

2009-01-27

# Faculty recital series: James Demler and Shiela Kibbe, January 27, 2009

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**Boston University College of Fine Arts**  
**School of Music**  
presents

**Faculty Recital Series**

James Demler, Baritone  
Shiela Kibbe, Piano

**Tuesday**

**January 27, 2009**

7:30pm

CFA Concert Hall

Here, a desired life in music is grounded in great teaching, demanding performance, solid scholarship and devoted love of the art. We are a community wholly in love with the study of, creation of, performance of, MUSIC!

- Phyllis Curtin, Dean *Emerita*  
Boston University College of Fine Arts



**Boston University** College of Fine Arts  
School of Music

January 27, 2009  
CFA Concert Hall  
James Demler, Baritone  
Shiela Kibbe, Piano  
Assisted by Zachary Jay, Piccolo

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*Four Shakespeare Songs, Opus 30*

Roger Quilter  
(1877-1953)

1. Who is Sylvia?
2. When daffodils begin to peer
3. How should I your true love know?
4. Sigh no more, ladies

*Larkin Songs*

Daron Hagen  
(b. 1961)  
Poetry by Philip Larkin

- 1a. Going
- 1b. Coming
2. Interlude #1: Fiction and the Reading Public
- 3a. Counting
- 3b. "None of the books have time"
- 4a. "Within the dream you said"
- 4b. Talking in Bed
5. Interlude #2: To write one song, I said
- 6a. Morning at last: there is snow
- 6b. The White Palace

*Five Street Songs and Pieces*

Charles Ives  
(1874-1954)

1. The Circus Band
2. Old Home Day
3. In the Alley
4. Down East
5. Son of a Gambolier

-Intermission-

*Four Songs*

Samuel Barber  
(1910-1981)

1. In the Dark Pinewood (James Joyce)
2. A Slumber Song of the Madonna (Alfred Noyes)
3. Love at the Door (from the Greek Meleager)
4. There's Nae Lark (Algernon Swinburne)

*Songs Before Sleep*

Richard Rodney Bennett  
(b. 1936)

1. The Mouse and the Bumblebee (anon.)
2. Wee Willie Winkie (William Miller)
3. Twinkle, twinkle little star (Jane Taylor)
4. Baby, baby, naughty baby (anon.)
5. As I walked by myself (attrib. Bernard Barton)
6. There was an old woman (anon.)

*Special thanks to Professor Martin Amlin*

## TEXTS

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### **Four Shakespeare Songs Opus 30** **Roger Quilter (1877-1953)**

#### 1. Who is Sylvia

Who is Sylvia, what is she, That all our swains commend her? Holy, fair and wise is she; The heav'n such grace did lend her, That she might admired be. Is she kind as she is fair? For beauty lives with kindness: Love doth to her eyes repair, To help him with his blindness; And, being help'd inhabits there. Then to Sylvia let us sing, that Sylvia is excelling; She excels each mortal thing Upon the dull earth dwelling; To her let us garlands bring.

#### 2. When Daffodils begin to peer

When daffodils begin to peer, With heigh! the doxy over the dale, Why then comes in the sweet o'the year; for the red blood reigns in the winter's pale. The white sheet bleaching on the hedge, With heigh! the sweet birds, how they sing, Doth set my pugging tooth on edge; For a quart of ale is a dish for a king. The lark, that tiralira chants, with heigh! the thrush and the jay, Are summer songs for me and my aunts, While we lie tumbling in the hay.

#### 3. How should I your true love know?

How should I your true love know From another one? By his cockle hat and staff, and his sandal shoon. He is dead and gone, lady, He is dead and gone; At his head a grass-green turf, at his heels a stone. White his shroud as the mountain snow, Larded with sweet flow'rs; Which bewept to the grave did go with true love show'rs

#### 4) Sigh no more, ladies

Sigh no more, ladies, sigh no more, Men were deceivers ever, One foot in sea and one on shore, To one thing constant never. Then sigh not so, but let them go, And be you blithe and bonny, Converting all your sounds of woe Into Hey nonny, nonny, Hey nonny, nonny. Sing no more ditties, sing no mo' of dumps so dull and heavy; The fraud of men was ever so since summer first was leavy: Then sigh not so, but let them go, And be you blithe and bonny, Converting all your sounds of woe Into Hey nonny, nonny, nonny no, Hey nonny, nonny, nonny no!

