



COLLEGE OF VISUAL AND PERFORMING ARTS
School of Music

Faculty Artist Series

Opus 1: Art Songs of Henry Dehlinger

Kerry Wilkerson, bass-baritone

Danielle Talamantes, soprano

Henry Dehlinger, piano

Sunday, February 9, 2020

7:00pm

Harris Theatre

P R O G R A M

‘Shir Hashirim’ from *Kohelet, A Cantata in Five Movements*

Ecclesiastes 9:9 – Song of Songs 1:7-17 – Song of Songs 2:1-7

Ten Poems of James Joyce

Night Piece

Strings in the Earth and Air

Bahnhofstrasse

Tutto é sciolto

On the Beach at Fontana

Alone

Flood

A Memory of the Players in a Mirror at Midnight

At that Hour when all Things have Repose

Simples

Two Poems of Mark Riddles

The Mount

Fragrance

One Poem of Edgar Allen Poe

A Dream

Two Poems of Dante Alighieri

‘Questa fiamma’ from *Inferno*

‘Amore e ‘l cor sono una cosa’ from *La Vita Nuova*

One Poem of Oscar Wilde

Requiescat

TEXT AND TRANSLATIONS

Shir Hashirim

Ecclesiastes 9:9

Live joyfully with the wife whom you love, all the days of your life of vanity, which He has given you under the sun, all your days of vanity, for that is your portion in life, and in your labor in which you labor under the sun.

Song of Songs 1:7-17

The Bride: *Tell me, you whom my soul loves, where you graze your flock, where you rest them at noon; for why should I be as one who is veiled beside the flocks of your companions?*

Solomon: *If you don't know, most beautiful among women, follow the tracks of the sheep. Graze your young goats beside the shepherds' tents. I have compared you, my love, to a steed in Pharaoh's chariots. Your cheeks are beautiful with earrings, your neck with strings of jewels.*

The Friends: *We will make you earrings of gold with studs of silver.*

The Bride: *While the king sat at his table, my perfume spread its fragrance. My beloved is to me a sachet of myrrh that lies between my breasts. My beloved is to me a cluster of henna blossoms from the vineyards of En Gedi.*

Solomon: *Behold, you are beautiful, my love. Behold, you are beautiful. Your eyes are like doves.*

The Bride: *Behold, you are handsome, my beloved, yes, pleasant; and our bed is green. The beams of our house are cedars. Our rafters are firs.*

Song of Songs 2:1-7

The Bride: *I am a rose of Sharon, a lily of the valleys.*

Solomon: *As a lily among thorns, so is my love among the daughters (of Jerusalem).*

The Bride: *As the apple tree among the trees of the wood, so is my beloved among the songs (of Jerusalem). I sat down under his shadow with great delight, his fruit was sweet to my taste. He brought me to the banquet hall. His banner over me is love. Strengthen me with raisins, refresh me with apples; for I am faint with love. His left hand is under my head. His right hand embraces me. I adjure you, daughters of Jerusalem, by the roes or by the hinds of the field, that you not stir up, nor awaken love, until it so desires.*

'Questa fiamma' from *Inferno*

If I thought that my reply were given to anyone who might return to the world, this flame would stand forever still; but since never from this deep place has anyone returned alive, if what I hear is true, without fear of infamy I answer thee.

'Amore e 'l cor sono una cosa' from *La Vita Nuova*

*Love and the gentle heart are one thing,
Even as the poet says in his verse,
Each from the other one as well divorced
As reason from the mind's reasoning.*

*Nature craves love, and then creates love king,
Making the heart a palace where he'll stay,
Breathing quietly, gently slumbering.*

*Then beauty in a virtuous woman's face
Makes the eyes hearn, and strikes the heart,
So that the eyes' desire's reborn again,*

*And often, rooting there with longing, stays,
Till love, at last, out of its dreaming starts.
Woman's moved likewise by a virtuous man.*

