

Linda June Snyder is Professor of Voice at the University of Dayton where she coordinates voice performance studies and directs the Opera Workshop. She also served as Chair of the Department of Music through 1995. Ms. Snyder has sung in recital, oratorio, and opera/musical theatre throughout much of the United States, as well as France, Germany, Luxembourg and Austria. Solo appearances include roles with the Dayton Opera, Opera Omaha, Colorado Music-Theatre, and Illinois Opera; as guest artist with the Danville Symphony (IL), Springfield Chamber Orchestra (IL), the Miami Valley Symphony (Ohio), and the Dayton Philharmonic Concert Band; and various New York recitals at Carnegie Weill Recital Hall and Merkin Hall. Having directed or conducted over 40 operas and musicals, she frequently gives master classes and lecture-recitals on opera / musical theatre repertoire and women composers on Broadway. She has served on the faculties of New York University, Midland Lutheran College, the National Music Camp at Interlochen (Michigan), and Illinois Wesleyan University. A native of Dayton, Dr. Snyder holds masters and doctoral degrees in vocal performance from the University of Illinois and a bachelor's degree from Miami University (Ohio). Her teachers have included Frances Crawford, Beverley Rinaldi, John Wustman, David Lloyd, Eric Dalheim, Elena Fels Noth, and George Barron. Serving on the Board of Directors of the National Association of Teachers of Singing, she is also active in the National Association of Schools of Music and the National Opera Association.

Richard Chenoweth is Professor of Horn at the University of Dayton where he coordinates the instrumental program. He holds the first D.M.A. in horn performance granted by the College-Conservatory of Music of the University of Cincinnati, and earned his Bachelor's degree from Manhattan School of Music in New York City. He is principal hornist of the Dayton Philharmonic Orchestra, second hornist with the Santa Fe Opera, and hornist with the Carillon Brass. His frequent solo appearances include recent performances with the Czech Radio Orchestra, the Dayton Philharmonic, the Springfield Symphony (OH), and the West Virginia Chamber Orchestra. He has presented master-classes and clinics at universities throughout the United States, including Indiana University, CCM, the Hong Kong Cultural Center, University of Wisconsin, University of Miami (FL), Florida State University, Oberlin College, and Penn State University. He has also recorded with the Santa Fe Opera, the Carillon Brass, and as soloist with the Czech Radio Orchestra. In 1996 he was the first classical performer to be awarded the Montgomery County's Regional Arts and Cultural District's prestigious Artist Fellowship. Prior to moving to Dayton, he performed and toured regularly with the Little Opera Orchestra of New York, the Royal Ballet of London, the Radio City Music Hall Orchestra and many other commercial and classical groups in New York City. His teachers include Arthur Berv, Michael Hatfield, Gail Williams and David Kreihbel.

Eric Street has won acclaim as a pianist in North and South America, Europe, Asia, and Africa. He has been telecast on four continents and standing ovations followed his debuts in Carnegie Recital Hall, Moscow, Paris, Cairo, London, St. Petersburg, Rio de Janeiro, Rome, Berlin, Vienna, Salzburg, and Prague. During his twelve-concert tour of Japan, Tokyo University News stated "the whole performance was wonderful and captivated the audience." Eric Street earned his masters and

doctorate in piano performance as a student of Menahem Pressler at Indiana University, with additional study at the Hochschule für Musik in Vienna, Austria. He has taught at Indiana University, the University of California and Bethany College, where he was the youngest faculty member in the history of the school to become a Distinguished Professor. Eric Street teaches piano at the University of Dayton, where he has directed keyboard studies since 1992. An active ensemble artist, he tours extensively with the Side by Side piano duo. His articles over a wide range of topics appear in two dozen periodicals. Agamemnon Press recently published a book chapter of his on early opera. National Public Radio has broadcast him nationwide in a program of Ragtime by Women Composers. His recitals and masterclasses have been supported by the Ohio Arts Council, National Endowment for the Arts, and United States Information Service.

Neal Gittleman has appeared as guest conductor with many of the country's leading orchestras, including the Chicago, San Francisco, Minnesota, Indianapolis, and San Antonio symphony orchestras, and the Buffalo Philharmonic. A native of Brooklyn, New York, Gittleman graduated from Yale University. He is Music Director of the Dayton Philharmonic Orchestra and Resident Conductor of the Milwaukee Symphony.