## **Larkin Songs**

Daron Hagen (b. 1961)

### 1a. Going

There is an evening coming in Across the fields, one never seen before, That lights no lamps. Silken it seems at a distance, yet when it is drawn up over the knees and breast It brings no comfort. Where has the tree gone that locked Earth to the sky? What is under my hands, that I cannot feel? What loads my hands down?

### 1b. Coming

On longer evenings, Light, chill and yellow, bathes the serene foreheads of houses. A thrush sings Laurel surrounded in the deep bare garden, It's fresh-peeled voice astonishing the brickwork. It will be Spring soon. And I, whose childhood is a forgotten boredom, feel like a child who comes on a field of adult reconciling. And understands nothing but the unusual laughter, And starts to be happy.

## 2. Interlude #1: Fiction and the Reading Public

Give me a thrill, says the reader, Give me a kick; I don't care how you succeed or What subject you pick. Choose something you know all about That'll sound just like real life: Your childhood, your Dad pegging out, How you sleep with your wife. But that's not sufficient unless you make me feel good Whatever you're trying to express' Let it be understood That somehow God plaits up the threads, Makes 'all for the best' That we may lie quiet in our beds And not be depressed'. For I call the tune in this racket: I pay your screw, Write reviews and bull on the jacket So stop looking blue And start serving up your sensations Before it's too late; Just please me for two generations (and) you'll be truly great'.

### 3a. Counting

Thinking in terms of one Is easily done One room, one bed, one chair, One person there, Makes perfect sense; one set of wishes can be met, One coffin filled. But counting up to two is harder to do; For one must be denied Before it's tried.

### 3b. 'None of the books have time'

None of the books have time To say how being selfless feels, They make it sound a superior way of getting what you want. It isn't at all. Selflessness is like waiting in a hospital in a badly fitting suit on a cold wet morning. Selflessness is like listening to good jazz With drinks for further orders and a huge fire.

#### 4a. 'Within the dream you said'

Within the dream you said: Let us kiss then in this room, in this bed. But when all's done We must not meet again. Hearing this last word, There was no lambing night, No gale driven bird. Nor frost-encircled root As cold as my heart.

#### 4b. Talking in Bed

Talking in bed ought to be easiest, Lying together there goes back so far, An emblem of two people being honest. Yet more and more time passes silently Outside, the wind's complete unrest builds and disperses clouds about the sky, And dark houses heap upon the horizon, None of this cares for us nothing shows why At this unique distance of isolation It becomes still more difficult to find Words at once true and kind Or not untrue and not unkind.

#### 5. Interlude #3: 'To write one song, I said'

To write one song, I said

As sad as the sad wind that walks around my bed, Having one simple fall as a candle-flame swells, and is thinned, As a curtain stirs by the wall For this I must visit the dead. High stone and wet cross, Paths where the mourners tread, A solitary bird, These call up the shade of loss, Shape word to word. That stones would shine like gold Above each sodden grave, This, I had not fortold, Nor the birds' clamour, nor the image morning gave Of more and ever more, As some vast seven-piled wave, Mane-flinging, manifold, Streams at an endless shore.

#### 6a. Morning at last: there is snow

Morning at last: there in the snow Your small blunt footprints...come and go. Night has left no more to show, Not the candle, half-drunk wine, Or touching joy: only this sign Of your life walking into mine. But when they vanish with the rain, What morning woke to will remain, Whether as happiness or as pain.

#### 6b. The White Palace

Most people know more as they get older: I give all that the cold shoulder. I spent the second quarter century Losing what I'd learnt at university. And refusing to take in what's happened since. Now I know none of the names in public prints, And I'm starting to give offense by forgetting faces and swearing I've never been in certain places. It will be worth it if in the end I manage to blank out whatever it is that is doing the damage. Then there will be nothing I know. My mind will fold into itself like fields like snow.

