Music at the Anthology" festival in New York City, and through their "First Music" program, the New York Youth Symphony recently commissioned and premiered Gates' *Among Joshua Trees* in Carnegie Hall. He currently resides in Pasadena, California.

Leo Brouwer is the latest in a lineage of performers-composers that stretches back to the 16th century vihuelists of Spain whose works have shaped the literature of the guitar. His compositions have been included on over one hundred recordings by virtually every concert guitarist of the late 20th century, including John Williams, Julian Bream, and Costas Cotsiolis, to each of whom he has dedicated concertos. Several recording labels have devoted series to his complete works for guitar. In addition to his prodigious output for the guitar, he has written many works for orchestra, chorus, and chamber ensemble. He is also a renowned composer of music for film, having composed the scores for sixty films, including the highly acclaimed *Like Water for Chocolate*. Maestro Brouwer's compositions have been the subject of many scholarly articles and treatises. He is, without doubt, the most influential living composer of classical guitar music.

Frederick Lesemann has for many years been on the faculty of the USC Thornton School of Music. He directed the electronic music studio there as well. His degrees are from USC (DMA) and the Oberlin Conservatory. He attended the summer workshop in computer music at Stanford University. He has received grants and awards from several prestigious organizations and he has been commissioned by well-known artists, chamber groups and orchestras. Recordings of his work are found on Town Hall, Cambria and Crystal records. Frederick Lesemann lives in La Crescenta, California.

Barry McNaughton received his Bachelor of Music degree from the University of California at Santa Barbara and his Master of Music degree from The University of Southern California. Professionally, his time is divided between teaching, arranging, composing and performing. He has performed throughout much of Southern California including live radio broadcast performances

on Los Angeles classical stations, KMZT and KPFK. McNaughton studied with William Kanengiser, of the L.A. Guitar Quartet, composer/guitarist Brian Head, and guitarist/arranger James Smith. Additionally, he has performed in master classes with many of the top guitarists from around the world including Pepe Romero, Manuel Barrueco, Paul Gailbraith and the Assad Duo.

David Leisner is an extraordinarily versatile musician with a distinguished, multi-faceted career as gui-

tarist, composer and teacher. Regarded as one of America's leading classical guitarists, he is increasingly recognized on the international scene for his significant contributions to composition and education. As a composer Mr. Leisner is noted for the emotional and dramatic power of his music which has been performed worldwide by eminent artists. Recordings of his works are available on the Dorian, Sony Classical, Centaur, Town Hall, Signum, Acoustic Music, Athena and Barking Dog labels.

Native American Songs

These songs on Native American texts weave an atmospheric sound fabric. The beliefs of the Modoc and Omaha people are evident in *I the Song* where the singer embodies the song itself. *In the Midst of the Paths*, a fragment of an Omaha ritual, speaks of the inanimate rock as an analogy to human wisdom. Bogdanovic reinforces the irony of *The Agaya Crab*, a saucy dance from the Carib people of the island of Dominica, by separating the syllables of the words for an angular, crab-like rhythm and having the guitarist treat his instrument like a drum.

1. I the Song

*I
the Song
walk here*

2. We Only Came to Dream

*We only came to sleep
we only came to dream
it is not true
no it is not true
that we came to live on the earth
we are changed
into the grass of springtime,
our hearts will grow green again
and they will open their petals
but our body is like a rosetree
it puts forth flowers
and then, withers*

3. Like a String of Jade Jewels

*I unwind my song
like a string of jade jewels
the turquoise bells
tinkling in the golden drum
mist rainbow shining
there is ochre red bird
a heron reverently rising
up in flight

I see my song unwinding
in a thousand directions
like a string of precious stones*

*the silver drum
sounds like bells of turquoise
it glows like the rainbow
it is gleaming red
like the tlahquechol bird*

4. In the Midst of the Paths

*Unmoved from time without end
you rest
there in the midst of the paths
in the midst of the winds
you rest
covered with the droppings of birds
grass growing from your feet,
your head decked with the down of birds
you rest
in the midst of the winds
you wait
aged one*

