



Our 39th Season 2024-2025 *Contrasts*

Lost/Found

Music for piano and choir recently revived,
presented with virtuoso flair

with special guest artist
David Korevaar, piano



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PROGRAM

Peter Quince at the Clavier (1980) **Dominick Argento** (1927–2019)

- I. Poco maestoso ma piacevole*
- II. Andantino rapsodico*
- III. Presto e leggero, quasi scherzo*
- IV. Adagio assai*

Renouveau (1911)

Lili Boulanger (1893–1918)

Goyescas, op. 11 (1911)

Enrique Granados (1867–1916)

La Maja y el Ruisenor (The Maiden and the Nightengale)
Fandango de Candil (Fandango by Candlelight)

Cant de les estrelles (*Song of the Stars*) (1911)

Granados

David Korevaar, *piano*

Brian du Fresne, *organ*

Tom Morgan, *Artistic Director and Conductor*

Elizabeth Swanson, *Associate Conductor*

Kimberly Brody, *Executive Director*

Tonight's program will be presented without an intermission.

Please silence your cell phones.

*Kindly note that no video recording, audio recording,
or photography is permitted. Program subject to change.*

Our season artwork is by Chris DeKnikker

www.chrisdeknikker.com

David Korevaar, praised by the *Washington Post* for his "wonderfully warm, pliant, spontaneous playing," is an award-winning pianist, in demand as a soloist, chamber musician, and collaborator. He has performed across the U.S., Europe, Asia, and the Americas, with recent highlights including recitals in Taipei and Brazil. He has also taught in Kazakhstan, Tajikistan, and Afghanistan as part of the U.S. State Department's Cultural Envoy program.



Korevaar has performed with major orchestras like the Rochester Philharmonic, Colorado Symphony, and the Goiania Symphony, and collaborated with renowned conductors such as Guillermo Figueroa, Stanislaw Skrowaczewski, and Jorge Mester. His performance of John Cage's *Concerto for Prepared Piano* was praised by *The New York Times*. A passionate collaborator, he is a founding member of the Boulder Piano Quartet and performs regularly with the Takács Quartet, among many others.

He has appeared on prestigious chamber music series at Carnegie Hall, the Library of Congress, and the Kennedy Center, and has recorded nearly 40 albums, including world premieres of works by composers including Luigi Perrachio and Tibor Harsányi. Korevaar is well-known for his Bach recordings, including the *Six Partitas*, *Goldberg Variations*, and the two books of the *Well-Tempered Clavier* – recognized as a Critic's Choice by American Record Guide. He is presently in the process of recording the entirety of Beethoven's sonatas.

Korevaar is dedicated to contemporary music and has performed works by composers including Lera Auerbach, Aaron Jay Kernis, George Rochberg, George Crumb, Stephen Jaffe, and Harrison Birtwistle, among others. He joined the University of Colorado faculty in 2000 and is presently Distinguished Professor and holds the Peter and Helen Weil fellowship in piano. Korevaar has been featured on NPR, WQXR, and Colorado Public Radio, and has received numerous awards, including the Richard French Award from Juilliard. He began piano studies at age six; by age 20 he had earned his Bachelor's and Master's degrees from the Juilliard School, where he continued his studies with Earl Wild. He completed his Doctor of Musical Arts at the Juilliard School as a student of Abbey Simon. Outside of music, he enjoys reading, running, and hiking in the Colorado mountains. For more info:

www.davidkorevaar.com



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* *High School Apprentice*

¹ soloists in Boulanger, *Renouveau*

Dominick Argento, *Peter Quince at the Clavier*

I

Just as my fingers on these keys
Make music, so the selfsame sounds
On my spirit make a music, too.

Music is feeling, then, not sound;
And thus it is that what I feel,
Here in this room, desiring you,

Thinking of your blue-shadowed silk,
Is music. It is like the strain
Waked in the elders by Susanna:

Of a green evening, clear and warm,
She bathed in her still garden, while
The red-eyed elders, watching, felt

The basses of their beings throb
In witching chords, and their thin blood
Pulse pizzicati of Hosanna.



Dominick Argento, *Peter Quince at the Clavier*

continued

II

In the green water, clear and warm,
Susanna lay.
She searched
The touch of springs,
And found
Concealed imaginings.
She sighed,
For so much melody.

