



SISTERS IN SONG

ALYSON CAMBRIDGE NICOLE CABELL

LAKE FOREST SYMPHONY | VLADIMIR KULENOVIC

CEDILLE
;

SISTERS IN SONG

NICOLE CABELL ALYSON CAMBRIDGE
LAKE FOREST SYMPHONY | VLADIMIR KULENOVIC

OPERA

JACQUES OFFENBACH

- 1 Barcarolle from *Les Contes d'Hoffmann* (3:39)

LÉO DELIBES

- 2 Flower Duet from *Lakmé* (5:47)

ENGELBERT HUMPERDINCK

- 3 Evening Prayer from *Hänsel und Gretel* (4:24)

WOLFGANG AMADEUS MOZART

from *Così fan tutte*, K. 588

- 4 Ah guarda, sorella (4:09)
5 Soave sia il vento (3:05)
with Will Liverman, baritone

SONGS*

FERNANDO J. OBRADORS

- 6 Del Cabello más Sutil (2:51)

GABRIEL FAURÉ

- 7 Clair de Lune (3:28)

TRADITIONAL

- 8 Black is the Color (of My True Love's Hair) (3:47)

CHARLES GOUNOD after J.S. BACH

- 9 Ave Maria (2:20)

SPIRITUALS*

- 10 There is a Balm in Gilead (3:55)
11 Oh, What a Beautiful City! (2:22)
12 Ain't That Good News (2:21)
13 Sometimes I Feel Like a Motherless Child (4:08)
14 He's Got the Whole World in His Hands (1:54)

*Arranged by Joe Clark

A PERSONAL NOTE

ALYSON CAMBRIDGE & NICOLE CABELL

We couldn't be more excited to bring *Sisters In Song* to fruition! It has been a long time coming and in the making. We have enjoyed a nearly two decade-long friendship that began as young singers at "opera summer camp" at the Chautauqua Institution. Not only did we become fast friends, but there was a mutual respect and admiration for one another's vocal talents and musicality that has continued throughout the years. As our paths have continued to cross, both on and off stage, the idea of recording a uniquely "us" project kept coming up. We both share multi-ethnic heritages and have a love and affinity for many musical genres outside the traditional classical repertoire that has defined much of our careers, including jazz, the American Songbook, folk, soul... (the list goes on). We both had the desire to create an album together that allowed us to show our various musical sides and our voices in harmony.

Our partnership with Cedille Records was and is wonderfully organic! Having known Jim Ginsburg and his family socially and on the music scene for several years, and with both

of us having resided or currently residing in Chicago, it seemed like a natural fit for us to record with Cedille, and we couldn't be more thrilled that it worked out as it did! We applaud Cedille's commitment, not only to Chicago-based artists, but also to new and interesting recording projects and to artists' visions that might not otherwise get to be heard.

As we look ahead, we share the same goal that not only will the album *Sisters In Song* reach listeners far and wide, but that we will be able to take this unique and diverse program on tour with orchestras worldwide. We would be remiss if we did not acknowledge two of our early idols, Jessye Norman and Kathleen Battle, whose album of spiritual duets was profoundly influential on our musical upbringing. We can only hope that our own duets album will have that same kind of resonance within the musical community, that our love for the repertoire we have so carefully chosen, and the wonderful arrangements written specially for us by Joe Clark, will be enjoyed by one and all and stand the test of time.

BIOGRAPHIES

NICOLE CABELL

Nicole Cabell, 2005 BBC Cardiff Singer of the World, is an exciting lyric soprano whose career has taken her to the most important opera stages and concert halls in the world.

Opera roles include the title role in *Alcina* (Grand Théâtre de Genève), Mimi in *La Bohème* (Paris Opera, Cincinnati Opera), Hanna Glawari in *The Merry Widow* (Lyric Opera of Chicago), Rosalinda in *Die Fledermaus* (Cincinnati Opera), Violetta in *La Traviata* (Royal Opera House Covent Garden, San Francisco Opera), Adina in *L'elisir d'amore* (Lyric Opera of Chicago, Metropolitan Opera), Pamina in *Die Zauberflöte* (Lyric Opera of Chicago, Metropolitan Opera, Deutsche Oper Berlin), Contessa Almaviva in *Le Nozze di Figaro* (Lyric Opera of Chicago, Grand Théâtre de Genève), Juliette in *Romeo et Juliette* (Deutsche Oper Berlin, Atlanta Opera), Giulietta in *I Capuleti e i Montecchi* (San Francisco Opera, Washington Concert Opera), Micaela in *Carmen* (Metropolitan Opera, Lyric Opera of Chicago, Deutsche Oper Berlin), Leïla in *Les Pecheurs des Perles* (Lyric Opera of Chicago, Santa Fe Opera, Royal Opera House), Donna Elvira in *Don Giovanni* (Deutsche Opera Berlin, Cologne Opera, New National Theater