NOCTURNES (1956)

Arnold Cooke (b. 1906)

British composer Arnold Cooke, born in Yorkshire, was a student of Paul Hindemith at the Berlin Hochschule für Musik. His many diverse works include operas, orchestral pieces, song cycles and keyboard music. He taught at Manchester College, and after compiling a distinguished service record during the war serving as a naval liaison officer in foreign ships, returned to teaching, accepting a position at Trinity College of Music in London as professor of harmony, counterpoint and composition. According to scholar and hornist Ellen Manthe, Cooke's compositional characteristics included many concepts that he learned from Hindemith, including "clear, contrapuntal lines,...feelings of motion derived from the melodic and/or rhythmic organization of the music....tonal focus added at cadences and formal organization based on older models and forms. Cooke's greatest gift, as exemplified in the *Nocturnes*, was the creation of hauntingly beautiful melodies and of lines which reflect both the context and spirituality of the words." (In this context, there can be seen a parallel to Benjamin Britten's works for voice and orchestra, the pastorate *Serenade* for tenor, horn and strings, and the *Nocturnes* for tenor, seven solo instruments and strings.) Cooke's *Nocturnes* represent a near perfect synthesis of text and song, of orchestrational originality and dramatic impact. (Notes by Richard Chenoweth, with contributions by Ellen Manthe, Paul Kampen and Sandra Fralin.)

I. THE MOON

And, like a dying lady lean and pale,
Who totters forth wrapp'd in a gauzy veil,
Out of her chamber, led by th' insane

And feeble wanderings of her fading brain,
The moon arose up in the murky east
A white and shapeless mass.

Art thou pale for weariness
Of climbing heav'n and gazing on the earth,
Wandering companionless
Among the stars that have a different birth,
And ever changing, like a joyless eye
That finds no object worth its constancy?

II. RETURNING, WE HEAR THE LARKS

Sombre the night is
And, though we have our lives, we know what sinister threat lurks there.
Dragging these anguished limbs, we only know
This poison-blasted track opens on our camp on a little safe sleep.

But hark!

Joy - joy - strange joy!

Lo! Heights of night ringing with unseen larks:
Music showering on our upturned listening faces.

Death could drop from the dark

As easily as song

But song only dropped,

Like a blind man's dreams on the sand

By dangerous tides;

Like a girl's dark hair, for she dreams no ruin lies there,
Or her kisses where a serpent hides.

III. RIVER ROSES

By the Isar, in the twilight

We were wandering and singing,

By the Isar, in the evening

We climbed the huntsman's ladder and sat swinging

In the fir tree overlooking the marshes,

While river met with river, and the ringing

Of their pale green glacier water filled the ev'ning.

By the Isar, in the twilight

We found the dark wild roses
Hanging red at the river;
And simmering frogs were singing, and over the river closes
Was savour of ice and roses,
And glimmering fear was abroad.

We whispered:
"No one knows us
Let it be as the snake disposes
Here in the simmering marsh."

IV. THE OWL

When cats run home and light is come,
And dew is cold upon the ground,
And the far-off stream is dumb,
And the whirring sail goes round,
And the whirring sail goes round,
Alone and warming his five wits
The white owl in the belfry sits.

When merry milkmaids click the latch
And rarely smells the new-mown hay,
And the cock has sung beneath the thatch
Twice or thrice, twice or thrice,
Twice or thrice his roundelay,
Alone and warming his five wits
The white owl in the belfry sits.

V. BOAT SONG

The boat is chaffing at our long delay,
And we must leave too soon
The spicy seapinks and the inborne spray,
The tawny sands, the moon.
Keep us, O Thetis, on our western flight,
Watch from thy pearly throne
Our vessel plunging deeper into night
To reach a land unknown.

TONIGHT I CAN FLY

Eric Street (b. 1953)

Notes by the composer: William Ferrara, who wrote most of the libretto for my uncompleted musical *Sinbad* (see *Chocolate Kisses*), also contributed the text to *Tonight I Can Fly*. His poem reminded me of my adolescent dreams of flying, and I began composing almost immediately. In the piece I have tried to capture the color and excitement of those adolescent dreams. Originally titled *Tonight We Can Fly*, 'we' became 'I' by virtue of its more singable vowel. Commissioned in 1988 by Susan Windham, it was first performed in 1989.

Tonight I can fly above my bed and out the moon-opened window,
Float above the warm roofs, and rest on high tree branches.

Tonight I can swim over snow-sketched fields,
Look down on dark streams that wind to blue-shadowed forests.

Tonight I can dance with the naked clouds that dive past the face of the moon,
Then go out to play with her children.

I'll run through the sky, collecting the stars in my open arms.
Tonight I can fly!