Upon the bank, she stood
In the cool
Of spent emotions.
She felt, among the leaves,
The dew
Of old devotions.

She walked upon the grass,
Still quavering.
The winds were like her maids,
On timid feet,
Fetching her woven scarves,
Yet wavering.

A breath upon her hand
Muted the night.
She turned—
A cymbal crashed,
And roaring horns.

Dominick Argento, ***Peter Quince at the Clavier***

continued

III

Soon, with a noise like tambourines,
Came her attendant Byzantines.

They wondered why Susanna cried
Against the elders by her side;

And as they whispered, the refrain
Was like a willow swept by rain.

Anon, their lamps' uplifted flame
Revealed Susanna and her shame.

And then, the simpering Byzantines
Fled, with a noise like tambourines.

IV

Beauty is momentary in the mind—
The fitful tracing of a portal;
But in the flesh it is immortal.

The body dies; the body's beauty lives.
So evenings die, in their green going,
A wave, interminably flowing.
So gardens die, their meek breath scenting
The cowl of winter, done repenting.
So maidens die, to the auroral
Celebration of a maiden's choral.

Susanna's music touched the bawdy strings
Of those white elders; but, escaping,
Left only Death's ironic scraping.
Now, in its immortality, it plays
On the clear viol of her memory,
And makes a constant sacrament of praise.

– Wallace Stevens (*published 1915*)

[Program Notes on the music](#) - by *David Garrett*

[About the Poem](#) - *Wikipedia*

[About the Poem](#) - *Modern American Poetry*

[About the Poet](#) - *Wikipedia*

[About Dominick Argento](#)



Lili Boulanger, **Renouveau**

sung in French

*Mesdames et Messieurs, c'est moi: moi le Printemps!
Moi le Printemps, dont le sourire clair charme les plus moroses.
Qui mets des rayons d'or dans les lys éclatants
Et cache des baisers sous les lèvres des roses.*

*J'arrive de l'azur et ne suis pas farouche,
Eveillant sur mes pas les sons et les couleurs.
Je revêts de beauté tout ce que ma main touche
Et ma bouche s'empourpre au calice des fleurs.*

*Je peuple les jardins et je tisse les nids,
J'apprends des airs nouveaux aus pinsons comme aux merles
Et dans les ruisseaux bleus qu'Octobre avait ternis,
J'égrène des colliers de saphirs et de perles.*

*J'ouvre les coeurs sur terre et dans le ciel, les ailes
Au velours des iris, sur le bord des étangs,
Je promène le vol des vertes demoiselles.*

– Armand Silvestre (1837 - 1901)

Ladies and gentlemen, it is I: I, spring!
I, spring, whose bright smile charms the most morose.
Who puts golden rays in dazzling lilies
And hides kisses under roses' lips.

I arrive from the blue and am not shy,
Rousing sounds and colors along my path.
I adorn all that my hand touches with beauty,
And my mouth flushes crimson at the chalice of flowers.

I inhabit the gardens and I weave the nests,
I teach new songs to the larks as to the robins,
And in the blue brooks that October tarnished,
I string necklaces of sapphires and pearls.

I open hearts on earth and in heaven, the velvet wings
Of the iris, on the edge of the ponds,
I lead the flight of green maidens.

– Translation by Korin Kormick

[About Lili Boulanger](#) - *Wikipedia*

[List of 8 Recommended Works](#) - *WFMT*



Enrique Granados, **Cant de les estrelles**
(Song of the Stars)
sung in Catalan

*Oh!, Immensitat eternal dels espais!
Follia i febre d'amor,
deliri no hem conegut mai. Mai!*

*Per'xò és nostra vida eterna serena i pura nostra
llum.*

*Quan en la nit calmada,
guaitant del fons de la blavor llunyana,
veiern com cerqueu repòs debades
pels vostres cors assedegats per la febre
inestroncable del desig.*

*Per'xò és nostra vida eterna i pura nostra llum.
Quan, en la calma nit, de vosaltres ens compadim.*

*Som filles de la nit, ulls d'esguard brillant,
que a través dels espais
vers vosaltres compassives girem.
Som víctimes de l'amor! No havern conhort!*

*L'eterna serenitat, que augusta plana en el cel,
enfondeix nostra pietat vers vostra estèril anhel.
Ah!, eterna serenitat del cel.
Lliures voldriem volar! Ah!
Som presoners de l'amor.
Com ens podrem desilliurar?
Feblesa porteu al cor. Debades repòs cerqueu.
Volem conèixer nous mons,
Encisos d'amor trenqueu!
No podem rompre els grillons.
Immensitat! Eternitat!*

Enrique Granados, *Cant de les estrelles*
(Song of the Stars)
sung in Catalan

Oh, eternal immensity of space!
Madness and fever of love,
whose fever we never can know. No!