Photo Erika Dufour

Tokyo), and Musetta in *La Bohème* (Teatro Colon in Buenos Aires, Metropolitan Opera, Lyric Opera of Chicago, Royal Opera House, Santa Fe Opera, Washington National Opera).

Notable concert appearances include opera arias with the New York Philharmonic, Poulenc's *Gloria* with the Royal Philharmonic Orchestra, Poulenc's *Stabat Mater* with the Orchestre de Paris, Elgar's *The Apostles* with Sir Andrew Davis and the BBC Orchestra, Mozart's Requiem at Carnegie Hall, Bach's B minor Mass and St. Matthew Passion in Chicago with Soli Deo Gloria and John Nelson, Beethoven's Ninth

Symphony at Tanglewood with the Cleveland Orchestra, *Mater Gloriosa* in Mahler's Symphony No. 8, Tippett's *A Child of Our Time* with the Edinburgh Festival, Mahler's Fourth Symphony with the Chicago Symphony Orchestra, Greig's *Peer Gynt* with the San Diego Symphony, Gorecki's 3rd Symphony with the Minnesota Orchestra, Britten's *Les Illuminations* with the BBC Symphony Orchestra and Sir Andrew Davis, and as Norina in *Don Pasquale* with the Bayerischer Rundfunk and Eudoxie in concert performances of *La Juive* at the Royal Opera House Covent Garden.

Nicole has sung recitals in locations including Copenhagen, Prague, Munich, Frankfurt, Dortmund, Ottawa, Indianapolis, Raleigh, Toronto, Atlanta, Louisville, Chicago, New York, and Orange County, California.

Recordings include *Soprano*, an opera recital disc for Decca; *Silver Rain*, songs of Ricky Ian Gordon, *Chanson D'Avril*, and *Mademoiselle – Premiere Audience, Unknown Music of Nadia Boulanger* on Delos; Musetta in Deutsche Grammophon's *La Bohème* with Anna Netrebko and Rolando Villazon; the title role in Opera Rara's *Imelda di Lambertazzi*; songs of Clara Schumann on Telarc's *Brahms Beloved*; and Clara on Decca's *Porgy and Bess* with John Mauceri and the Nashville Symphony. She has also appeared as Musetta on Kultur's *La Bohème: The Film*.

www.nicole-cabell.com

BIOGRAPHIES

ALYSON CAMBRIDGE

American soprano Alyson Cambridge is one of the most diverse and compelling vocal artists on the scene today. Her rich, lyric-spinto soprano, combined with a striking stage presence and affecting musical and dramatic interpretation, have brought her nearly two decades of success on the world's leading opera and concert stages including The Metropolitan Opera, Lyric Opera of Chicago, Washington National Opera, Los Angeles Opera, Carnegie Hall, London's Royal Albert Hall, Deutsche Oper Berlin, Vienna Konzerthaus, and Kennedy Center, to name a few. Her operatic repertoire includes the beloved heroines of Puccini, Verdi, and Mozart (Madama Butterfly, Mimi, and Donna Elvira frequently among them), as well as successful forays into "crossover," Broadway, and jazz repertoire, including award-winning and critically acclaimed performances as Julie in *Show Boat*, Vi in Gershwin's rarely performed jazz-opera *Blue Monday*, and her most recent Broadway debut in *Rocktopia*. Alyson's debut classical album, *From the Diary of Sally Hemings*, a classical song-cycle by acclaimed American composer William Bolcom, premiered in concert at Carnegie Hall's Weill Recital Hall to rave reviews. Her second album,

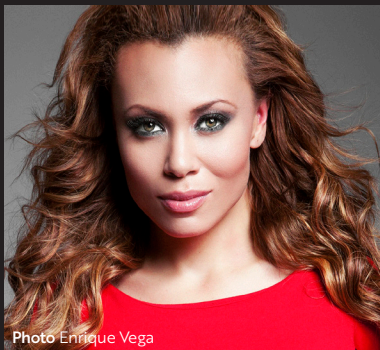


Photo Enrique Vega

Until Now, a mix of jazz, pop, and musical theater standards, was released in January 2016 on the Naxos imprint Suite 28 Records.

