



The background features a faded musical score with lyrics from a poem. The lyrics include: "at times its insufficient shade; / ... that knew it / ... upon your ear and / ... through the pane, / ... what you w / ... beautiful, / ... It would / ... understand t / ... and joys / ... chanting of a r / ... days like beads w / ... go out to all pla / ... priest and / ... cold on eye. Oh, poor wo". Musical notation includes notes, rests, and dynamic markings such as "poco sf", "poco sf", "echo", and "espr.".

TURNING *into* Song

DAVID SHIFRIN, CLARINET
SUSANNAH WOODRUFF, MEZZO-SOPRANO
YEVGENY YONTOV, PIANO

FEATURING EUGENE DRUCKER, VIOLIN* , DAVID FINCKEL, CELLO*
MISCHA BOUVIER, BARITONE^, SEUNGHEE LEE, CLARINET^

TURNING *into Song*

A CELEBRATION OF SONGS BY AMERICAN COMPOSERS

TEXTS BY LUCY MILLER MURRAY

JEREMY GILL
EUGENE DRUCKER
PAUL MORAVEC
MICHAEL STEPHEN BROWN
JAKE HEGGIE
RICHARD WILSON

JEREMY GILL (B. 1975)
THREE SONGS ABOUT WORDS

1. WORDS
2. ON HEARING A VERY FAMOUS MAN SPEAK PROFOUNDLY
3. PLEASE TAKE MY WORDS

EUGENE DRUCKER (B. 1952)

4. OF TROUBLED TIMES *

PAUL MORAVEC (B. 1957)

THREE LOVE SONGS

5. I HAVE HELD MY DAYS LIKE BEADS
6. LOVE LEAPS ALONG IN CROOKED LINES
7. OH, POOR WORDS THAT SING OF LOVE

MICHAEL STEPHEN BROWN (B. 1987)

AFTER THREE STATUES IN THE METROPOLITAN MUSEUM

8. BRONZE STATUE OF A MAN
9. MARBLE STATUE OF APHRODITE
10. AMBIGUOUS ANGEL

JAKE HEGGIE (B. 1961)

11. ODE TO IMAGE
12. WOULD THAT I WERE EDNA ST. VINCENT MILLAY

RICHARD WILSON (B. 1941)

13. ON THE DEATH OF JUAN GELMAN
14. MY ANTIQUE PHRASES
15. WORDS AND MUSIC: AN ARGUMENT ^

PROGRAM NOTES

BY
LUCY MILLER MURRAY

The project that produced the fifteen songs set to my poetry by the six composers represented on this recording began in 2010 and continued to 2021. The eleven-year process was a fascinating one that brought an exploration of my poetry from its beginnings in the 1960s to the present. I believe it also produced for me a lasting respect and friendship with the wonderful composers involved. I thank them for the ways in which they have treated my words.



JEREMY GILL (B. 1975)

"THREE SONGS ABOUT WORDS"

A remarkable aspect of these three songs was Jeremy Gill's pulling forth one theme, that of *words*, from the large selection of poems I shared with him. I am somewhat embarrassed to admit that I became aware of that thematic development in my poetry only after Jeremy Gill noted it. Jeremy Gill's compositional complexity is readily evident in his *Three Songs About Words*. The singer is put to the test by having to open the program with the phrase, "Sit there, listen, listen to my voice" from the poem "Words." This is followed by the sarcasm of "On Hearing a Very Famous Man Speak Profoundly" which was inspired by a lecture I heard by a somewhat pompous scholar questioning reality while a songbird sang behind him through an open window. The set concludes with a request to "please take my words and turn them into song" which Gill so admirably does as he makes musical hay with certain phrases of the text referring to "long crescendos," "subtle harmonies," and "gentle ritards."



EUGENE DRUCKER (B. 1952)

"OF TROUBLED TIMES"

Composed in January of 2021, Eugene Drucker's brief song, "Of Trouble Times," is set to my poem of the same name. While the song has a deep emotional impact in its reflection of the troubled times in which it was written, it is universal in its musical qualities. The song is also unique in its scoring for mezzo-soprano, violin, and cello. Eugene Drucker and I worked closely together as he composed the song. As the poet, I am especially honored in the final moments of song when the singer speaks rather than sings the last three lines of my poem: "And with hope in sight/ Let love persist/ And sorrow soon be put to rest."

PAUL MORAVEC (B. 1957)

“THREE LOVE SONGS”

Moravec’s adventurous harmonies, strong rhythms, and superb lyrical sense play an important part in his songs. He treats the common poetic theme of love in his *Three Love Songs* but does so in an uncommon way. The first and last songs are in minor keys (D minor and A minor) and retain a certain gentle darkness while the middle song, in a bright E major, playfully underscores the sardonic text. The composer fully explores musical references in the texts such as “...I shall go out/ To all places in song,” in the first song and “For those who sing of love, love least/ And the greatest love is silent,” in the third song and makes them part of his musical ideas. In true Moravec fashion, the music and the texts are perfectly integrated. In *Three Love Songs*, Paul Moravec has once again fulfilled his notion of what he calls “making audible the human experience of ambiguity.”