**Five Street Pieces**  
**Charles Ives (1874-1954)**

1. Circus Band

All summer long we boys dreamed 'bout big circus joys! Down Main street, comes the band, Oh "ain't it a grand and a glorious noise!" Horses are prancing, Knights advancing; helmets gleaming, Pennants streaming, Cleopatra's on her throne! That golden hair is all her own. Where is the lady all in pink? Last year she waded to me I think. Can she have died? Can! That! Rot! She is passing but she sees me not.

2. Old Home Day

Go my songs! Draw Daphnis from the city. A minor tune from Todd's opera house, comes to me as I cross the square, there, We boys used to shout the songs that rouse the hearts of the brave and fair. As we march along down Main Street, behind the village band, The dear old trees, with their arch of leaves seem to grasp us by the hand. While we step along to the tune of an Irish song, Glad but wistful sounds the old church bell, for underneath's a note of sadness, "Old home town" farewell. A corner lot, a white picket fence, daisies almost everywhere, there, We boys used to play "One old cat" and base hits filled the air, filled the summer air. As we march along on Main street, of that "Down East" Yankee town, Comes a sign of life, from the "3rd Corps fife, strains of an old breakdown; While we step along, to the tune of it's Irish song, Comes another sound we all know well, It takes us way back forty years to that little red school-house bell.

3. In the Alley

On my way to work one summer day, just off the main highway, Through a window in an alley smiled a lass, her name was Sally, O could it be! O could it be she smiled on me! All that day, before my eyes, amidst the busy whirl, came the image of that lovely Irish girl, And hopes would seem to rise, as the clouds rise in the skies, When I thought of her and those beaming eyes. So that evening dressed up smart and neat, I wandered down her street, At the corner of the alley was another man with Sally, and my eyes grew dime, She smiles on him, and only on him!

4. Down East

Songs! Visions of my homeland, come with strains of childhood, Come with tunes we sang in school days and with songs from mother's heart; Way down east in a village by the sea, stands an old, red farmhouse that watches o'er the lea; All that is best in me, lying deep in memory, draws my heart where I would be, nearer to thee Ev'ry Sunday morning, when the chores were almost done, from that little parlor sounds the old melodeon, "Nearer my God to thee, nearer to Thee," With those strains a stronger hope comes nearer to me.

5. A Son of a Gambolier

Come join my humble ditty, From Tippery town I steer, Like ev'ry honest fellow, I t my lager beer, Like ev'ry honest fellow, I take my whiskey clear. I'm a rambling raku poverty and a son of a Gambolier. I wish I had a barrel of rum, and sugar three hundred

## ***Songs before Sleep***

Richard Rodney Bennett (b. 1936)

### 1. The Mouse and the Bumblebee

A cat came fiddling out of a barn, With a pair of bagpipes under her arm. She could sing nothing but fiddle-de-dee, The mouse shall marry the bumblebee. Pipe, cat, dance, mouse! We'll have a wedding at our good house. Fiddle-de-dee, fiddle-de-dee, the mouse has married the bumblebee. They went to church and married was she, The mouse has married the bumblebee. The cat came fiddling out out of the barn, With a pair of bagpipes under her arm. She sang nothing but fiddle-de-dee, Which worried the mouse and the bumblebee. Puss began purring, the mouse ran away, And the bee flew off with a wild huzzah!

### 2. Wee Willie Winkie

Wee Willie Winkie runs through the town, Upstairs and downstairs in his nightgown. Rapping at the window, crying at the lock, Are the children in bed, for it's now ten o'clock. Hey Willie Winkie, are you coming in? The cat's singing quiet songs to the sleeping hen, The dog's sprawled across the floor, and doesn't give a cheep, But here's the wakeful laddie that will not fall asleep. Anything but sleep, you rogue! Glowering like the moon, Rattling in an iron jug with an iron spoon, Rumbling, tumbling round about, crowing like a cock, Squealing like I-don't-know-what, waking sleeping folk. Hey Willie Winkie, the child's in a creel, Scrambling off it's mother's knee like a very eel, Tugging at the cat's ear and spoiling all her dreams, Hey Willie Winkie see, here he comes! Weary is the mother that has a wakeful bairn, A wee willful mischief that can't be left alone, That battles every night for sleep before he'll close an eye, But a kiss from off his rosy lips gives strength anew to me.