Recent and notable career highlights and engagements for Alyson include five seasons with Washington National Opera, eight seasons with The Metropolitan Opera, Lyric Opera of Chicago, Deutsche Oper Berlin debut, Polish National Opera, two previous seasons with Florentine Opera, London's Royal Albert Hall, San Diego Opera, three seasons with Opera Theatre of St. Louis, Los Angeles Opera, Spoleto Festival USA, Dallas Opera, Kentucky Opera,

Nashville Opera, two seasons with PORT Opera, and Boston Lyric Opera. Solo concert performances include appearances with the Vienna Kameronorchester, Munich Philharmoniker, San Francisco Symphony, National Symphony Orchestra, Festival de Saint-Denis, Madison Symphony Orchestra, Spoleto Festival USA Symphony, American Symphony Orchestra, Washington Performing Arts at the Kennedy Center, two recitals at the U.S. Supreme Court, and a *Music and the Spoken Word* international TV and radio broadcast as the featured artist with the Mormon Tabernacle Choir. She has also been featured on BET's *Soul Train Music Awards* and hosted the BET documentary, *Of Thee We Sing: The 75th Anniversary Marian Anderson Celebration*.

www.alysoncambridge.com

BIOGRAPHIES

LAKE FOREST SYMPHONY

VLADIMIR KULENOVIC MUSIC DIRECTOR

The Lake Forest Symphony has been performing in Lake County, Illinois, north of Chicago, for over 60 years. The orchestra has been honored numerous times by the Illinois Council of Orchestras and League of American Orchestras. In 2014, the Symphony welcomed its seventh Music Director, Vladimir Kulenovic.

Robert Kalter and William English founded the Symphony in 1957 as a chamber orchestra of volunteer musicians. By 1965 the group had over 60 players, and in 1988 became fully professional. The Symphony performs throughout Lake County and northern Illinois, including at the College of Lake County's James Lumber Center, Lake Forest Academy's Cressey Center for the Arts, and the Lake Forest Gorton Center.

The Symphony was recently the focus of a radio documentary by Chicago's 98.7 WFMT, in which the audience was invited to observe the process of selecting a new music director.



Photo Aleksandar Ivanovic and Beatriz Ronzero

The orchestra strives to reach as many young children and students as possible during each subscription season. Currently, outreach programs reach thousands of school children throughout Lake County and Northern Illinois. This is accomplished through age-appropriate Youth Concerts and in-school performances.

The Lake Forest Symphony also works to engage its older adult audience through the Musical Memories program, a revolutionary health and wellness outreach initiative using music as a therapeutic tool in addressing the brain health of seniors suffering from memory loss and dementia.

www.lakeforestsymphony.org

VIOLIN 1

Netanel Draiblate
Concertmaster
David Katz, *Assoc. CM*
Thomas Yang, *Asst. CM*
Lori Ashikawa
Carmen Llop Kassinger
Paul Zafer
Clara Lindner
Sylvia de la Cerna
Carl Johnston
Elaine Fohrman

VIOLIN 2

Paul Vanderwerf, *Principal*
Rachel Fisher, *Asst. Principal*
Chuck Bontrager
Carol Setapen
Lisabeth McQuaid
John Ling
Mark Agnor
Rika Seko

VIOLA

Daniel Golden, *Principal*
Nicholas Mowry, *Asst. Principal*
Sally Didrickson
Christine Due
Kjell Sleipness

Mark Djordjevic
Scott Dowd

CELLO

Steven Houser, *Principal*
Andrew Snow, *Asst. Principal*
Mark Anderson
Elizabeth Anderson
Mark Lekas
Richard Yeo
Barbara Cannon
Margaret Daly

BASS

John Floeter, *Principal*
Alan Steiner, *Asst. Principal*
John Tuck
Judith Hanna
Sara Barbee

FLUTE

Lyon Leifer, *Principal*
Irene Claude

OBOE

Ricardo Castañeda, *Principal*
Deborah Stevenson

CLARINET

Kathryne Pirtle, *Principal*
Dileep Gangolli

BASSOON

Collin Anderson
Acting Principal
Peter Brusen

HORN

Michael Buckwalter, *Principal*
Jeremiah Frederick
Melanie Cottle
Kelly Langenberg