DEATH BE NOT PROUD

Donald Busarow (b. 1934)

Donald Busarow serves as Professor of Music at Wittenberg University in Springfield, Ohio, where he teaches theory, composition, organ, and courses in church music. His compositions include over sixty publications of hymn and psalm settings for choir, congregation, instruments and organ; chorale preludes for two instruments and organ; and numerous organ, choral, and vocal works. Several of his hymn harmonizations appear in the Lutheran Book of Worship. In 1980 Busarow was awarded first prize in the International Horn Society competition for his composition, "Death, Be Not Proud." He is a graduate of Concordia University (Illinois), The Cleveland Institute of Music (M. Mus.) and Michigan State University (Ph.D.).

"Death, Be not Proud" is a setting of John Donne's Holy Sonnet, No. 167. The basis of the musical material lies in two Easter Chorales (related in their latin origin), *Christ lag in Todesbanden* ("Christ Jesus Lay in Death's Strong Bands") and *Christ ist erstanden* ("Christ Is Arisen"). The piece concludes with "Halleluias" added to the Donne text by the composer.

Death, be not proud, though some have called thee
Mighty and dreadful, for thou art not so;
For those whom thou think'st thou dost overthrow
Die not, poor death, nor yet canst thou kill me.
From rest and sleep, which yet thy pictures be,
Much pleasure, then from thee, much more must flow,
And soon our best men with thee do go,
Rest of their bones and soul's delivery.

Thou art slave to fate, chance, kings and desperate men
And dost with poison, war and sickness dwell,
And poppy, nor charms can make us sleep as well,
And better then thy stroke; why swell'st thou then ?
One short sleep past, we wake eternally,
And death shall be no more; death, thou shalt die.
Halleluia! Halleluia!

THREE CITY SONGS

Steven Winteregg (b. 1952)

Steven Winteregg is Associate Professor of Music at Wittenberg University and principal tubist with the Dayton Philharmonic Orchestra. He holds degrees in music from the Cincinnati College Conservatory of Music, Wright State University, and The Ohio State University. He has received dozens of awards in music, including a First Prize in the International Horn Society's Composition Competition and an Individual Artist Fellowship from the Ohio Arts Council. His compositions have been performed around the world by organizations such as the Czech Radio Symphony and the Milwaukee Symphony. He was Principal composer for the ballet, *An American Cinderella*, which was premiered by the Dayton Ballet and toured in the Midwest.

Three City Songs is based on three poems written by the American poet, Carl Sandburg. "Eleventh Avenue Racket", "The Skyscraper Loves Night" and "Honky-Tonk in Cleveland Ohio" are from *SMOKE AND STEEL* by Carl Sandburg, copyright 1920 by Harcourt, Brace, Jovanovich, Inc. and renewed 1948 by Carl Sandburg, re-printed by permission of the publisher.

Winteregg writes, "The three poems reflect the different aspects of city life of that era: a busy, noisy street; the quiet, almost mystical quality of skyscrapers at night; and the wild environment of an evening in a 'honky-tonk.' These are all experiences unique to an urban setting. The music is reflective of these scenes, and the voice, horn and piano are equal partners in "painting" these three pictures. 'Eleventh Avenue Racket' layers the various street sounds to create an Ivesian effect. 'The Skyscraper Loves Night' employs atmospheric effects and chords to create the impression of lights at night. 'Honky-Tonk' is reminiscent of the early jazz music of the 1920's and the beginnings of the 'Jazz Age.'"

I. ELEVENTH AVENUE RACKET

There is something terrible about a hurdy gurdy,
a gypsy man and woman, and a monkey in red flannel
all stopping in front of a big house
with a sign "For Rent" on the door
and the blinds loose and nobody home.
I never saw this - I hope (to God) I never will.
Whoop de-doo-dle-de doo. Hoo-dle-de-har-de-dum.

Nobody home? Everybody home.

Whoop de-doo-dle-de doo.

Mamie Riley married Jimmy Higgins last night:

Eddie Jones died of whooping cough:

George Hacks got a job on the police force:

the Rosenheims bought a brass bed:

Lena Hart giggled at a jackie:

a pushcart man called tomaytoes tomaytoes.

Whoop de-doo-dle-de doo. Hoo-dle-de-har-de-dum.

Nobody home? Everybody home.

II. THE SKYSCRAPER LOVES NIGHT

One by one lights of a skyscraper

Fling their checkering crosswork on the velvet gown of night.

I believe the skyscraper loves night as a woman

and brings her playthings she asks for, brings her a velvet gown,

And loves the white of her shoulders hidden under the dark feel of it all.