MICHAEL STEPHEN BROWN (B. 1987)

“AFTER THREE STATUES IN THE METROPOLITAN MUSEUM”

In a modern voice, composer Michael Stephen Brown treats my admiration for three pieces of Italian Renaissance sculpture in the Metropolitan Museum of Art. When the idea of the three songs emerged, Michael and I went to the museum together to view the statues. As we gazed, I could tell by Michael’s look that he would create music as noble as the sculptures, and so he did. I trust you will understand the depth of his interpretation. I believe that both Michael and I perceived the three statues as representing a kind of sonata with the first “Bronze Statue of a Man” being a grand and noble opening, the second “Marble Statue of Aphrodite” a lighter scherzo-like movement, and the third a strong statement of finality to which has been glued the name “Ambiguous Angel” because of the sculpture’s many curious implications. That music, as well as sculpture, can catch such ambiguities says much about the power of art. The last line of the song contains a jab against “intelligent design,” a religious belief recently proposed to be included in public school education in a Pennsylvania school district where I live. Fortunately, that notion was later refuted by a court of law.

“ODE TO IMAGE”

"Ode To Image" points to the irony of newspaper reviews, a subject which Jake Heggie finds painful despite his plethora of glowing reviews in major publications worldwide. At the time of its composition in 2010, Jake Heggie commented to me concerning the text, "There is an ache in the middle of it that resonates with me so strongly. Thank you for entrusting me with it." The poem was well-entrusted to Jake Heggie who brought new meaning to it. He composed it just as he was emerging from the deep waters of his opera *Moby-Dick*. The song itself is a flowing and wistful testament to Jake Heggie's gift for lyricism.

"Would That I Were Edna St. Vincent Millay," on the other hand, is a musical romp through my comic poem inspired by Nancy Milford's biography, *Savage Beauty*. I submitted the poem to Heggie because I knew of our common admiration for Millay and thought he might have brilliant fun with it. Indeed he did!

"ON THE DEATH OF JUAN GELMAN"

Richard Wilson and I first connected on commissioning his songs during a stroll across the campus of Bard College where he has long been a well-loved lecturer for the well-known and inventive Bard Music Festival. "On the Death of Juan Gelman" came first and has been performed at both Chamber Music Northwest and Richard's series at the Kosciuszko Foundation in New York. The text to "On the Death of Juan Gelman" was inspired by a *New York Times* article reporting the death of the distinguished Argentinian poet in 2014 and his efforts to challenge the tyrannies of his country's military junta. With artful stridency, Wilson makes clear the poem's ironic notion that, despite the efforts of Gelman, poetry, unfortunately, is a "mere whisper" in that challenge. When the idea of this program emerged, it seemed appropriate that it should include one work that celebrated all the wonderful artists participating in it. That was a challenge that Richard Wilson agreed to take with my poem "Words and Music: An Argument." The inspiration for the poem came from a friendly argument I had with writer/composer Jan Swafford, the author of great biographies on Charles Ives, Brahms, and, most currently, Beethoven. These voluminous works were quite understandably a distraction from his compositional life, and he complained often to me about that. My response to him, and I trust he will forgive me for its excesses, was "Words and Music: An Argument."

ABOUT THE POET

LUCY MILLER MURRAY



Lucy Miller Murray, Founder of Market Square Concerts, inspired the artistic excellence of the chamber music series for 27 years. Her commitment to new music and emerging artists balanced Market Square Concerts' presentation of great traditional repertoire and internationally acclaimed ensembles and soloists. She is author of *Chamber Music: An Extensive Guide for Listeners* and the novel *Faces* and is a regular program annotator for Concert Artists Guild, Napa Valley Festival, Great Lakes Chamber Music Festival, and the Krannert Center at the University of Illinois. She has also written numerous liner notes including those for the Mendelssohn Trio's recordings of the complete Haydn piano trios. Songs written to her poetry have been performed at Portland's Chamber Music Northwest, Harrisburg's Market Square Concerts, and Baltimore's Symphony Number One.

ABOUT THE COMPOSERS

JEREMY GILL



The music of American composer, conductor, and pianist Jeremy Gill is celebrated for its emotional breadth and diversity of expression. His vocal music ranges from “vibrant settings of verses by Blaise Pascal” (*Gramophone*) for vocal sextet through song settings of texts by Italo Calvino, Anne Carson, Ann Patchett, and Georg Trakl to “vividly colored” (*The New York Times*) dramatic reworkings of Ancient Greek texts through modern authors like Don Nigro and Michael Zand. His orchestral music is “replete with imaginative textures” (*The Dallas Morning News*) and includes concertos, tone poems, and symphonies. His chamber music possesses, at times, a “trance-like intensity” (*The Boston Musical Intelligencer*); it is “fresh and clever,” and “a compositional tour-de-force” (*American Record Guide*) that reveals “a rapidly shifting exploration of past, present, and future” (*I Care If You Listen*).

Jeremy has collaborated with conductors JoAnn Falletta, Stuart Malina, Steven Osgood, Gil Rose, and Jaap van Zweden; pianists Ching-Yun Hu, Beth Levin, Peter Orth, Orion Weiss, and Shai Wosner; the vocal sextet Variant 6, and the Grammy-winning Parker Quartet. Commissions have come from Boston Modern Orchestra Project, Chautauqua Opera, the Dallas Symphony, the Harrisburg Symphony, and New York Classical Players. Jeremy has received major awards from the American Academy of Arts and Letters, ASCAP, BMI, and the League of American Orchestras, and has enjoyed artist residencies at Bogliasco, Chautauqua Opera, Copland House, and the MacDowell Colony.