TIMPANI

Robert Everson, *Principal*

PERCUSSION

Debbie Katz Knowles
Principal

HARP

Tija Danilovics, *Principal*

PIANO

George Radosavljevic

MUSIC LIBRARIAN

Paul Beck

BIOGRAPHIES

VLADIMIR KULENOVIC CONDUCTOR

Designated “Chicagoan of the Year in Classical Music” (2015) by distinguished *Chicago Tribune* critic John von Rhein, Vladimir Kulenovic is entering his fifth season as Music Director of the Lake Forest Symphony. Recent winner of the Sir Georg Solti Conducting Award, one of the most prestigious conducting honors in the United States, he has taken his place as one of the finest and most imaginative conductors of his generation. Having concluded four seasons as Associate Conductor of the Utah Symphony / Utah Opera, Mr. Kulenovic has also served as assistant conductor with the Lyric Opera of Chicago, Principal Conductor of the Kyoto International Festival in Japan, and Resident Conductor of the Belgrade Philharmonic in his native Serbia.

Mr. Kulenovic’s U.S. guest conducting engagements include the symphonies of Alabama, Chicago, Columbus, Grand Rapids, Houston, Illinois, Indianapolis, Jacksonville, Knoxville, San Francisco, South Bend, Stamford, Utah, and Winston-Salem, in addition to the philharmonic orchestras of Naples (FL) and Oklahoma City, and the Louisville Orchestra.

Worldwide, Mr. Kulenovic has appeared with the Basque National Orchestra of Spain, Beethoven-Orchester Bonn, Bilkent Symphony, Deutsche Kammerakademie Neuss, Leipziger Symphonie Orchester, Malaysia Philharmonic, Minas Gerais Philharmonic, National Arts Centre Orchestra, Orquesta Filarmónica de Jalisco, Orchestra Sinfonica de España, Orchestra Classica de Santa Cecilia, Romanian State Philharmonic, Slovenia Philharmonic, Taipei Symphony, Zagreb Philharmonic, Macedonian Philharmonic, and the Macedonian National Opera. Festival appearances include Aspen, Cabrillo, Kuhmo, Round Tops, Salzburg Mozarteum, and Verbier.

In 2012, Mr. Kulenovic was awarded the Mendelssohn-Bartholdy Fellowship and the position of conducting assistant with the Leipzig Gewandhaus Orchestra, where he worked closely with his longtime mentor, maestro Kurt Masur. He has also served as cover conductor with the Boston Symphony, New York Philharmonic, and Baltimore Symphony, where he has assisted many illustrious conductors including Bernard Haitink, Zubin Mehta, Sir Andrew Davis, Alan Gilbert, Marin Alsop, and others. Vladimir Kulenovic holds graduate diplomas in conducting from

both The Juilliard School and the Peabody Institute and was one of six top U.S. emerging conductors chosen by the League of American Orchestras for the 2013 Bruno Walter National Conducting Preview.

www.vladimirkulenovic.com

WILL LIVERMAN

Praised by *The New York Times* as “mellow-voiced and charismatic” and identified as a baritone to watch by *Opera News*, Will Liverman is quickly gaining a reputation for his compelling performances, while making significant debuts at opera houses across the country. He is the recipient of a 2017 George London Award, as well as a 2017 3Arts Award, given to exceptional Chicago-based artists. Will’s 2017–2018 season included a return to the Seattle Opera and a debut with Kentucky Opera as Figaro in *Il barbiere di Siviglia*, plus performances with Lyric



Photo Lawrence Brownlee

Opera of Chicago as Tommy McIntire in *Fellow Travelers*, and Papageno in *Die Zauberflöte* with Florentine Opera and Central City Opera. Future seasons include anticipated appearances with The Metropolitan Opera, Santa Fe Opera, Opera Philadelphia, and Dallas Opera. An alumnus of the prestigious Ryan Opera Center at Lyric Opera of Chicago, Will holds a Master of Music degree from The Juilliard School and his Bachelor of Music degree from Wheaton College in Illinois.