Such is our life, eternal and serene, and pure is our light.
When in the still of the night, we wait and watch
from out of the deep blue distance,
we see the approach of eternal rest
for your hearts thirsty from fever
and the toppling of desire.
Such is our eternal life and pure is our light.
When in the still of the night, we feel compassion for you.

We are children of the night,
across the vastness of space
shining brightly down with compassion for you.
We are victims of love! Without cheer!

Infinite stillness of space, planned in the heavens
raises up our devotion to your fruitless longing.
Ah, eternal serenity of the heavens.
Oh for the freedom to fly! Ah!
but we are prisoners of love.
How can we break free?
Weakness invades the heart.
Eternal rest approaches.
We want to know new worlds,
where the charms of love are broken.
But we can't break the shackles
of the eternal immensity!

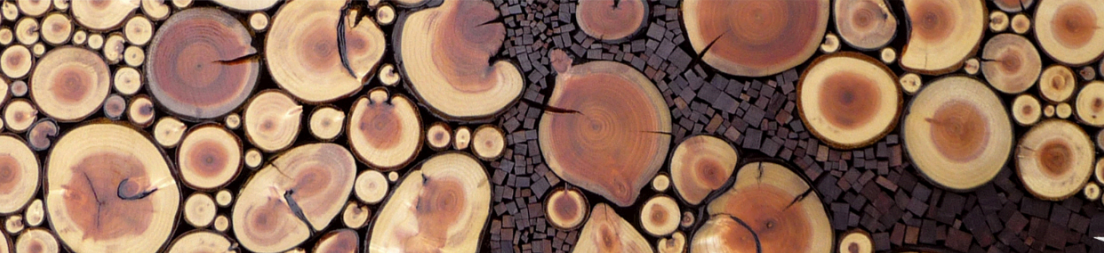
– unknown author, inspired by H. Heine

[Notes on *Cant de les estrelles*](#) - Walter Clark

[Notes by Douglas Riva](#) - Voices of Ascension, NY;
first modern performance; scroll down this page.

[About Enrique Granados](#) - Wikipedia





Upcoming Performances in our 39th Season, *Contrasts*

Science/Fantasy

April 4-6, 2025 ✕ An imaginative expedition of discovery and invention! A fusion of the historical and the fantastical, blending Victorian aesthetics with futuristic elements, this program explores the contrasts of fact and fabrication through music. With flying and sailing ships, clockworks and time machines, our guides include composers Robert Lucas Pearsall, Philip Glass, Meredith Monk, Michael Dellaira, and more. "The most beautiful thing we can experience is the mysterious. It is the source of all true art and science." - *Albert Einstein*

Time/Eternity

May 30 - June 1, 2025 ✕ Time marches on; singing, we step outside it. Both Frank Martin's ***Mass for Double Choir*** and Herbert Howells' ***Requiem*** were intensely personal works that each composer withheld from public view for decades. Today these masterpieces are counted among the finest a cappella accomplishments of the 20th century, blending "deep spirituality with rich, complex harmonies that transcend time" (Robert Shaw). In this, the climactic program of our 39th season, we invite you to pause for a moment, immersed in extraordinary music that bridges the past and the present.

www.arsnovasingers.org



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*We're seeking energetic individuals
to serve on the Board
for this dynamic organization.*

For information, visit our website:

www.arsnovasingers.org



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Donations listed were received
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Ars Nova Singers at The Tank – September, 2024

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www.tanksounds.org

[Playlist](#) of some of our videos from The Tank on YouTube.



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Seicento Baroque Ensemble presents

Renaissance Women

Friday, April 25, 7:30 pm, Calvary Episcopal Church, Downtown Golden

Saturday, April 26, 7:30 pm, Westminster Presbyterian Church

Sunday, April 27, 2:00 pm, Mountain View UMC, Boulder



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More info and tickets:
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