5. The Agaya Crab

*The agaya crab will crawl up a girl's leg
and make her pregnant for him
oh it likes women
the agaya so sing
touk teka touk
cric crac tim tim
touk teka touk
cric crac tim tim*

Madrigals

For these songs, Gates selected poems by Federico García Lorca (1898-1936) and San Juan de la Cruz (1542-1592), two definitive masters of Spanish poetry, for their emotional magnitude and interrelation. Lorca's *Murio al amanecer* laments unrequited love by using a heightened lyricism strongly influenced by Cruz, a great poet and mystic of the Spanish Renaissance.

1. *Murio al amanecer* ¹

Noche de cuatro lunas

Y un solo árbol,

Con una sola sombra

Y un solo pájaro.

Busco en mi carne las

Huellas de tus labios.

El manantial besa al viento

Sin tocarlo.

Llevo el No que me diste,

En la palma de la mano,

Como un limón de cera

Casi blanco.

Noche de cuatro lunas

Y un solo árbol.

En la punta de una aguja,

Está mi amor ¡girando!

1. *He Died at Dawn* ²

Night of four moons

And one lone tree,

With one lone shadow

And one lone bird.

I seek in my flesh

The tracks of your lips.

The fountain kisses the wind

Without touch.

I carry the No that you gave me

In the palm of my hand,

Like a lemon of wax

Almost white.

Night of four moons

And one lone tree.

On a pin's point

My love is spinning!

Cruz's *Sin arrimo y con arrimo* sensuously expresses spiritual devotion and divine love. The colors and sounds of the poems drive the musical gestures and forms of the songs. The guitar plays an integral role not only supporting but engaging the voice.

2. Sin arrimo y con arrimo

*Sin arrimo y con arrimo,
Sin luz ya oscuras viviendo,
Todo me voy consumiendo.*

*Mi alma está desasida
De toda cosa criada
Y sobre sí levantada,
Y en una sabrosa vida
Sólo en su Dios arrimada.*

*Por eso ya se dirá
La cosa que más estimo
Que mi alma se ve ya
Sin arrimo y con arrimo.*

*Y, aunque tinieblas padezco
En esta vida mortal,
No es tan crecido mi mal,
Porque, si de luz carezco,
Tengo vida celestial,
Porque el amor da tal vida
Cuando más ciego va siendo,
Que tiene al alma rendida,
Sin luz ya oscuras viviendo.*

*Hace tal obra el amor
Después que le conocí,
Que, si hay bien o mal en mí,
Todo lo hace de un sabor
Y al alma transforma en sí,
Y así, en su llama sabrosa,
La cual en mí estoy sintiendo,
Aprieta, sin quedar cosa,
Todo me voy consumiendo.*

2. Anchorless and Anchored ³

*Anchorless and anchored,
Living in darkness, without light,
I am completely consumed.*

*My soul is drifting away
From material things,
Raising above itself
And living in delight,
Close only to God.*

*That is why they will say
What I consider important;
That my life is already
Anchorless and anchored.*

*And, although I live amidst shadows
In this mortal life,
My pain is not such,
For although I have no light
My life comes from Heaven,
For love creates more life
The more blind it becomes,
And its soul has surrendered
Living in darkness, without light.*

*Love has worked things in me
After I met it,
That, if there is any good or evil in me,
It flavors everything
And transforms the soul itself,
And thus, in its flavorful flame
That I am feeling in myself,
In a hurry, thoroughly,
I am completely consumed.*

Dos canciones

These songs are on poems by Federico García Lorca from his collection *Poema del Cante Jondo* written between 1921-1922. Lorca, a guitarist himself, frequently references the instrument in his works. In these poems he conjures the sound of the guitar and the color and fragrance of oranges, mint, and pomegranates to express the beauty and transience of life. Brouwer uses the signature harmonies and gestures of his folkloric writing to enrich the simple, unaffected melody.