JOE CLARK

Joe Clark is a Chicago-based composer and arranger. He has been on the faculty of DePaul University since 2012 and Northwestern University since 2014. Clark’s compositions and arrangements have been performed by Yo-Yo Ma, Renée Fleming, Jeff Hamilton, Randy Brecker, Jon Faddis, Marquis Hill, Kurt Elling, Phil Woods, Ira Sullivan, Julia Bentley, the Minnesota Orchestra, Chicago Brass Quintet, Chicago Sinfonietta, Civic Orchestra of Chicago, Chicago Horn Consort, Bob Lark Alumni Big Band, New Standard Jazz Orchestra, Quince, V3NTO, Spektral Quartet, and ensembles worldwide. Joe is an arranger for The Negaunee Music Institute at the Chicago Symphony Orchestra. He works frequently with conductor-arranger Cliff Colnot. Joe Clark is also a trumpeter and bandleader with three recordings as a leader: *Lush* (2013), *The C.O.W.L. Sessions* (2014), and *Arcana: This Sounds Like Us* (2018).

PROGRAM NOTES & SONG TEXTS

Program Notes by **Jim Kendros**

I Barcarolle from *Les Contes d'Hoffmann*

Jacques Offenbach (1819–1880)

Venetian gondoliers, as they rowed their craft throughout the famed waterways of Venice, would serenade their passengers by singing a Barcarolle, a lilting song usually in 3/8 or 6/8 meter. In Act III of Offenbach's *The Tales of Hoffman*, titled "Venice," Hoffman mistakenly believes that the courtesan Giulietta is returning his affections as this famous duet is sung. Giulietta, however, sings this in return for a diamond promised to her by Captain Dapertutto. The magnificent beauty of this duet, familiar to all who hear it, shows nothing of the underlying plot by Giulietta. The wonderful opening suggests the hypnotic nature of Giulietta's deception.

Jim Kendros is the Pre-Concert Lecturer and Resident Music Historian for the Lake Forest Symphony. A composer of over 500 works, Jim performs and lectures throughout the Chicago area. His radio show, "Classical Music in Bite-Size Nuggets," can be heard by going to www.huntleyradio.com.

FRENCH

Belle nuit, ô nuit d'amour
Souris à nos ivresses
Nuit plus douce que le jour
Ô, belle nuit d'amour!
Le temps fuit et sans retour
Emporte nos tendresses
Loin de cet heureux séjour
Le temps fuit sans retour
Zéphyr embrasés
Versez-nous vos caresses
Zéphyr embrasés
Donnez-nous vos baisers!
Vos baisers! Vos baisers! Ah!
Belle nuit, ô, nuit d'amour
Souris à nos ivresses
Nuit plus douce que le jour,
Ô, belle nuit d'amour!
Ah! souris à nos ivresses!
Nuit d'amour, ô, nuit d'amour!
Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

ENGLISH

Lovely night, oh, night of love,
smile upon our joys!
Night much sweeter than the day,
Oh beautiful night of love!
Time flies by, and carries away
our tender caresses for ever!
Time flies far from this happy
oasis and does not return
Burning zephyrs,
embrace us with your caresses!
Burning zephyrs,
Give us your kisses!
Your kisses! Your kisses! Ah!
Lovely night, oh, night of love,
smile upon our joys!
Night much sweeter than the day,
Oh, beautiful night of love!
Ah! Smile upon our joys!
Night of love, oh, night of love!
Ah! ah! ah! ah! ah! ah! ah! ah! ah!

2 Flower Duet from *Lakmé*

Léo Delibes (1836–1891)

This famous duet is from Act I as Lakmé and her trusted servant Mallika prepare to bathe in a river, paying homage to the white jasmine, roses, and many other flowers that adorn the riverbank.

FRENCH

LAKMÉ

Viens, Mallika, les lianes en fleurs
Jettent déjà leur ombre
Sur le ruisseau sacré qui coule,
calme et sombre,
Eveillé par le chant des oiseaux
tapageurs!

MALLIKA

Oh! maîtresse,
C'est l'heure ou je te vois sourire,
L'heure bénie où je puis lire
dans le coeur toujours fermé de Lakmé!

Sous le dôme épais
Où le blanc jasmin
À la rose s'assemble
Sur la rive en fleurs,
Riant au matin Viens,
descendons ensemble.

Doucement glissons
de son flot charmant
Suivons le courant fuyant
Dans l'onde frémissante
D'une main nonchalante

Viens, gagnons le bord,
Où la source dort et
L'oiseau, l'oiseau chante.

Sous le dôme épais
Où le blanc jasmin,
Ah! descendons
Ensemble!

LAKMÉ

Mais, je ne sais quelle crainte subite,
S'empare de moi,
Quand mon père
va seul à leur ville maudite;
Je tremble, je tremble d'effroi!

