



Kyle Bielfield
tenor
stopping by

Lachlan Glen, piano
with Michael Samis, cello



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In emerging tenor Kyle Bielfield's debut recording, we are treated to a choice array of American songs both well-known and obscure, ranging from the earliest published domestic songs by Stephen Foster to selections by remarkable living composers like Ned Rorem and Mark Abel. All of the texts, as well, are by American poets.

Lindsay Koob, annotator

Barber: Stopping by Woods on a Snowy Evening; Sure On This Shining Night • **Rorem:** The Lordly Hudson; Stopping by Woods on a Snowy Evening; Snake • **Beach:** Autumn Song; Go Not Too Far • **Griffes:** Phantoms; The Water-Lily • **Duke:** Water That Falls and Runs Away; Bread and Music; Little Elegy; Wood Song; February Twilight; Stopping by Woods on a Snowy Evening; Morning in Paris • **Bowles:** In the Woods • **Cadman:** From the Land of the Sky-Blue Water • **Dougherty:** Beauty Is Not Caused • **Carter:** The Rose Family • **Abel:** The Benediction* • **Copland:** Simple Gifts; Long Time Ago • **Foster:** Beautiful Dreamer; Gentle Annie • **Berlin:** Change Partners • **Bernstein:** Spring Will Come Again; Dream with Me

Total playing time: 71:54 *Recording Premiere



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STOPPING BY

Kyle Bielfield, tenor; Lachlan Glen, piano • *with* Michael Samis, cello

1. Amy Beach: Autumn Song	1:45	16. John Duke: Wood Song	1:30
2. Samuel Barber: Stopping by Woods on a Snowy Evening	2:00	17. John Duke: February Twilight	2:30
3. Ned Rorem: The Lordly Hudson	2:27	18. Celius Dougherty: Beauty Is Not Caused	2:12
4. John Duke: Water That Falls and Runs Away	2:11	19. Ned Rorem: Stopping by Woods on a Snowy Evening	2:24
5. Charles Griffes: The Water-Lily	2:36	20. Amy Beach: Go Not Too Far	1:53
6. Elliott Carter: The Rose Family	1:17	21. Mark Abel: The Benediction	7:07
7. Paul Bowles: In the Woods	1:47	22. Aaron Copland: Simple Gifts	2:02
8. Samuel Barber: Sure On This Shining Night	2:30	23. Aaron Copland: Long Time Ago	2:46
9. John Duke: Stopping by Woods on a Snowy Evening	3:36	24. Stephen Foster: Beautiful Dreamer	3:03
10. Ned Rorem: Snake	1:06	25. Stephen Foster: Gentle Annie	2:39
11. Charles Wakefield Cadman: Sky Blue Water	1:56	26. Irving Berlin: Change Partners	3:44
12. John Duke: Morning in Paris	1:57	27. Leonard Bernstein: Spring Will Come Again	3:39
13. Charles Griffes: Phantoms	2:00	28. Leonard Bernstein: Dream with Me	4:21
14. John Duke: Bread and Music	3:03		
15. John Duke: Little Elegy	1:53		
		Total Playing Time: 71:54	



Producers: Kira Bielfield Williams, Kevin Edlin

Executive Producer: Carol Rosenberger

Recording, Editing, Mixing: Kevin Edlin

Mastering: Matthew Snyder

Cover Photo: Nick Gaswirth

Layout: Mark Evans

Photo Credits: Nick Gaswirth, Jordan Chlapeccka, Dean Dixon, Harold Levine, Lindsay Koob

Recorded at First United Methodist Church, Murfreesboro, TN, March 8, 9, 11, 16, 2013