EUGENE DRUCKER



Violinist Eugene Drucker, a founding member of the Emerson String Quartet, with which he has won nine Grammy® Awards, is also active as a soloist, writer, and composer. He is both composer and performer on this recording.

Drucker is a graduate of Columbia University and the Juilliard School, where he studied with Oscar Shumsky and was concertmaster of the Juilliard Orchestra, with which he appeared as soloist several times.

In 1976, he was a laureate of the Queen Elisabeth International Violin Competition in Brussels, and was presented by Concert Artists Guild in his New York City debut recital later the same year. Since then, he has appeared with numerous orchestras in the United States, Canada, Europe and Israel. Drucker has recorded the complete unaccompanied works of Bach and the complete sonatas and duos of Bartók. He is the Music Director of the Berkshire Bach Ensemble and performs on a violin made by Antonius Stradivarius (Cremona, 1686).

Drucker has also found success as a writer and composer. His first novel, *The Savior*, was published by Simon & Schuster in 2007 and later appeared in a German translation called *Wintersonate*. A second novel, *Yearning*, was published in 2021. Drucker's compositional debut was a setting of four sonnets by Shakespeare, premiered by baritone Andrew Nolen and the Escher String Quartet at SUNY Stony Brook in 2008. The songs have been recorded as part of a 2-CD release called "Stony Brook Soundings". Later compositions include *Madness and the Death of Ophelia*, based on four scenes from Shakespeare's *Hamlet*, for female speaker/singer and string quartet; *At the Edge of the Cliff*, a setting of five poems by Denise Levertov for soprano and quartet; and *Series of Twelve*, a 12-movement suite for string quartet, which was commissioned by the New Music for Strings Festival and premiered in Copenhagen and Reykjavik in 2018. The suite was subsequently performed by the Escher Quartet in New York in 2022.

Photo: Lisa-Marie Mazzucco

PAUL MORAVEC

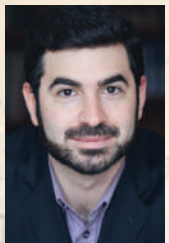


Paul Moravec, recipient of the 2004 Pulitzer Prize in Music, has earned numerous distinctions for his compositions, including the Rome Prize Fellowship, a Guggenheim Fellowship, three awards from the American Academy of Arts and Letters, and fellowships from the National Endowment for the Arts and the Rockefeller Foundation. A graduate of Harvard College and Columbia University, he has taught at Columbia, Dartmouth, and Hunter College and currently holds the special position of University Professor at Adelphi University. He was recently Paul Fromm Composer-in-Residence at the American Academy in Rome, served as Artist-in-Residence at the Institute for Advanced Study in Princeton, NJ, and also elected to membership in the American Philosophical Society.

With extensive discography to his credit, Mr. Moravec is frequently commissioned by notable ensembles and major music institutions. His recent projects and forthcoming premieres include *A Nation of Others*, with Oratorio Society of New York at Carnegie Hall, *All Shall Rise*, about the history of voting rights in America, with the Oratorio Society of New York, *The Shining* at Minnesota Opera, based on the Stephen King novel, and *Sanctuary Road*, an oratorio about the Underground Railroad. Other recent premieres include the song cycle *Tell All the Truth* for mezzo soprano Raehann Bryce-Davis; *Light Shall Lift Us*, an online OPERA America anthem for 100+ opera soloists and virtual orchestra; *A New Country*, with mezzo soprano Jennifer Johnson Cano and the Bridgehampton Chamber Music Festival; and *The Overlook Hotel Suite*, with American Composers Orchestra.

Photo: Joanna Eldredge

MICHAEL STEPHEN BROWN



Michael Stephen Brown has been described as “one of the leading figures in the current renaissance of performer-composers” (*New York Times*). Winner of a 2018 Emerging Artist Award from Lincoln Center and a 2015 Avery Fisher Career Grant, he makes regular appearances with orchestras such as the National Philharmonic, the Seattle, Phoenix, Grand Rapids and North Carolina symphonies, and was selected by pianist András Schiff to perform an international recital tour, making debuts in Zurich’s Tonhalle and

New York’s 92nd Street Y. Brown is an artist of the Chamber Music Society of Lincoln Center and an alum of its Bowers Program. He has appeared at the Tanglewood, Mostly Mozart, Marlboro, Ravinia, Music@Menlo, Tippet Rise, and Bridgehampton festivals and performs regularly with his longtime duo partner, cellist Nicholas Canellakis. His *Piano Concerto*, co-commissioned by the Gilmore Festival and the NFM Leopoldinum Orchestra, was toured around the U.S. and Poland with Brown as soloist. He was the composer and artist-in-residence at the New Haven Symphony for the 2017–19 seasons and a 2018 Copland House Award winner. He is the First Prize winner of the Concert Artists Guild competition and earned degrees in piano and composition from the Juilliard School, where he studied with pianists Jerome Lowenthal and Robert McDonald and composer Samuel Adler. A native New Yorker, he lives there with his two 19th-century Steinway D’s, Octavia and Daria.