The masonry of steel looks to the night for somebody it loves,

He is a little dizzy and almost dances

waiting

dark.

III. HONKY-TONK IN CLEVELAND, OHIO

It's a jazz affair!

Drum crashes and cornet razzes!

The trombone pony neighs, and the tuba jackass snorts!

The banjo tickles and titters too awful.

The chippies talk about the funnies in the papers.

The cartoonists weep in their beer.

Ship riveters talk with their feet,

To the feet of floozies under the tables.

A quartet of white hopes mourn with interspersed snickers:

I got the blues.

I got the blues.

I got the blues.

And as we said earlier:

The cartoonists weep in their beer.

THOMSONIANA

Peggy Glanville-Hicks (1912-1990)

Peggy Glanville-Hicks was born on December 29, 1912, in Melbourne, Australia. She received most of her education in England, France, and Austria, and studied composition with Ralph Vaughan-Williams, Egon Wellesz, and Nadia Boulanger. From 1942-1959 she made her home in New York City, and she became an American citizen. During a portion of this period she was a critic for the *New York Herald Tribune*, a director of the Composer's Forum concert series, and a producer for the Donnell Library Concerts. In addition to her solo song output of seven cycles and chamber pieces, Glanville-Hicks produced compositions in the areas of opera, ballet, film music, orchestra, chorus and chamber music. Her honors included the American Academy of Arts and Letters Award (1953), Guggenheim fellowships (1956-58), a Fulbright research grant (1961), and many commissions.

Thomsoniana is a setting of excerpts from Virgil Thomson reviews from the columns of the *New York Herald Tribune*, which were composed as a birthday greeting for Virgil Thomson in 1949. Each piece is a tender take-off, a parody of the subject's own musical style. In the case of Ansermet, the evocation is of his specialty, French Impressionism. Clifford Curzon's number conceals (and finally exposes on the flute), a familiar quotation from Beethoven. The Stravinsky comment is neatly pointed, the Satie homage imaginative and the Schönberg burlesque, ending with a realistic horselaugh from the cello. (Notes from Dr. Melanie Williams.)

1. STRAVINSKI

"Stravinski's neoclassic music, having never had a real audience success as his impressionistic early theatre works have had, his friends and disciples tend to defend it as a cause rather than to discriminate one piece of it from another...."

2. ANSERMET

"Smooth as a seashell iridescent as fine rain, bright as the taste of a peach are the blends and balances of orchestral sound with which he renders, remembering, the lines, the backgrounds and the tonal images of the great tonal painters who worked in France"

3. SCHÖNBERG

"The expressive character of the Four Pieces is deeply sentimental, in spite of a touch (and more) of irony. Composed, as they are—almost wholly of phrases consecrated by Vienna to waltz usage, your reviewer is inclined to consider them a sort of apotheosis of the waltz."

4. ERIK SATIE

"A man absolutely pure of heart, gifted like few,
inventive like almost none"

5. CLIFFORD CURZON

"He is no retarded Romantic;
his is a modern technique and a modern musical intelligence.
As a result, his playing is warmed not by dying embers,
but by a living flame;
It is powerful, rich, cultured, enlightened and convincing."

AUNTIE'S SKIRTS

Ronald Perera (b. 1941)

Ronald Perera is Elsie Irwin Sweeney Professor of Music at Smith College. His compositions include operas, song cycles, chamber, choral, and orchestral music, and several works for instruments or voices with electroacoustic sounds. He has received awards and fellowships from Harvard University, the Paderewski Fund, the Goethe Institute, the National Association of Teachers of Singing, the National Endowment for the Arts, and ASCAP. "Auntie's Skirts" is the fifth movement from *Children of the Sun*, written in 1978 to texts by Robert Louis Stevenson. The composer indicates "in a Blues style."

Whenever Auntie moves around,
her dresses make a curious sound;
they trail behind her up the floor,
and trundle after through the door
whenever Auntie moves around.

CHOCOLATE KISSES

Eric Street

The composer writes: "Though lines such as 'Give me cheesecake till my teeth ache!' are clearly autobiographical, *Chocolate Kisses* is actually an excerpt from *Sinbad*, a musical conceived in 1985 in the final days of my doctorate. After finishing most of it, I shelved *Sinbad* until 1988, when Susan Windham commissioned me for two arias for soprano and horn. I dusted off and revised *Chocolate Kisses*, which debuted that fall to an enthusiastic review in Spokane and has lived a life of its own ever since. *Chocolate Kisses* is an affectionate look at what was once a staple of operetta and French lyric opera - the coloratura waltz song, complete with cadenza, obbligato instrument, and obligatory high C!"