The Artists Wish To Thank the following

individuals: Bruce and Sandy Bielfield; Patrick Matthews; Elliott Peterson, Music Director at FUMC; Ralph Scott; Chris Purdy; Mark Abel; Edith Bers; Steven Blier; Gus Chrysson; Margo Garrett; Kathryn LaBouff; Mollie Nichols; Carol Rosenberger; Bruce Saylor; Gregory Sheppard; Kira Williams; Reed Woodhouse; Brian Zeger; J.J. Penna; Diane Richardson; Min Kwon; Elizabeth Green; Marilyn Meier-Kapavale; Heather Bieman; Maria Cartwright; Chris, Leanne and Meaghan Glen; Carla, Alastair and Anthea Wilson; Geoff and Marjorie Carpenter; Rev. Arthur Bridge; Hazel McMillan; Michael and Coralie Flint; Rhondra Hamilton

NOTES ON THE PROGRAM

In this, emerging tenor Kyle Bielfield's debut recording, we are treated to a choice array of American songs both well-known and obscure, ranging from the earliest published domestic songs by Stephen Foster to selections by remarkable living composers like icon Ned Rorem and recently discovered Mark Abel. All of the texts, as well, are by American poets. While the program favors more classically-oriented art songs (21 of them), the program's final seven pieces – by Foster, Aaron Copland, Irving Berlin and Leonard Bernstein – fall more into the category of classic Americana. The album's central theme lies in its three different settings of beloved former American Poet-Laureate Robert Frost's "Stopping by Woods on a Snowy Evening," arguably our nation's best-known single poem; a work that Frost himself called "...my best bid for remembrance."

While several of the composers here are represented by multiple songs (up to seven apiece), we have chosen not to block each tunesmith's efforts together in the recording, opting instead to sequence the entire program with contrasting moods and tempi in mind, so as to make for a well-balanced and engaging listening experience over-

all. The following notes will cover the particulars of each composer's life and representative works together in single, all-inclusive paragraphs. In order to convey a sense of running history, the composers will be discussed in chronological order, by date of birth.

What survey of American song would be complete without music by our national songwriting pioneer, Stephen Foster (1826-1864)? Often called "the Father of American Music," Foster composed over 200 songs in the course of his tragically short life – dozens of which remain widely known and cherished. Two of his most beloved and sentiment-drenched efforts are heard here. "Beautiful Dreamer" (track 24) enchants, with its bewitching sense of gentle reverie. The wistfully melancholic aura of "Gentle Annie" (tr 25) – here enhanced with solo cello passages – rarely fails to bring tears to listeners' cheeks.

Amy Beach (1867-1944) – America's first woman composer to achieve lasting success (also as a performing musician) – got off to a fairly late professional start, as her tradition-minded husband restricted her musical ac-

tivities severely. Among other compositions in widely varied genres, her song output numbers around 150. Her “Autumn Song” (tr 1) – ironically setting a text by her husband – is a marvel of pensive musing over the approach of winter. “Go Not too Far” (tr 20) is a love song of exquisitely dreamy tenderness.

Charles Wakefield Cadman (1881-1946) was a fine composer in multiple genres (including film) whose work was often critically disparaged due to his early association with Native American music – which he had actively collected on primitive cylinder recordings for the Smithsonian Institution early in the 20th Century. But his fairly simple, yet attractive American Indian-influenced song heard here – “From the Land of the Sky-Blue Water” (tr 11) actually helped to refurbish his reputation when a famous soprano of his day, Lillian Nordica, added it to her performing repertoire at a time when everything “wild-west” was all the public rage.

Another American genius who died too soon was Charles Tomlinson Griffes (1884-1920). Trained in Berlin, he came under the influence of eclectic composers like Russia’s Scriabin, as well as the French Impressionists. After his return to America, he went on to become the

first domestic composer to compose music of exotically “foreign” sound and style in the Impressionist manner. Among 26 published songs, his elegantly languid “The Water-Lily” (tr 5) is a memorable tone painting of the subject flower, while his cool and mystic-toned “Phantoms” (tr 13) evokes the wintry shades of summer’s lost greenery and the lurking spirit of impending springtime.

Irving Berlin (1888-1989) – the son of Belorussian Jewish immigrants – survived a poverty-ridden New York childhood to achieve early success as a Tin Pan Alley songwriter, on a par with greats like Gershwin and Cole Porter. While he is primarily considered a creator of musical Americana, future generations may well rank his best pieces among the finest of American art songs. Among his seemingly countless classic hits is this recording’s glowing rendition of “Change Partners” (tr 26), a gently wistful love-ballad of subdued longing and sadly quiet jealousy.