MALLIKA

Pour que le Dieu Ganeça le protège,
Jusqu'à l'étang où s'ébattent joyeux
Les cygnes aux ailes de neige,
Allons cueillir les lotus bleus.
Oui, près des cygnes aux ailles de neige,
Allons cueillir les lotus bleus.

Refrain

ENGLISH

LAKMÉ

Look Mallika! Lianas are in bloom
Casting downward their shadows
Over the sacred stream that flows
calm and somber
Awakened by the sound of the song-
happy birds!

MALLIKA

Oh dear mistress!
It's time at last I see you smiling
The time has come and I am reading
What was closed up in the heart of
Lakme!

Under the thick dome
Where the white jasmine
With the roses entwined together
On the river bank covered with flowers
laughing in the morning
Let us descend together!

Gently floating on its charming risings,
On the river's current
On the shining waves,
One hand reaches,

Reaches for the bank,
Where the spring sleeps,
And the bird, the bird sings.

Under the thick dome
Where the white jasmine
Let us descend together!

LAKMÉ

But, I don't know what sudden fear
seizes me,
When my father
goes alone to their cursed city
I tremble, I tremble from fear.

MALLIKA

So that the God Ganesha protects him,
Until the pond where swans with snow-
white wings
play together joyously.
Let's go pick blue lotuses.
Yes, near swans with snow-white wings,
Let's pick blue lotuses.

Refrain

3 Evening Prayer from *Hänsel und Gretel*

Engelbert Humperdinck (1854–1921)

This timelessly lyrical and touching homage to peace, safety, and tranquility has enraptured audiences since December 1893. This lovely duet appears in Act II, Scene ii as the Sandman tells the children he loves them and makes them go to sleep. Gretel reminds Hansel to say their evening prayers as both fall asleep in the forest.

GERMAN

Abends, will ich schlafen gehn,
Vierzehn Engel um mich stehn:
Zwei zu meinen Häupten,
Zwei zu meinen Füßen,
Zwei zu meiner Rechten,
Zwei zu meiner Linken,
Zweie, die mich decken,
Zweie, die mich wecken,
Zweie, die mich weisen,
Zu Himmels-Paradaisen.

ENGLISH

When at night I go to sleep,
fourteen angels watch do keep
Two my head are guarding,
two my feet are guarding
Two are on my right hand,
two are on my left hand
Two who warmly cover,
two who o'er me hover
Two to whom 'tis given,
to guide my steps to Heaven.

4 “Ah, guarda sorella” from *Così fan tutte*, K. 588

Wolfgang Amadeus Mozart (1756–1791)

Dorabella and Fiordiligi think sweetly of their fiancés Guglielmo and Ferrando as they revel in plans for their impending weddings.

ITALIAN

FIORDILIGI

Ah, guarda, sorella,
Se bocca più bella,
Se petto più nobile
Si può ritrovar.

DORABELLA

Osserva tu un poco,
Che fuoco ha ne' sguardi!
Se fiamma, se dardi
Non sembran scoccar.

FIORDILIGI

Si vede un sembiante
Guerriero ed amante.

DORABELLA

Si vede una faccia
Che alletta e minaccia.

FIORDILIGI

Io sono felice.

DORABELLA

Felice son io.

FIORDILIGI E DORABELLA

Se questo mio core
Mai cangia desio,
Amore mi faccia
Vivendo penar.

ENGLISH

FIORDILIGI

Ah tell me sister,
if one could ever find
A nobler face,
a sweeter mouth.

DORABELLA

Just look,
see what fire is in his eye,
If flames and darts
do not seem to flash forth!

FIORDILIGI

This is the face of
a soldier and a lover.

DORABELLA

This is a face
both charming and alarming.

FIORDILIGI

I am happy.

DORABELLA

Happy I am.

FIORDILIGI AND DORABELLA

If ever my heart
changes its affection,
May love make
me live in pain.

5 “Soave sia il vento” from *Così fan tutte*, K. 588 Mozart

This amazingly beautiful trio, sung by the heroines Dorabella and Fiordiligi and philosopher Don Alfonso, is mesmerizing in all aspects of music. The gently lilting rhythms and rapturously elongated melodic phrases suggest a peaceful ocean voyage. The three bid farewell to Guglielmo and Ferrando as the men feign to embark on a sea voyage.