### 3. Twinkle, twinkle, little star

Twinkle, twinkle, little star, How I wonder what you are! Up above the world so high, Like a diamond in the sky. When the blazing sun is gone, When he nothing shines upon, Then you show your little light, Twinkle, twinkle all the night. When the trav'ler in the dark, Thanks you for your tiny spark, He could not see which way to go, If you did not twinkle so. In the dark blue sky you keep, And often through my curtains peep, For you never shut your eye, 'Till the sun is in the sky. As your bright and tiny spark, Lights the trav'ler in the dark, Though I know not what you are, Twinkle, twinkle, little star.

### 4. Baby, baby, naughty baby

Baby, baby, naughty baby, Hush you squalling thing, I say. Peace this moment, peace or maybe Bonaparte will pass this way. Baby, baby, he's a giant, Tall and black as Rouen steeple. And he breakfasts, dines, rely on't, Ev'ry day on naughty people. Baby, baby, if he hears you, as he gallops past the house. Limb for limb at once he'll tear you, Just as a mouse tears a mouse. And he'll beat you, beat you, beat you, and he'll beat you all to pap, And he'll eat you, eat you, eat you, snap, snap, snap.

pound, The college bell to mix it in, The clapper to stir it round, I'd drink the health of dear old Yale, and friends both far and near. I'm a rambling rake of poverty and a son of a Gambolier.


### **Four Songs**

#### **Samuel Barber (1910-1981)**

##### 1. In the Dark Pinewood

In the dark pinewood I would we lay. In deep cool shadows At noon of day. How sweet to lie there, Sweet to kiss. Where the great pine forest Enailed is. Thy kiss descending sweeter were with the soft tumult of thy hair. O unto the pinewood at noon of day. Come with me now, Sweet love, away.

##### 2. A Slumber Song of the Madonna

Sleep, little baby, I love thee; Sleep, little king, I am bending above thee; How should I know what to sing? Here in my arms as I sing thee to sleep! Hush-a-by low, Rock-a-by so. Kings may have wonderful jewels to bring! Mother has only a kiss for her king.  should my singing So make me to weep? Only I know that I love thee, I love thee! L thee, my little one, Sleep!

##### 3. Love at the door

Cold blows the winter wind: 'tis Love, whose sweet eyes swim with honeyed tears That bears me to thy doors, my love, Tossed by the storm of hopes and fears. Cold blows the blast of aching Love. But be thou for thy wand'ring sail. Adrift upon these waves of love, Safe harbor from the whistling gale.

##### 4. There's Nae Lark

There's nae lark loves the lift, my dear, There's nae ship loves the sea, There's nae bee loves the heater bells, that loves as I love thee, my love, that loves as I love thee. The whin shines fair upon the fell, The blihe broom on the lea, The muirside wind is merry at heart, It's a' for love o' thee, my love, It's a' for love o' thee.



5. As I walked by myself

As I walked by myself, And talked to myself, Myself said unto me, Look to thyself, Take care of thyself, For nobody cares for thee. I answered myself, And said to myself, In the self-same repartee, Look to thyself, Or not to thyself, The self-same thing will be.

6. There was an old woman

There was an old woman lived under a hill, And if she's not gone she lives there still. There was an old woman lived under a hill, Put a mouse in a bag and went to the mill. The miller did swear by the point of his knife, He never took toll of a mouse in his life. There was an old woman, and nothing she had, And so this old woman was said to be mad. She'd nothing to eat and nothing to wear, She'd nothing to lose and nothing to fear. She'd nothing to ask and nothing to give, and when she did die, she'd nothing to leave. There was an old woman who lived in a shoe, She had so many children she didn't know what to do. She gave them some porridge without any bread, Then she borrowed a hammer and knocked them all dead. She went to the town to bespeak 'em a coffin, But when she got back they were lying there laughing. She went up the stairs to ring the bell, Then she slipped her foot and down she fell. So she got the coffin to h<sup>o</sup>lf. There was an old woman tossed up in a basket, Seventeen times as high as the moon. And where she was going I couldn't but ask it, For in her hand she carried a broom. Old woman, old woman, old woman, quoth I, where are you going to up so high? To brush the cobwebs off the sky.