John Duke (1899-1984) both performed and taught as a renowned pianist, yet the bulk of his output as a composer were his 265 art songs. When asked why, he answered, “I think it is because of my belief that vocal utterance is the basis of music’s mystery.” The seven

examples heard in this collection (far more than from any other composer) stand as convincing evidence of Duke's rare achievements as a creator of art songs.

"Water that Falls and Runs Away" (tr 4) is an ecstatically wonder-struck piece with a brilliant, yet "liquid" piano accompaniment. His take on "Stopping by Woods on a Snowy Evening" (tr 9) is especially mysterious, with pearly piano tones evoking the aimless drifting of snowflakes. Feelings of bracing contentment and youthful optimism come with "Morning in Paris" (tr 12). "Bread and Music" (tr 14) and "Little Elegy" (tr 15) breathe the wistful sadness and desolation of lost love. "Wood Song" (tr 16) and "February Twilight" (tr 17) both radiate the wonders and healing powers of nature.

While Aaron Copland (1900-1990) is best known by far for capturing the deepest essence of America in his unique and often programmatic "yankee" art, musicians and historians also treasure his beautifully crafted absolute music that came in the wake of his early studies with Nadia Boulanger in Paris. His most popular examples of vocal Americana include "Simple Gifts" (tr 22), his setting of the ubiquitous Shaker hymn-tune that first appeared in his *Appalachian Spring* ballet score and subsequent orchestral suite. The lovely and intensely

nostalgic strains of "Long Time Ago" (tr 23) seem to recall the sweetly sentimental spirit of Stephen Foster.

Celius Dougherty (1902-1986) studied piano and composition at Juilliard, and was primarily active as a pianist; he often toured as an accompanist with legendary singers like Marian Anderson and Alexander Kipnis. He left us an opera and a handful of instrumental works, but he is remembered chiefly as a composer of nearly 200 art songs – which are remarkable for their well-crafted structure, tasteful elegance, and imaginative piano accompaniments. The ecstatically philosophical strains of "Beauty is Not Caused" (tr 18) – an Emily Dickinson setting – is a prime example of his art song style.

Elliott Carter (1908-2012) – known towards the end of his very long and productive life as "the dean of American composers" – experimented with a wide variety of compositional styles and rhythmic/harmonic approaches over the years. While he produced quite a few vocal settings, his catalog includes only five actual art songs. A more contemporary sort of idiom than we hear from most of the other composers represented here comes with "The Rose Family" (tr 6), a delightful setting of Robert Frost's whimsical verse that gave Carter the chance to exercise

his often-cited senses of musical wit and humor.

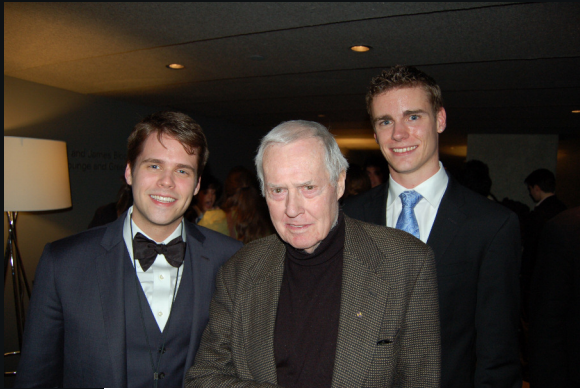
Next to Copland, Samuel Barber (1910-1981) no doubt remains the best-known and most beloved American composer of his day. The disarming emotional directness and intensity of his neo-romantic approach has never gone out of fashion, and has made him a strong influence upon subsequent generations of American tunesmiths. While not one of his best-known art songs, his exceptionally warm and simple setting of Frost's chilly "Stopping by Woods on a Snowy Evening" text (tr 2) is a real treat. But Barber is revealed at his very best in his radiantly ecstatic, heaven-struck "Sure On this Shining Night" (tr 8) – which also exists in his sublime choral setting.