Photo: Neda Navae

JAKE HEGGIE



American composer Jake Heggie is best known for his operas *Dead Man Walking*, *Moby-Dick*, *It’s A Wonderful Life*, *Three Decembers*, *Two Remain* and *If I Were You*. He is currently at work on his 10th full-length opera, *INTELLIGENCE*, with Jawole Zollar and Gene Scheer, as well as new works for violinist Joshua Bell, the New Century Chamber Orchestra, Miró Quartet, and Music of Remembrance. Heggie’s operas and more than 300 art songs have been performed extensively on five continents, championed by

some of the world’s most beloved artists. With a libretto by the late Terrence McNally, *Dead Man Walking* has become “the most celebrated American opera of the 21st century” (*Chicago Tribune*). The Metropolitan Opera has announced productions of *Dead Man Walking* and *Moby-Dick* for upcoming seasons. In 2021, mezzo-soprano Jamie Barton joined Heggie for *Unexpected Shadows*, a recording of Heggie’s songs which was a 2022 Grammy nominee. *Songs for Murdered Sisters*, a cycle to poetry by Margaret Atwood for baritone Joshua Hopkins, received its premiere in 2021 in a film by director James Niebuhr (2022 Canadian Juno Award nominee). *Intonations: Songs from the Violins of Hope* (texts by Gene Scheer), was composed for mezzo-soprano Sasha Cooke and violinist Daniel Hope to commemorate the 75th Anniversary of the Liberation of Auschwitz in 2020. “Arguably the world’s most popular 21st-century opera and art song composer” (*The Wall Street Journal*).

Photo: James Niebuhr

RICHARD WILSON



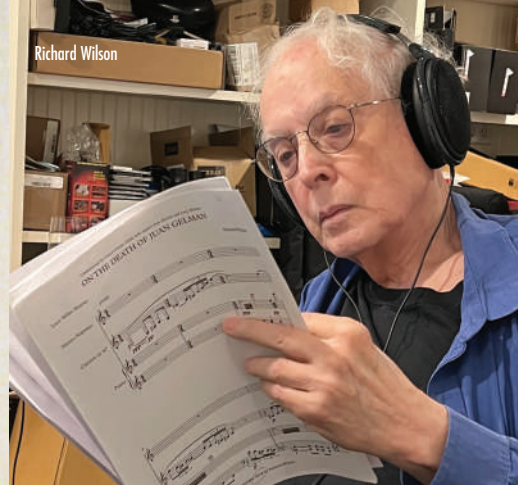
Richard Wilson is a native of Cleveland where he studied piano and cello and began to compose at an early age. A student of Robert Moevs and Randall Thompson, he graduated from Harvard as a member of Phi Beta Kappa.

Wilson has composed some 150 works, ranging in medium from solo tuba to full orchestra. These have been played in major halls around the world. Among those who have performed his music are Dawn Upshaw, Paul Sperry, Amy Burton, Jan Opalach, Mary Nessinger, Rolf Schulte, Sophie Shao, Blanca Uribe, Ursula Oppens, Fred Sherry, Walter Trampler, the Chicago Quartet, the Muir Quartet, the Delmé Quartet, the Composers Quartet, the San Francisco Symphony under Herbert Blomstedt, the Residentie Orkest of the Hague under Gerald Ostkamp, the London Philharmonic, the Pro Arte Chamber Orchestra of Boston, the Sao Paulo Symphony, and the American Symphony all under Leon Botstein, and the Orquesta Sinfonica de Colombia under Luis Biava.

Wilson has received numerous awards, including an Academy Award and the Walter Hinrichsen Award from the American Academy of Arts and Letters, the Creative Arts Award in Music from the City of Cleveland, the Stoeger Prize from the Chamber Music Society of Lincoln Center, and a Guggenheim Fellowship under which he composed his opera *Æthelred the Unready*. He is composer-in-residence with the American Symphony. A member of the Vassar College faculty from 1966 to 2017, Wilson occupied the Mary Conover Mellon Chair in Music.

Photo: Dominique Nabokov

Richard Wilson



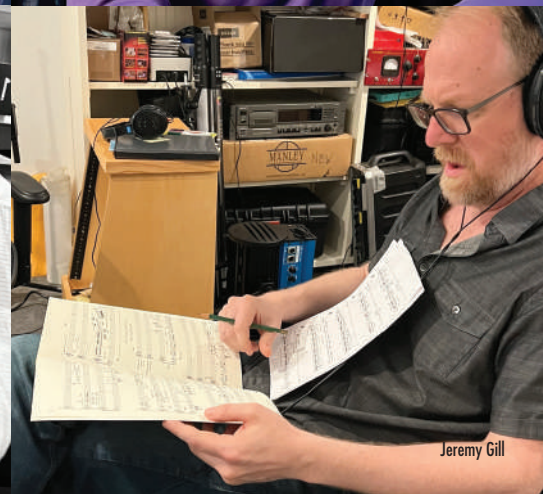
Paul Moravec



Michael Stephen Brown



Jeremy Gill



ABOUT THE ARTISTS

DAVID SHIFRIN

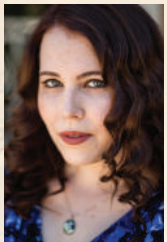


David Shifrin is Professor in the Practice of Clarinet and Chamber Music at the Yale School of Music, Artistic Director of the Oneppo Chamber Music Society at Yale and the Yale in New York annual concert series. Shifrin is Artistic Director for the Phoenix Chamber Music Festival and served as Artistic Director of The Chamber Music Society of Lincoln Center from 1992 to 2004, and Chamber Music Northwest from 1981 to 2020.