ITALIAN
DORABELLA, FIORDILIGI,
E DON ALFONSO
Soave sia il vento,
Tranquilla sia l'onda,
Ed ogni elemento
Benigno risponda
Ai nostri/vostri desir.

ENGLISH
DORABELLA, FIORDILIGI,
AND DON ALFONSO
On your voyage,
may the winds be gentle
may the waves be calm.
May all the elements be kind
and grant our/your desires

6 Del Cabello más Sutil Fernando Obradors (1897–1945), Arr. Joe Clark

Spanish-born composer Fernando Obradors has given us this mystical song of longing whose beauty touches the soul with noble sentiments.

SPANISH
Del cabello más sutil
Que tienes en tu trenzado
He de hacer una cadena
Para traerte a mi lado.

Una alcarraza en tu casa,
Chiquilla, quisiera ser,
Para besarte en la boca,
Cuando fueras a beber.
Ah!

ENGLISH
From that finest hair
which thou dost braid
I would craft a chain
to draw thee by my side.

A cup within thy house,
dear maid, I'd pray become,
Wherein I'd kiss thy mouth
as oft as thou drink from.
Ah!

7 Clair de Lune Gabriel Fauré (1845–1924), Arr. Joe Clark

Mysterious and yearning, lyrical and exotic, Fauré left us a portrait of the immortal imagery of moonlight with this work for voice and piano. Featuring a haunting central section and a brief return to the mystical opening, Fauré's song of homage to moonlight is a testament to his gift for creating enchanting works of wonder. Composed in 1887, the text is by the French poet Paul Verlaine (1844–1896), whose same verse also inspired Claude Debussy to compose his famous piano piece of the same name in 1891. Fauré later orchestrated this song as part of his incidental music, *Masques et bergamasques*, Op. 112.

FRENCH

Votre âme est un paysage choisi
Que vont charmants masques et
bergamasques,
Jouant du luth et dansant, et quasi
Tristes sous leurs déguisements
fantasques!
Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune.
Ils n'ont pas l'air de croire à leur bonheur,
Et leur chanson se mêle au clair de lune,
Au calme clair de lune triste et beau,
Qui fait rêver, les oiseaux dans les arbres,
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les
marbres.

ENGLISH

Your soul is a chosen landscape
where charming masqueraders and
bergamasques go
Playing the lute and dancing and almost
sad beneath their fantastic disguises!
They all sing in a minor key about
triumphant love and fortunate life,
They do not seem to believe in their
fortune, and their song blends with the
light of the moon,
In the calm moonlight, sad and
beautiful, which has the birds dreaming
in the trees. And the fountains sobbing
in ecstasy, the tall fountains, slender
amid marble statues.

8 Black is the Color (of My True Love's Hair)

Traditional, Arr. Joe Clark

Although traditionally known as an American Appalachian folk song, there is strong evidence to suggest that this famous song actually originated in Scotland. In many versions, the lyrics mention the River Clyde, the second longest river in Scotland.

Black is the color of my true love's hair,
His face so soft and wondrous fair,
The purest eyes and the softest hands,
I love the ground on where he stands.

I love my love and well he knows,
I love the ground whereon he goes,
And still I hope the time will come
When he and I will be as one.

I walk to the Clyde for to mourn and weep,
But satisfied I ne'er can sleep.
I'll write him a letter, just a few short lines,
And suffer death ten thousand times.

I kneeled down and I wrote a song,
I wrote it neat and wrote it long.
At ev'ry line I shed a tear,
And the last line said "farewell my dear."

9 Ave Maria

Johann Sebastian Bach (1685–1750)/Charles Gounod (1818–1893),
Arr. Joe Clark

A beloved work for almost any occasion, *Ave Maria* is the collective creation of two musical geniuses separated by 131 years. The musical underbed comes from the Prelude No. 1 from Book 1 of J.S. Bach's *Well-Tempered Clavier* of 1722. Gounod superimposed his own melody over a slightly altered version of Bach's original prelude. Gounod originally published the piece scored for violin (or cello), piano, and harmonium in 1853 as *Méditation sur le premier prélude de piano de S. Bach*. Later, Gounod arranged his melody for a vocalist, setting the music to the "Ave Maria" text. This is the version, so cherished today, that Joe Clark has arranged as a duet with orchestral accompaniment.