1. Poema ¹

*Cuando yo me muera,
enterradme con mi guitarra
bajo la arena.*

*Cuando yo me muera,
entre los naranjos
y la hierbabuena.*

*Cuando yo me muera,
enterradme, si queréis,
en una veleta.*

¡Cuando yo me muera!

2. Madrigalillo ¹

*Cuatro granados
tiene tu huerto.
(Toma mi corazón nuevo.)*

*Cuatro cipreses
tendrá tu huerta
(Toma mi corazón viejo.)*

*Sol y luna.
Luego...
¡ni corazón, ni huerto!*

1. Poem

*When I die,
bury me with my guitar
under the sand.*

*When I die,
between the orange trees
and the mint leaves.*

*When I die,
bury me, if you wish,
in a little boat.*

When I die!

2. Little Madrigal

*Your orchard
has four pomegranates.
(Take my young heart.)*

*Your orchard
will have four cypress trees.
(Take my old heart.)*

*Sun and moon.
Then...
neither heart nor orchard!*

Three Songs

Lesemann was drawn to Sir Thomas Wyatt's Renaissance-era poetry in much the same way that he is drawn to the elements and rhetoric of early music. This is evidenced in *Three Songs* by sinuous counterpoint and pervasive word-painting. The first song is a passacaglia, the second a somewhat serialized ironic scherzo, and the last a juxtaposition of notes of the harmonic series and sensuous, diatonic melismas. The songs were originally written for voice and piano.

1. *I See My Complaint*

*I see my plaint with open ears
Is heard, alas, and laughing eyes;
I see that scorn beholds my tears,
And all the harm hap can devise;*

*I see my life away so wears
That I myself my self despise;
And most of all wherewith I strive
Is that I see myself alive.*

2. *Love Whom You Wish*

*Love whom you wish, I care not!
Hate whom you wish and spare not;
Do what you wish and fear not;
Say what you wish and dread not;*

*For as for me I am not,
But, even as one that recks not,
Whether you hate or hate not,
For on your love I dote not;
Therefore I pray forget not,
But love whom you wish and spare not!*

3. *Nature*

*Nature, that gave the bee so feat a grace
To find honey of so wondrous fashion,
Hath taught the spider out of the same place
To fetch poison by strange alteration.
Though this be strange it is a stranger case
With one kiss by secret operation
Both these at once in those your lips to find,
In change whereof I leave my heart behind.*

Yiddish Song

Most folk songs are of unknown origins, but sometimes a specific song written by one composer attains cult status and becomes known as a "folk song." *Rozhinkes mit Mandlen* is this kind of song. Written in 1880 by Abraham Goldfaden in his operetta, *Shulamis*, the song went on to become the most famous Yiddish lullaby. Leisner's setting of it is the first in a collection of *Four Yiddish Songs* for voice and guitar, which are not straightforward arrangements, but rather personal takes on the songs, much like the folk song arrangements of Stravinsky, Britten, or Copland. The introduction is characterized by chromaticism, dissonance and octave displacement, meant to evoke a feeling of loneliness and strangeness, of being an outsider. This gives way to the sweeter refrain of the lullaby itself, followed by a canonic version of it, which lends a sense of slight dizziness. The song ends with a subtly dissonant reminder of the opening.

Rozhinkes mit Mandlen

*In dem beys hamikdash in a vinkel
Zitst di almone BasTsiyoyt aleyt.
Ir beyochidl idele vigt zi keseyder
Un zingt im tsum shlufn a lidele sheyn:
Untern yidele's vigele
Shteyt a klovays tsigele
Dos tsigele iz geforn handlen
Dos vet zayn dayn baruf
Rozhinkes mit mandlen
Shlufzhe yidele shluf*

Raisins and Almonds

*In the synagogue alone in the corner
Sits the widow, a daughter of Zion.
She is rocking her son, her only one,
And she sings him to sleep with this song:
Under your cradle, my little Jew,
Stands a milk-white goat;
The goat is a peddler of fruit –
And you, too, will be peddling
Raisins and almonds.
Now sleep, my little Jew, sleep.*