Paul Bowles (1910-1999) was an American expatriate composer and writer who spent most of his adult life in Tangier. His highly worthwhile, yet long-obscure music has begun attracting renewed attention in recent decades. His softly pensive "In the Woods" (tr 7) typifies his conviction that "singing, it seems to me, should be an extension of speech," with as little distortion of typical speaking patterns as possible. The setting is rather unique in that Bowles calls upon his singers to

actually whistle a sad little snippet of birdsong at two points in the piece.

Leonard Bernstein (1918-1990) was no doubt America's most brilliantly gifted, versatile and accomplished all-around 20th-century musician – active as a conductor, pianist and composer. At home in many corners of America's musical life, he not only brought classical complexity to Broadway, but was a pioneer in suffusing his classical efforts with the best of the domestic pop scene's jazzy jive. A later revision (and recording) of Bernstein's relatively little-known 1950 musical, *Peter Pan*, contains some of his finest songs – and it is with two of these (performed here with cello) that the album ends. The softly blues-tinged "Spring Will Come Again" (tr 27) was apparently written for a 1964/65 musical adaptation of Thornton Wilder's *The Skin of Our Teeth* that never materialized; so Bernstein – never one to waste a good song – added it to *Peter Pan*. Here, it gives way to the magical reverie of "Dream With Me" (tr 28).

Ned Rorem (b. 1923), while he has composed prolifically in many genres, remains best-known for his wonderful songs, which invariably display his special knack for ut-



Kyle & Lachlan with composer Ned Rorem

terly natural and appealing vocal writing. He is still going strong at nearly 90, as of this album's release (this photo of him with our performers was taken by the author after a March 2012 vocal recital that he attended). The three prime art songs from him here begin with "The Lordly Hudson" (tr 3), a majestic and awe-stricken musical tribute to one of our nation's most iconic waterways. In "Snake" (tr 10), we get an animated, wittily sinuous melody twisting over "slithering" figurations from the piano. Rorem's gentle, ruminative setting of "Stopping by Woods on a Snowy Evening" (tr 19) mirrors the poet's spare and unpretentious language to perfection.

Mark Abel (b. 1948) is a remarkable artist who – following a culture-soaked international upbringing – turned from early involvement in pop music to a distinguished career in journalism. From there, he emerged fairly late in life as a composer of mostly vocal settings in a unique and striking style that fuses elements of rock, jazz and classical. *The Dream Gallery*, his recent release on

Delos, elicited rave reviews for the originality of his musical content and the hard-hitting impact of his lyrics – which, more often than not, he writes himself (as he has here). In his substantial "The Benediction" (tr 21), written in 2012 and heard here in its Recording Premiere, Mark takes his listeners on a "Sea to Shining Sea" tour of America – with its ever-constant, uncertain dichotomy of beauty and bright promise dimmed by troubled times, fraught with frustration and self-inflicted pain. Yet the piece looks hopefully to future generations in ultimately optimistic context. As such, it serves as a thought-provoking and entirely fitting "benediction" to this album's art song section – before the recording concludes with the sweet nostalgia of its Americana selections.

— Lindsay Koob

Preparation: Kyle and Lachlan



ARTIST BIOGRAPHIES

Kyle Bielfield, acclaimed as an “...outstanding soloist ... singing superbly and acting with intensity” (*The New York Times*), is an American tenor whose career ranges from opera to art song. Bielfield has performed in such prestigious venues as Carnegie Hall, Alice Tully Hall, Avery Fisher Hall, and Merkin Hall in New York.

A graduate of The Juilliard School, (MM '13), and New York University, (BM '09), Bielfield has received several notable awards, including the Juilliard Honors Recital in Alice Tully Hall. He has performed in concert, productions, workshops, and galas with The Metropolitan Opera, New York City Opera, New York Festival of Song, American Lyric Theater, Center City Opera, Ballet Opera Pantomime of Montreal, The Florida Grand Opera, and Juilliard Opera.