LATIN

Ave Maria
Gratia plena
Dominus tecum
Benedicta tu in mulieribus
Et benedictus
fructus ventres
Tui Jesus
Sancta Maria, Sancta Maria
Ora pro nobis Nobis peccatoribus
Nunc et in hora, in hora
Mortis nostrae
Amen

ENGLISH

Hail Mary,
full of grace,
the Lord is with thee.
Blessed art thou among women,
and blessed is
the fruit of thy womb,
Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour
of our death.
Amen.

10 There is a Balm in Gilead

Traditional, Arr. Joe Clark

An African-American spiritual, the “balm in Gilead” refers to a spiritual medicine. Taken originally from references in Jeremiah, “Is there no balm in Gilead?”, the lyrics also refer to salvation. The song’s refrain (and the first published reference of it) appeared in a hymn from 1854 titled, “The Sinner’s Cure.”

There is a balm in Gilead
to make the wounded whole,
there is a balm in Gilead
to heal the sin-sick soul.

Sometimes I feel discouraged
and think my work’s in vain,
but then the Holy Spirit
revives my soul again.

Refrain

If you cannot preach like Peter,
if you cannot pray like Paul,
you can tell the love of Jesus
and say, “He died for all.”

Refrain

11 Oh, What a Beautiful City!

Traditional, Arr. Joe Clark

This profoundly moving African-American spiritual gives voice to the description of New Jerusalem in the book of Revelation 21:11. Emerging victoriously from darkness, the city gates are each crafted with pearls (reference to “pearly gates”) with Angels guarding them. The “Twelve Gates” represent the full spectrum of humanity. The “Beautiful City” stands for Paradise for all humankind.

Oh! What a beautiful city, twelve gates
into the city, hallelu.

Three gates in the East,
and there’s three gates in the West,
three gates in the North,
and there’s three gates in the South.
That makes twelve gates into the city,
hallelu.

Refrain

My Lord built that city,
and said it was just four square.
Wanted all you sinners
to meet Him in the air.
‘Cause He built twelve gates into the city,
hallelu.

12 Ain’t That Good News

This upbeat spiritual gained special renown when composer and vocalist Sam Cooke (1931–1964) recorded it as the title track of his final album, released in 1964.

I got a crown up in-a the kingdom,
Ain’ a that good news!
I got a crown up in-a the kingdom,
Ain’ a that good news!

I’m gonna lay-a down-a this world,
Gonna shoulder up-a my cross.
Gonna to take it home-a to my Je-sus,
Ain’ a that good news!

I got a harp up in-a the kingdom,
Ain’ a that good news!
I got a harp up in-a the kingdom,
Ain’ a that good news!

Refrain

I got a robe up in-a the kingdom,
Ain’ a that good news!
I got a robe up in-a the kingdom,
Ain’ a that good news!

Refrain

I got some slippers up in the kingdom,
Ain’ a that good news!
I got some slippers up in the kingdom,
Ain’ a that good news!

Refrain

I got a Savior in the kingdom,
Ain’ a that good news!
I got a Savior in the kingdom,
Ain’ a that good news!

Refrain

13 Sometimes I Feel Like a Motherless Child

Traditional, Arr. Joe Clark

A stirring African-American spiritual dating from Pre-Civil War years in America, the earliest recorded reference to a performance dates from the 1870s. The use of the word “sometimes” is significant, possibly suggesting hope that the feelings of pain and despair will someday pass.

Sometimes I feel like a motherless child
Sometimes I feel like a motherless child
Sometimes I feel like a motherless child
A long ways from home
A long ways from home

Sometimes I feel like I'm almost gone
Sometimes I feel like I'm almost gone
Sometimes I feel like I'm almost gone
A long ways from home
A long ways from home

Refrain



14 He's Got the Whole World in His Hands

Traditional, Arr. Joe Clark

A traditional American spiritual/folk song, this work was first published in 1927. The English singer Laurie London (b. 1944) recorded it between 1957–1958 and it became an international best-selling song. Like most popular songs, it has been recorded and performed in countless versions.

He's got the whole world in His hands
He's got the whole world in His hands
He's got the whole world in His hands
He's got the whole world in His hands

He's got the little bitty baby in His hands
He's got the little bitty baby in His hands
He's got the little bitty baby in His hands
He's got the whole world in His hands

He's got you and me, sister, in His hands
He's got you and me, sister, in His hands
He's got you and me, sister, in His hands
He's got the whole world in His hands

He's got everybody here in His hands
He's got everybody here in His hands
He's got everybody here in His hands
He's got the whole world in His hands

Refrain

He's got the whole world...
Sweet Lord's got the world in His hands



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