## JAMES DEMLER baritone

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American baritone James Demler first gained international attention at Houston Grand Opera, where he appeared as Guglielmo in *Così fan tutte*, De Bretigny in *Manon* and Peter in *Hänsel und Gretel*, and with the Houston Symphony, with whom he sang the role of the Maestro in Salieri's rarely performed *Prima la musica, poi le parole*. He has since sung leading roles in more than 30 operas, as well as numerous oratorios and concert works with opera companies and orchestras across the United States and Canada.

In Fall 2006 Mr. Demler was featured in Daron Hagen's opera *Shining Brow* with the Buffalo Philharmonic, conducted by JoAnn Faletta. He also appeared in the premiere with the Madison Opera and subsequently sang the roles with the Las Vegas Philharmonic in which the composer conducted. Mr. Demler has also sung the role of Jake in Hagen's *Bandanna*, which was recorded and released on Albany Records, and in the summer of 2007 premiered the role of John McCormack in the same composer's new opera *The Antient Concert* at the Symphony Space in New York City.

Mr. Demler made his Carnegie Hall debut with Eve Queler and the Opera Orchestra of New York as Dikson in Boïeldieu's *La Dame Blanche*, and has returned to that prestigious venue as a soloist in Puccini's *Messa di Gloria*, Bach's *Magnificat*, Fauré's *Requiem*, and most recently with conductor Ann Howard Jones as Bass soloist in Mozart's *Requiem*. He will return in February as Bass soloist in Mozart's *Coronation Mass*. Other appearances in New York have included the role of Top in *The Tender Land* at the Danny Kaye Playhouse, conducted by Cal Stewart Kellogg, and a concert with the Jupiter Chamber Players, singing the Brahms *Liebeslieder Walzer*.

He made his Canadian debut as Sharpless with Edmonton Opera, a role he has also sung with the Portland Opera Repertory Theatre and Anchorage Opera. A favorite in Anchorage, he has appeared there as Marcello (which he also sang with Mississippi Opera), Valentin in *Faust* (a role he sang also with the West Virginia Symphony) and Peter in *Hänsel und Gretel*, a role he has also performed at the Pine Mountain Music Festival in Michigan. With Chautauqua Opera, he appeared as Pish-Tush in *The Mikado*, while with Palm Beach Opera, he appeared as Danilo in *The Merry Widow*, and with Chattanooga Opera he sang Silvio in *I pagliacci*. He sang the role of Assan in Menotti's *The Consul* with Berkshire Opera, and the performance was recorded and released on Vox Classics.

He received critical acclaim for his performance with Arizona Opera as Count Almaviva in *Le Nozze di Figaro*, and likewise he was praised for his Long Beach Opera appearances as Aeneas in Purcell's *Dido and Aeneas* and as Bartley in Vaughan Williams' seldom-seen *Riders to the Sea*.

Concert engagements have included Raphael in Haydn's *Creation* at Symphony Hall in Boston, Monteverdi's theatrical *cantata Il combattimento di Tancredi e Clorinda* at the Aspen Festival, under the baton of Luciano Berio, who arranged the piece; Ned Rorem's *Santa Fe Songs* with the Houston Symphony, *Messiah* with the National Arts Centre Orchestra in Ottawa, the Hartford Symphony and the Rochester Oratorio Society, with whom he also sang Vaughan Williams *Five Mystical Songs*; the Fauré *Requiem* with the New Mexico Symphony; the title role of Mendelssohn's *Elijah* with the Lake Wales:

Florida Chorale and Chamber Orchestra; Brahms's *Ein deutsches Requiem* with the Madison Symphony; several appearances at the Berkshire Choral Festival, singing Bach *Cantata No. 79*, Mozart's *Coronation Mass*, Dvorák's *Te Deum* and Handel's *Jeptha*; Hindemith's *When Lilacs Last in the Dooryard Bloomed* and the role of Jesus in a staged performance of Bach's *St. Matthew Passion* at the State University of New York (SUNY) at Potsdam; and Broadway evenings at the Bermuda International Festival and with the Cairo Symphony in Cairo, Egypt. He recently made Boston solo debuts with *Coro Allegro* and the Back Bay Chorale.