Kyle has premiered several new works, including Colin Matthew's concert piece “No Man's Land” in Alice Tully Hall for the 2013 Focus! Festival. Other premieres include collaborations with American Opera Projects and Center City Opera. New works include a Metropolitan Opera Workshop of a new opera, *The Sorrows of Frederick*, by composer Scott Wheeler and librettist Romulus Linney; a production of *The Golden Ticket* with ALT at Lincoln Center. Furthermore, he participated in a special collaboration with the Chicago Department of Cultural Affairs as a narrator in Prokofiev's *The Love for Three Oranges*, which debuted there in 1927.

Kyle Bielfield's operatic roles include the madwoman in *Curlew River*, Ernesto in *Don Pasquale*, Dorvil in *La Scala Di Seta*, Le Chevalier Danois in *Armide*, Le Thèière in *L'enfant et les Sortilèges*, Pluto in *Orpheus in the Underworld*, and Brighella in *Ariadne auf Naxos*. His concert repertoire includes

Handel's *Messiah* and *My Love Shall be Alway*, Bach's *Wachet Auf*, Mozart's *Requiem*, Pergolesi's *Magnificat*, Schutz's *Passion* (Evangelist), Bernstein's *Mass*, and Saint-Saëns' *Oratorio de Noël*.

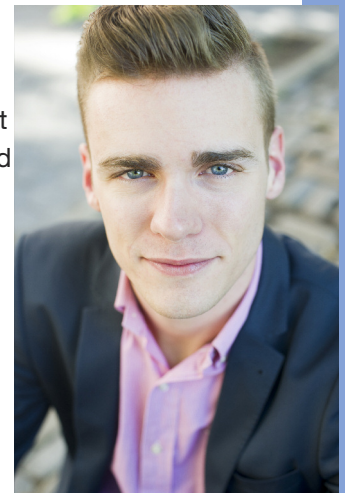
No stranger to charitable, cause-based performance, Bielfield has participated in many community music projects. Most recently, with the Weill-Cornell Music and Medicine Initiative, he appeared as the tenor soloist in Mozart's *Requiem* at St. Bartholomew's Church. The initiative's performance raised over \$10,000 to secure medical care for uninsured New Yorkers. www.bielfield.com

Highly versatile Australian artist **Lachlan Glen** is already gaining international recognition as a pianist, accompanist, chamber musician, vocal coach and conductor. Recent engagements have taken him throughout Australia, Europe and the United States; he has appeared at prestigious venues like New York's Carnegie Weill Recital Hall and Alice Tully Hall. A graduate of Rutgers University (B.M. '11, Piano Performance) and The Juilliard School (M.M. '13, Collaborative Piano), he is currently a member of the Lindemann Young Artist Development Program at New York's Metropolitan Opera as he pursues his multifaceted career.

Born in Sydney, Australia in 1989, Glen's early interest in composition resulted in several national awards and a public performance of his orchestral work, *Daintree Overture*. Alongside early viola studies, he performed as orchestral keyboardist and percussionist with the Penrith Symphony Orchestra and the Fisher's Ghost Youth Orchestra. More recently, Lachlan has performed as a soloist with various ensembles throughout Australia, Europe and the US – including the Wiener Residenzorchester and several Rutgers University ensembles – in works including



Kyle Bielfield



Lachlan Glen

Liszt's *Piano Concerto No. 1*. Among other awards, he has won prizes in several competitions, including the 2009 Southern Highlands International Piano and the 2008 Werner Baer Memorial Competitions. He has received prestigious fellowships and scholarships at Rutgers and Juilliard – as well as several notable grants and honor society memberships.