Asparagus is nice, or so I'm told,
And broccoli is fine, unless it's old.
Steamed cauliflower's good for you, they say,
And Popeye claims that spinach makes his day.
Cooked okra tastes OK when it's disguised,

A purple eggplant looks good - to the eyes.
My taste buds can accept green lima beans,
I even eat Kohlrabi without scenes!
The charms of fresh zucchini I admit,
An advocado's good, except the pit.
The worth of veggies I will not deny,
But some things I must have or I shall die!

Choc'late Kisses, oh what a treat!
Cream cheese icing makes life complete.
Every pastry, light and tasty,
Brings me such ecstasy - (thin I'll
never be!)

Cookies, cupcakes, I can't resist,
Peanut clusters, do you insist?
Sodas, ah-ah-ah! Sundaes, nya-ha-ha!
Hearken to their call.....

Hear Temptation's sweet song
As it calls in the night.
Could such pleasure be wrong?
Yield yourself up to delight, I heed its call.

(cadenza)
Donuts, Twinkies™, Ho-hos™, Oreos™,
Fruitcake, gumdrops, brownies, bonbons,
ice cream, ah!

Keep your satin, keep your pearls,
If I want more to wear,
What adds more to a girl than
A choc'late-filled éclair?

Take back your yogurt and sprouts,
I don't need trendy fare,
I ask only for sweets and elastic
Stretch underwear.

Cotton candy, too good to miss,

Hot fudge sundaes, moments of bliss!
Give me cheesecake 'till my teeth ache!
Pass the Milkduds™, please.
Why count calories? Ah!
Could such joy be wrong? Ah!

(Notes by Linda J. Snyder)



The Street and Glanville-Hicks selections were
recorded at the Seventh Day Adventist Church
in Kettering, Ohio, on September 8, 1996.

All other selections were recorded in Sears
Recital Hall on the campus of the University of
Dayton on April 25 and 27, 1996.

THE CANTECOR TRIO

Members of THE CANTECOR TRIO are Linda June Snyder, soprano; Richard Chenoweth, horn; and Eric Street, piano. All three musicians are professors on the music faculty at the University of Dayton in Ohio. This unique musical trio, whose name means "voice and horn," specializes in music expressly written for the combination of voice, horn, and piano. The Cantecor Trio's repertoire ranges from Schubert and Donizetti to new music by award-winning American composers Ron Perrera and Steven Winteregg.

The ensemble made its New York debut at the Carnegie (Weill) Recital Hall and has recently completed performance tours throughout the Midwest and California. They have performed as featured artists for the Ohio Music Educators Association, the Great Lakes Horn Society, and various artist series. "Twentieth Century Music for Voice, Horn, and Piano" is the ensemble's first compact disc recording and is funded in part by a grant from the University of Dayton.



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THE CANTECOR TRIO

Linda June Snyder, soprano; Richard Chenoweth, horn; Eric Street, piano

- NOCTURNES**, a cycle of five songs Arnold Cooke
1. THE MOON (Percy Shelley) 2:46
 2. RETURNING, WE HEAR THE LARKS (Issac Rosenberg) 2:45
 3. RIVER ROSES (D. H. Lawrence) 3:04
 4. THE OWL (Alfred Lord Tennyson) 1:12
 5. BOAT SONG (John Davidson) 2:37
6. **TONIGHT I CAN FLY** (William Ferrara) 2:30 Eric Street
7. **DEATH BE NOT PROUD** (John Donne) 6:31 Donald Busarow
- THREE CITY SONGS** (from SMOKE AND STEEL by Carl Sandburg). Steven Winteregg
8. ELEVENTH AVENUE RACKET 2:06
 9. THE SKYSCRAPER LOVES NIGHT 3:35
 10. HONKY-TONK IN CLEVELAND, OHIO 2:50
- THOMSONIANA** Peggy Glanville-Hicks
- For soprano, horn, piano, flute, and string quartet
Neal Gittleman: conductor
Marianne Chenoweth: flute; Peter Ciaschini: violin I; Lyn Ritz: violin II;
Monte Belknap: viola; Mary Davis: cello
11. STRAVINSKI 2:03
 12. ANSERMET 3:21
 13. SCHÖNBERG 2:15
 14. SATIE 1:34
 15. CLIFFORD CURZON 1:17
16. **AUNTIE'S SKIRTS** (Robert Louis Stevenson) 1:23 Ronald Perera
17. **CHOCOLATE KISSES** 6:31 Eric Street

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