Two Songs

Whenever Bogdanovic is inspired by a poem, he lets it define and shape the nature of the composition. In the case of these poems by Gabriela Mistral, *La medianoche* acquired the form of a lyric dialogue built on quasi-improvised, free flowing melodic phrases. *Meciendo*, on the other hand, retained the transcendental simplicity with which this tender lullaby was written. "The sun coming in through the window, I composed the music to this lullaby one Sunday afternoon in less than an hour."

1. *La medianoche*

Fina, la medianoche.

Oigo los nudos del rosal:

la savia empuja subiendo a la rosa.

Oigo

*las rayas quemadas del tigre
real: no le dejan dormir.*

Oigo

*la estrofa de uno,
y le crece en la noche
como la duna.*

Oigo

*a mi madre dormida
con dos alientos.*

*(Duermo yo en ella,
de cinco años.)*

Oigo el Ródano

*que baja y que me lleva como un padre
ciego de espuma ciega.*

*Y después nada oigo
sino que voy cayendo
en los muros de Arlés
llenos de sol...*

1. *Midnight*

Delicate, the midnight.

I hear the nodes of the rosebush:

upthrust of sap ascending to the rose

I hear

*the scorched stripes of the royal tiger:
they do not let him sleep.*

I hear

the verse of someone.

*It swells in the night
like a dune.*

I hear

*my mother sleeping,
breathing two breaths.*

*(In her I sleep,
a child of five.)*

*I hear the Rhone's rush
that falls and carries me like a father
blind with blind foam.
And then I hear nothing,
but am falling, falling
among the walls of Arles
resplendent with sun...*

2. *Meciendo*

*El mar sus millares de olas
mece, divino.*

*Oyendo a los mares amantes,
mezo a mi niño.*

*El viento errabundo en la noche
mece los trigos.*

*Oyendo a los vientos amantes,
mezo a mi niño.*

*Dios Padre sus miles de mundos
mece sin ruido.*

*Sintiendo su mano en la sombra
mezo a mi niño.*

2. *Rocking*

*The sea rocks her thousands of waves
the sea is divine.*

*Hearing the loving sea,
I rock my son.*

*The wind wandering by night
rocks the weat.*

*Hearing the loving wind,
I rock my son.*

*God, the Father, soundlessly rocks
His thousand of worlds.*

*Feeling His hand in the shadow
I rock my son.*

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² *He Died at Dawn* (*Murio al amanecer* by Federico García Lorca) translated by Greville Texidor, from *The Selected Poems of Federico Garcia Lorca*. © 1955 by New Directions Publishing Corp. Reprinted by permission of New Directions Publishing.

³ *Anchorless and Anchored* (*Sin arrimo y con arrimo* by San Juan de la Cruz) translated by Marcela Pan. Used with permission.

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The Coopers leave audiences sweetly charmed with stirring and darkly enchanting performances. —Pepe Romero

Skilled and sensitive, the Coopers deliver compelling performances of singularly poignant repertoire. —William Kanengiser

Dusan Bogdanovic

- | | | |
|---|------------------------------------|------|
| 1 | I The Song | 1:56 |
| 2 | We Only Came to Dream | 2:20 |
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| 6 | Castles of the White City (guitar) | 3:49 |

Steven Gates

- | | | |
|---|-------------------------|------|
| 7 | Murio al amanecer | 6:06 |
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Leo Brouwer

- | | | |
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Frederick Lesemann

- | | | |
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Barry McNaughton

- | | | |
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David Leisner

- | | | |
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| 16 | Rozhinkes mit Mandlen | 2:58 |
|----|-----------------------|------|

Dusan Bogdanovic

- | | | |
|----------------|---------------|-------|
| 17 | La medianoche | 2:56 |
| 18 | Meciendo | 3:36 |
| Total duration | | 61:35 |

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