Glen's other activities include working with contemporary musicians like Italian composer Alberto Caruso and Canadian pop singer Rufus Wainwright. As a vocal coach and rehearsal pianist, he has worked with James Levine, Lorin Maazel, Richard Bonyngue, Stephen Lord and Roger Bart. He has served on the staff and faculties of the Castleton Festival (VA), the Chautauqua Institution (NY) and the Internationale Meistersinger Akademie (Germany). He is the Founder and co-Artistic Director of *Schubert & Co.*, a NYC festival that presented, in its inaugural season (2012-'13), the complete solo Lieder of Franz Schubert in a series of 35 recitals featuring over 70 singers and 10 pianists. An avid culinary and literary amateur, he also enjoys writing and has been a contributor to *The Juilliard Journal*.
www.lachlanglen.net

Recognized for his “shining and expressive” playing (*The Tennessean*), “confidence, conviction and precision” (*ArtsNash*), and “haunting tone” (*The Cincinnati Post*), **Michael Samis** is an accomplished solo, chamber and orchestral cellist. He is a 1999 graduate of the Cleveland Institute of Music.



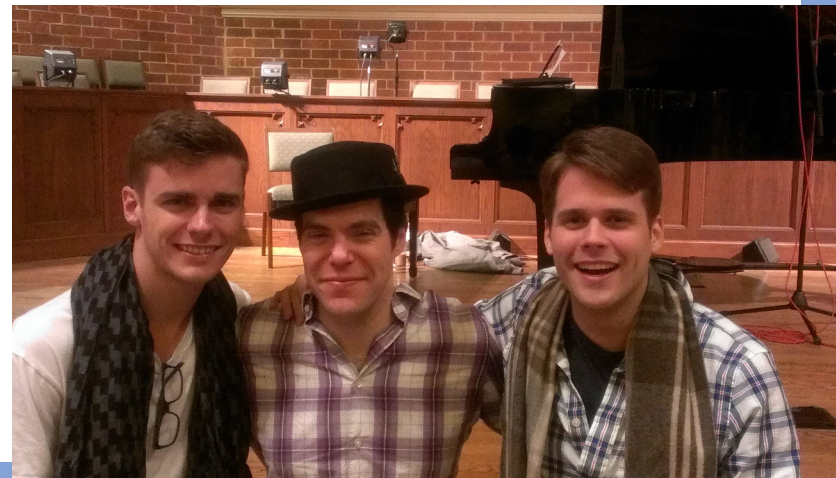
Michael Samis

Samis performed Dvorak's *Cello Concerto* with the Cincinnati Symphony Orchestra at age 17. Other solo performances include Haydn's *Cello Concerto in C Major* with the Nashville Philharmonic Orchestra, Elgar's *Cello Concerto* with the Bryan Symphony Orchestra, and romantic-era composer Carl Reinecke's forgotten *Cello Concerto* with the Gateway Chamber Orchestra (U.S. Premiere); Samis has recently recorded this work to be featured in his debut solo album scheduled for release on Delos in 2014.

Other career highlights include performing as Principal Cellist under Helmuth Rilling, with the New York String Orchestra at Carnegie Hall. Samis has performed in numerous music festivals around the world, including the Sarasota and Kent/Blossom chamber music festivals – also the Pacific Music Festival in Japan, where he sat Principal Cello under the baton of Michael Tilson Thomas.

Michael has been a member of the Nashville Symphony since 1999, currently serving as Assistant Principal Cello. In addition, he is Co-Principal Cellist of the GRAMMY®-nominated Gateway Chamber Orchestra. He frequently performs on National Public Radio affiliate WPLN's *Live in Studio C* program, both as soloist and with chamber groups. He performed extensively with the Alexis Piano Trio from 1992 to 2001, and has given solo recitals at Vanderbilt University, Middle Tennessee State University and the Taft Museum of Art in Cincinnati. He is the recipient of the Tennessee Arts Commission Individual Artist Fellowship in Music for Solo Instrumental Performance.

Michael Samis has served as Adjunct Professor of Cello at Middle Tennessee State University. A strong supporter of music education and advocacy, he has designed an educational program for string quartet, which he and his colleagues present in schools as part of the Nashville Symphony's “Ensembles in the Schools” initiative. He believes in the healing power of music and volunteers his time to play for hospice and hospital patients and their families. www.michaelsamis.com



Lachlan Glen, Michael Samis, Kyle Bielfield