Shifrin performs as soloist, recitalist and chamber musician in major venues throughout the world. He has premiered works of many of the world's leading composers and served as principal clarinetist with the Cleveland Orchestra, American Symphony Orchestra (under Stokowski), the Honolulu and Dallas Symphonies, the Los Angeles Chamber Orchestra, the New York Chamber Symphony and the New Haven Symphony.

A graduate of the Curtis Institute, Shifrin is a recipient of the Avery Fisher Prize (2000), the Avery Fisher Career Grant (1987), awards from the Munich and the Geneva Competitions, Concert Artists Guild, three Grammy® nominations, Distinguished Alumni Awards from Interlochen and the Music Academy of the West, an honorary professorship from Beijing's Central Conservatory, a Cultural Leadership Citation from Yale and major awards from Chamber Music America and the Chamber Music Society of Lincoln Center for Extraordinary Service to Chamber Music. Shifrin plays Backun clarinets and Légère reeds and is represented by CM Artists, NYC.

SUSANNAH WOODRUFF



Mezzo-soprano Susannah Woodruff, currently based in Dallas, Texas, is a versatile performer who is at home in a wide range of repertoire, from Baroque to contemporary. Susannah has been heard in concerts presented by Jazz and Classics for Change, Music at Bunker Hill, Market Square Concerts, and the Susquehanna Art Museum, performing with members of the acclaimed Emerson String Quartet and other esteemed musicians. She sang Mahler's *Lieder eines fahrenden Gesellen* with the Berkshire Symphony, and on the operatic stage, Susannah has portrayed the roles of the Mother (*Hansel and Gretel*), Ottone (*L'incoronazione di Poppea*), Anna (*The Prodigal Child*, U.S. premiere), Bradamante (*Alcina*), Dorabella (*Così fan tutte*), and Giulietta (*Les contes d'Hoffmann*), and made her international debut in 2013 as Barbarina in *Le nozze di Figaro* at the Amalfi Coast Music and Arts Festival in Maiori, Italy. Susannah maintains an active presence in the Dallas-Fort Worth area, singing as a featured soloist with Lumedia Musicworks and the Verdigris Ensemble. She holds degrees from Florida State University and University of North Texas. She was born in Jackson, Wyoming, and grew up in Carlisle, Pennsylvania. In addition to music, Susannah enjoys spending time in nature, road trips, thrifting, and photography.

YEVGENY YONTOV



Yevgeny Yontov has established himself as one of the leading Israeli pianists of his generation. As finalist in the 2017 Arthur Rubinstein International Piano Competition, he received the Prize for Best Performance of Chamber Music. Other international top prizes include gold medals at the Wideman International Piano Competition and Berliner International Music Competition, as well as additional prizes at the Boesendorfer International Piano Competition, the Olga Kern International Piano Competition, and the Pinerolo International Piano Competition.

A member of icarus Quartet, a 2 piano/2 percussion chamber group, from 2015 to 2022, Mr. Yontov holds chamber music close to his heart. He has performed across five continents in venues that include Carnegie Hall and the John F. Kennedy Center for Performing Arts. Mr. Yontov's playing can be found on several commercial CDs, including his solo CD "Schubert: Piano Variations," and "Big Things," icarus Quartet's debut CD.

Mr. Yontov began his musical studies at the age of six with Adela Umansky, and later received his B.Mus degree summa cum laude from the Buchmann-Mehta School of Music at Tel-Aviv University, where he studied with Prof. Arie Vardi. He then moved to the US to study with Prof. Boris Berman at the Yale School of Music, where he received his M.M. and D.M.A. Mr. Yontov is currently on faculty at Bowling Green State University in Ohio.

DAVID FINCKEL



Cellist David Finckel is an American and influential figure in the classical music world. The cellist for the Emerson String Quartet from 1979 to 2013, Finckel is currently the co-artistic director of the Chamber Music Society of Lincoln Center in New York, co-founder of the independent record label ArtistLed, co-artistic director and co-founder of Music@Menlo in Silicon Valley, producer of Cello Talks, professor of cello at the Juilliard School, and visiting professor of music at Stony Brook University. Finckel performs and records frequently in collaboration with pianist Wu Han, whom he married in 1985. Since the 1990s, the two artists have toured widely year-round and have emerged as one of the most popular cello-piano duos on the musical scene today.

Photo: Lisa-Marie Mazzucco

MISCHA BOUVIER



Baritone Mischa Bouvier is widely regarded as a singer of keen musicality and unique beauty of tone, and continues to garner critical acclaim for a diverse career that includes concerts, recitals, staged works and recordings.