Mr. Demler has appeared in recital on the Princeton University Chamber Series, at the Berkshire Choral Festival in Sheffield, Ma, at the Crane School of Music at SUNY Potsdam, and at the Boston University's Tsai Center. He holds a Bachelor of Music degree from the University of New Mexico, a Master of Music degree in Vocal Performance from the University of Arizona, and a Performer's Certificate from the Eastman School of Music. He completed his training with the Houston Grand Opera Studio.

James Demler currently teaches voice at Boston University and also at the Boston University Tanglewood Institute. He has former and current students singing with many opera companies such as Boston Lyric Opera, Baltimore Opera, Central City Opera, Virginia Opera and San Jose Opera. His students have done apprenticeships with Aspen Music Festival, Tanglewood Festival, Central City Opera, and San Francisco Opera to name a few. He has presented Master Classes at the Mannes School of Music, the Berkshire Choral Festival, and at the University of New Mexico in Albuquerque.

## **SHIELA KIBBE piano**

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Shiela Kibbe is Chairman of the Collaborative Piano Department at Boston University's School of Music. Hailed by Richard Dyer in the *Boston Globe* as a "superb collaborative pianist," she has enjoyed an international career as recital partner to instrumentalists and vocalists alike, appearing throughout the United States, Europe, Japan, and Russia.

In 1999 baritone Stephen Salters won the Naumburg Prize with Shiela Kibbe at the piano; they may be heard together on the Cyprés label of Qualiton Records. Ms. Kibbe has been rehearsal pianist for the Boston Symphony Orchestra's Tanglewood Festival Chorus, and has served as principal keyboardist and vocal coach for the Symphony and Opera Association in Chattanooga, Tennessee, and as pianist for the Pennsylvania Opera Theatre, the Philadelphia Woodwind Quintet Seminars, and the International Suzuki Institute in Ithaca, New York.

She holds two Master of Music degrees from Temple University in Philadelphia, and was twice a fellow in Vocal Accompanying at the Tanglewood Music Center. She has taught at the New England Conservatory and began her association with Boston University as a vocal coach in the Opera Institute.

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## **BOSTON UNIVERSITY SCHOOL OF MUSIC**

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**Wednesday, February 4, 7:30pm**

**ALEA III: When the Piano Acts**  
KONSTANTINOS PAPADAKISK piano  
LORENDA RAMOU piano  
*Tsai Performance Center*

**Friday, February 6, 7:30pm**

**Faculty Recital Series**  
BAYLA KEYES violin  
ROBERT MERFELD piano  
*CFA Concert Hall*

**Monday, February 10, 7:30pm**

**Boston University Symphony Orchestra**  
DAVID HOOSE conductor  
*Tsai Performance Center*

**Friday, February 13, 7:30pm**

**Boston University Choral Ensemble**  
*Marsh Chapel*

**Wednesday, February, 18, 7:30pm**

**Boston University Tanglewood  
Institute Benefit Concert**  
*Tsai Performance Center*

**February 19-22**

**Boston University Mainstage Opera**  
*Thérèse Raquin*  
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# **BOSTON UNIVERSITY SCHOOL OF MUSIC**

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Founded in 1873, the School of Music combines the intimacy and intensity of conservatory training with a broadly based, traditional liberal arts education at the undergraduate level and intense coursework at the graduate level. The school offers degrees in performance, composition and theory, musicology, music education, collaborative piano, historical performance, as well as a certificate program in its Opera Institute, and artist and performance diplomas.

In 1954, the College of Fine Arts was created to bring together the School of Music, along with two new entities: the School of Theatre and the School of Visual Arts. The University's vision was to create a community of artists in a conservatory-style school offering professional training in the arts to both undergraduate and graduate students, complemented by a liberal arts curriculum for undergraduate students. Since those early days, education at the College of Fine Arts has begun on the BU campus and extended into the city of Boston, a rich center of cultural, artistic and intellectual activity.

Boston University, founded in 1839, is an internationally recognized institution of higher education and research. With more than 30,000 students, it is the fourth largest independent university in the United States. BU contains 17 colleges and schools, along with a number of multi-disciplinary centers and institutes that are central to the school's research and teaching mission.

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