Mischa made his Lincoln Center debut at Alice Tully Hall in a performance of Jocelyn Hagen's *amass* with Musica Sacra under the direction of Kent Tritle, and his Carnegie Hall debut at Weill Recital Hall in recital with pianist Yegor Shevtsov. Other notable performances include *St. Matthew Passion* (arias) with Iván Fischer and the Orchestra of St. Luke's at Stern Auditorium; Rodgers & Hammerstein's *Carousel* (Jigger Craigin) with Keith Lockhart and the Boston Pops at Symphony Hall in Boston; Pärt's *Passio* (Evangelisti) for the "collected stories" series at Zankel Hall, curated by David Lang; *St. Matthew Passion* (Jesus) at the Festival Casals de Puerto Rico, conducted by Helmuth Rilling; *Messiah* with the Orquesta Sinfónica de Puerto Rico in San Juan, under the direction of Maximiano Valdés; Fauré's *Requiem* and Vaughan Williams's *Five Mystical Songs* with the Princeton Glee Club; Gordon Getty's *Plump Jack* (Bardolph and Chief Justice) at the Ángela Peralta Theater in Mazatlán, Mexico; Monteverdi's *L'Orfeo* (Plutone) with Apollo's Fire in Cleveland, Ann Arbor, and California; and the world premiere of *El Mesías* with Bach Collegium San Diego in Tijuana.

Photo: Gary Payne

SEUNGHEE LEE



Clarinetist Seunghee Lee is a multi-faceted recording artist and record producer based in New York City. She received a Grammy® nomination for her album *Aspire*, showcasing music of clarinet and bandoneon, recorded with the London Symphony Orchestra. Ms. Lee was included as one of the 'Top 30 Classical Stars Under 30' by KDFC Classical Radio in San Francisco upon the release of her debut album *Brava*, and her multiple solo albums were selected as "CD of the Week" worldwide and were featured on New York's WQXR, Classic FM Nederland, NPR, WFMT, Fine Music Radio in Cape Town and Symphony 92.4 Singapore, among many others.

Ms. Lee is the founder of Musica Solis, an independent classical record label, sheet music publisher and artist consultancy that aims to guide and mentor emerging classical musicians to become independent entrepreneurial leaders of their generation. As a frequent guest speaker on Music Entrepreneurship, she was invited by the Harvard Business School to speak at the 2019 Asia Business Conference titled, "The Game Changers". As a guest lecturer, she enjoys performing solo recitals, giving master classes on the topics of mental awareness and shifting your mindset, and presenting her signature lecture series entitled "You are the Company". Ms. Lee received her Bachelor of Music degree from the Eastman School of Music, studying with Charles Neidich, and her Master of Music degree and Artist Diploma from the Yale School of Music, studying with David Shifrin.

Photo: Melanie Aldridge



l-r: David Shifrin, Yevgeny Yontov, Mischa Bouvier, Susannah Woodruff, Seunghee Lee



l-r: Adam Abeshouse, Eugene Drucker, Lucy Miller Murray, Susannah Woodruff, David Finckel

Song TEXTS

WORDS

(JEREMY GILL)

Sit there, listen, listen to my voice
Sit there and be silent, love;
Ask me nothing, let me pound
My heart against your door;
Listen love, but do not open
Lest I should falter, fly in fear.



ON HEARING A VERY FAMOUS MAN SPEAK PROFOUNDLY

(JEREMY GILL)

I sat complacent on that tin chair
And heard the ancient scholar say
That what is real we cannot know for certain
But only hope to feel at times its insufficient shade;
And all about me the learned heads would nod
In blind agreement of despair that knew itself
As innocent pattering upon paneled walls
That dulled its awful content and held mute the bleating heart.
Yet all this while I longed to press my lips upon your ear
And tell you of the drab, unconscious sparrow
That stared unblinking through the pane,
A gray bird on a gray bush, unconcerned, but there.

PLEASE TAKE MY WORDS

(JEREMY GILL)

Please take my words
And turn them into song,
Do not leave them in a dusty drawer
For someone else to find
When we are done.
Please take my words
And turn them into song—
Give them your long crescendos,
Your subtle harmonies,
And your gentle ritards.
Please take my words
And turn them into song,
And if you do,
I shall be a child
Let loose among bells.



OF TROUBLED TIMES

FOR MEZZO-SOPRANO, VIOLIN, AND CELLO

(EUGENE DRUCKER)

I stand before you to sing of troubled times
Of love and sorrow that played their part
When December brought the cruelest time
As we began to see, through a glass darkly,
The agonies ahead.
As peace that follows war,
And with hope in sight,
Let love persist,
And sorrow soon be put to rest.

I HAVE HELD MY DAYS LIKE BEADS

(PAUL MORAVEC)

I have held my days like beads
Strung from space to space
In endless chanting of a name
I somehow can't recall
When I am fastened to the face.

I held my days like beads
Until you drew me
To the bright center of your heart
From where I shall go out
To all places in song.

LOVE LEAPS ALONG IN CROOKED LINES

(PAUL MORAVEC)

Love leaps along in crooked lines—
Smacks, slaps and kicks
The priest and poet to his place;
Love laughs the maid out of brace and key
And turns heel-high the Pharisee.
Love wags its tongue as I pass by,
Tight of lip, cold of eye.

OH, POOR WORDS THAT SING OF LOVE

(PAUL MORAVEC)

Oh, poor words that sing of love,
Let go of your song and seek your lover;
Look back, look back on all the earth
To Time's immortal ones:
You hear the song of warriors
Who sing their love above the din of war,
Of faithful women forsaking all
For their lover's arms;
But is it love remembered well,
Or is it just their singing?
For those who sing of love, love least
And the greatest love is silent.

BRONZE STATUE OF A MAN

(MICHAEL STEPHEN BROWN)

Amid the marble grandeur
You loom alone in ghostly
 greatness,
Stark and damaged by the sea
 or earth
That saved you from destruction
And reconstruction into
 cannonballs for war.

Cast in some strange light,
You strike your *contrapposto*
In a gesture of oration
Though your head and throat
 are gone
And your left hand missing.

Etched upon your cloak
 are remnants
Of a rare design from better days
When time allowed such things;
Though now it seems enshrouded,
Your flesh still comes to mind.

Unlike those whose feet are bare
In classic excellence,
Yours are bound in sandals
 that wear
The look of time both then
 and now.

Why do you hold me like no other?
 What sadness claimed you,
Or am I mistaken—
Your tragedy is mine.

MARBLE STATUE OF APHRODITE


(MICHAEL STEPHEN BROWN)

Despite your missing head and arms,
You seem whole and almost merry;
Even in stone I see your body curve
Beneath your faint and flimsy chiton;
Your pose suggests that you raised its edge
With your right hand and in your left hand
Tempted an innocent man with an apple.

AMBIGUOUS ANGEL

(MICHAEL STEPHEN BROWN)


He stands alone among the bishops in relief,
A lost companion to the Virgin, they tell me;
He seems in prayer or suffering, I cannot tell;
I gaze at him and wonder if the agony is hers or his.
Looking southward, he is a boy in sorrow
Despite hands crossed upon a rosy shirt




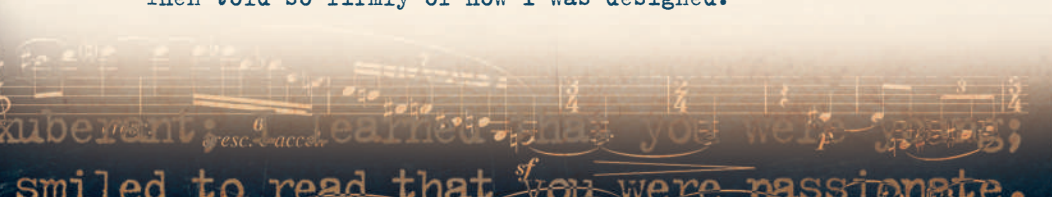
And faded flowers on a long and flowing skirt;
His left foot forward suggests a warrior of sorts,
While the right foot takes a charming turn.
From the east, he seems a girl of gentle suffering,
A peaceful and questioning smile upon his face;
From the west, he bears no sex nor politic
But seems to suffer from some inner lack;
From the north, gouges mark his back
Where once his airy wings defined his being.
His skin is dark with time or lineage, it is not clear.
His hair is gold though one would think it black.
I leave him now and follow those who exit
As demanded at this final hour;
The door is closed, and I descend onto the street
Where neither sight nor breath of him remains;
Yet he who is made of paint and terracotta
And is not certain of his time and only creator
Will not die like I who sprang from dust
Then told so firmly of how I was designed.

ODE TO IMAGE

(JAKE HEGGIE)



I read in the newspaper that you were exuberant;
I learned that you were young;
It was implied that you were beautiful,
And I smiled to read that you were passionate,
Intense, and profoundly lovely.
It would not make sense or good print
To say that you are sometimes sad;
Who would understand that you are old?
They would blush to know the pain
That brings your agonies and joys.



WOULD THAT I WERE
EDNA ST. VINCENT MILLAY

(MICHAEL STEPHEN BROWN)

Would that I were—no I must not be
Edna St. Vincent Millay,
For sonnets do not suit me
Nor ancient words like thee
and thine.

Yet I long to speak of love
In all her ardent ways,
To claim justice for the damned,
Right the wronged, and sleep
freely
With those who meet my fancy.

No, I dare not be
Edna St. Vincent Millay
And live alone without man
or child

Yet use them as subjects for
my verses.
No, I dare not be—but would
that I were
Edna St. Vincent Millay

To question April's purpose
And take my knights to bed.
No, I dare not be she
Who speaks so easily of Tristan
and Iseult
And Helen born of Leda and
the mighty Swan;
No shudder in the loins would
frighten her
As it would me who dares not be
Edna St. Vincent Millay.

ON THE DEATH OF JUAN GELMAN

(RICHARD WILSON)

I was told that poetry is power
But hear it only as a futile cry
Against the arrows of war and protest,
A mere whisper in the din of confusion
Hurled upon us from all corners of the world.

I would hope for words in seemly order
And paragraphs of praise for those who speak them;
But instead I hear shouts of bombs and fires
That leave children dead or fatherless
And young men fooled.

Give me one word to stop this
And I would shout it to the world
To the world in poetry or prose whichever suits,
Whichever suits the deaf ears that do not listen
But hear only that power is not poetry.

MY ANTIQUE PHRASES

(RICHARD WILSON)

He smiles at my lyrics of love
and loss

Since I, like Schumann, lose
my way

In thickets of metaphor and drown
With mad Ophelia in the wake
of words.

He bids me leave my antique
phrases

And become a modern voice
While he speaks of Brahms
And taking the baths at
Baden-Baden.

I fail and speak of Dante,
Of Botticelli brows and
David's hand;

I write of Warsaw and Chopin
And the lost bright bracelet of
my days.

I beg him to abandon words
For the great strong winds
of music

And songs brought down
Like crazy family from the attic.
I tell him now is the time
for songs

Shot through with naked anguish,
The meaning of meaning,
And sweet dangers of the waltz.

WORDS AND MUSIC: AN ARGUMENT

FOR MEZZO-SOPRANO, BARITONE, TWO CLARINETS, AND PIANO

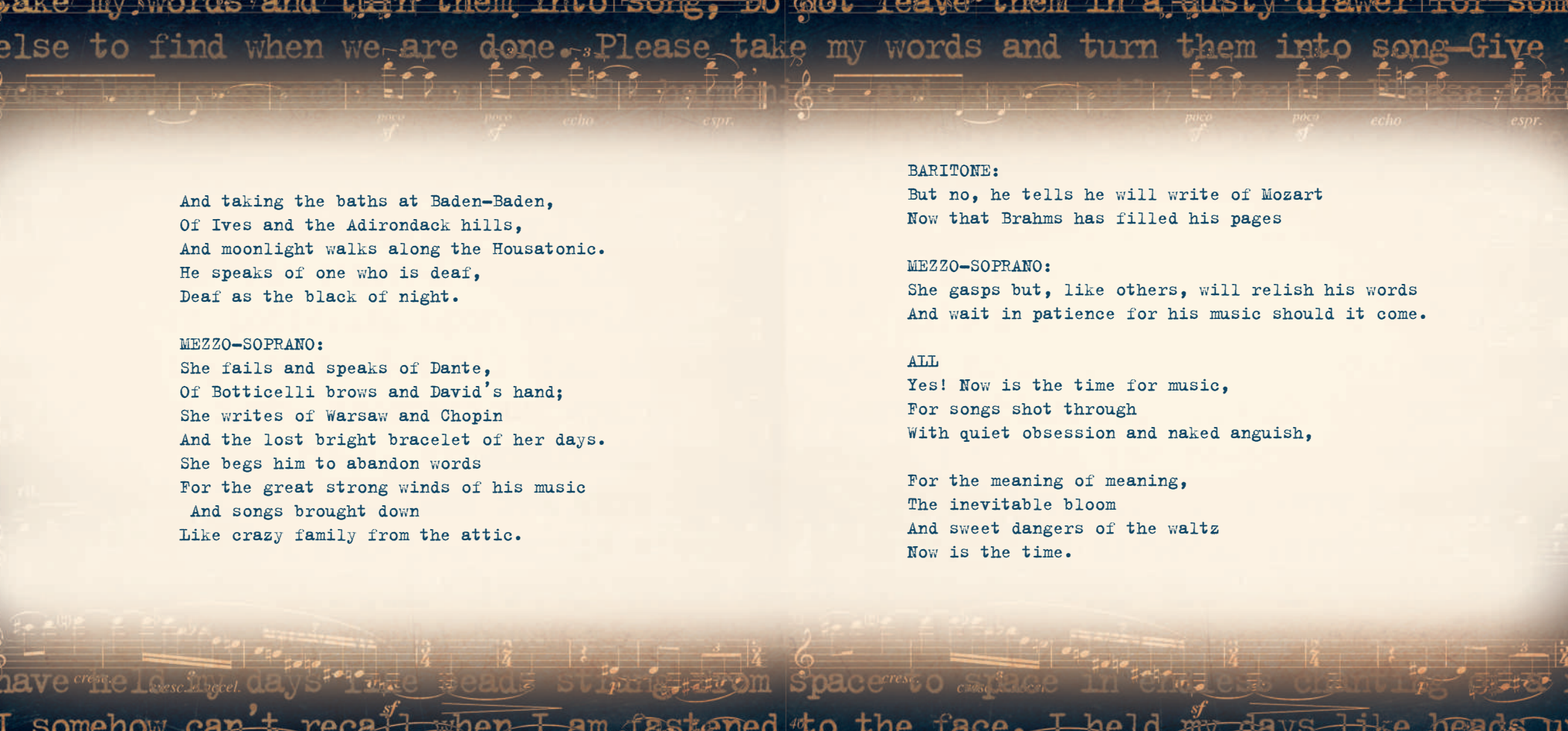
(RICHARD WILSON)

MEZZO-SOPRANO:

She searched and found amid his starry prose
A sentence made of clay, cigars, and idle words—
A slip from the story of genius that booted him
Out of everyday life and ordinary goals.

BARITONE:

He smiles at her lyrics of love and loss
Since she, like Schumann, loses her way
In thickets of metaphor and drowns
With mad Ophelia in the wake of words.
He bids she leave her antique phrases
And become a modern voice;
Yet he speaks of Brahms



And taking the baths at Baden-Baden,
Of Ives and the Adirondack hills,
And moonlight walks along the Housatonic.
He speaks of one who is deaf,
Deaf as the black of night.

MEZZO-SOPRANO:

She fails and speaks of Dante,
Of Botticelli brows and David's hand;
She writes of Warsaw and Chopin
And the lost bright bracelet of her days.
She begs him to abandon words
For the great strong winds of his music
And songs brought down
Like crazy family from the attic.

BARITONE:

But no, he tells he will write of Mozart
Now that Brahms has filled his pages


MEZZO-SOPRANO:

She gasps but, like others, will relish his words
And wait in patience for his music should it come.

ALL

Yes! Now is the time for music,
For songs shot through
With quiet obsession and naked anguish,

For the meaning of meaning,
The inevitable bloom
And sweet dangers of the waltz
Now is the time.



TURNING *into* Song

CREDITS

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