M E E T T H E A R T I S T S

Hailed by *Gramophone Magazine* for his “vibrantly colorful palette” and “exquisite piano-playing” that “stands out from the crowd,” **Henry Dehlinger** is active as a composer of contemporary vocal, choral and orchestral music notable for its stylistic diversity, soaring melodies and complex harmonic idioms. His compositions express a modern, yet tonal American aesthetic that synthesizes classical and vernacular elements. Dehlinger renders strong, unique themes and leitmotifs from a palette of diverse musical styles that reflect the text he is setting and emotional responses he means to elicit. These rich musical fragments are then woven into meaningful—and often dramatic—aural experiences. *Audiophile Audition* calls his work “stunningly superb” and “formidably essential listening!”

This 2019-20 season, Dehlinger looks forward to world premieres of five new concert works, including: *Kohelet*, a cantata in five movements co-commissioned by the Washington Master Chorale and the Santa Clara Chorale, which combines lush, modal melodies, energetic meters, and colorful harmonic textures with Hebrew text drawn from the Book of Ecclesiastes and Song of Songs; *The Love Song of J. Alfred Prufrock*, a sweeping rhapsody for voice and orchestra adapted from the poem by T.S. Eliot and composed for Metropolitan Opera soprano Danielle Talamantes and the National Philharmonic at Strathmore; and *Three Choral Songs on James Joyce: Night Piece, Strings in the Earth and Air*, and *Bahnhofstrasse*.

Dehlinger's cross-genre work, especially his arrangements of the Duke Ellington Songbook, with their melodic lines and stylish vocal and piano writing throughout, are equally lauded. *Fanfare Magazine* describes them as, “superbly judged, from the lyricism through to the stride.”

Born in San Francisco, Dehlinger studied piano with Thomas LaRatta and voice with choral conductor William “Doc” Ballard, artistic director of the San Francisco Boys Chorus. He earned a reputation as a prodigious talent, performing with major orchestras under conductors such as Riccardo Chailly and Edo de Waart and enchanting audiences with inspired interpretations of George Gershwin’s *Rhapsody in Blue* and *Concerto in F*. He graduated from Santa Clara University where he studied piano with Hans Boepple. An MSR Classics recording artist, he is a voting member of The Recording Academy—organizer of the GRAMMY Awards—and ASCAP (American Society of Composers, Authors and Publishers). To learn more, please visit www.HenryDehlinger.com.

“It’s not often that an operagoer is fortunate enough to witness the birth of a star!,” noted of Soprano **Danielle Talamantes**’ recent turn as Violetta in *La Traviata* with Hawaii Opera Theatre. This season, Talamantes debuted with

VA Opera as Beatrice in Daniel Catán's *Il postino* as well as performs Micaëla in Bizet's *Carmen* with the Helena Symphony. Additional soloist appearances as soprano soloist with the Pensacola Symphony in Verdi's *Requiem*, the Eugene Concert Chorale in a Beethoven Celebration, a world premier for soprano soloist, choir, and orchestra at her Alma Mater, Virginia Tech, the masterwork Beethoven *Symphony No. 9* with the Fairfax Symphony Orchestra and Chorale, another world premier of the rhapsody written for soprano and orchestra based on T.S. Eliot's iconic *The Love Song of J. Alfred Prufrock* with the National Philharmonic Orchestra, and finally, a third world premier, *Kohelet*, by acclaimed composer Henry Dehlinger with the Santa Clara Master Chorale.

Recent highlights include Beethoven's *Symphony No. 9* and *Choral Fantasy* at Carnegie Hall and with the US Naval Academy, Handel's *Messiah* with the La Jolla Symphony, Verdi's *Requiem* with the El Paso Choral Society and National Philharmonic, and Faure's *Requiem* at Carnegie Hall. Other recent engagements include returns to the Metropolitan Opera to reprise the role of Frasquita in Bizet's *Carmen*, sing the role of Beatriz in the US premier of Thomas Ades' *The Exterminating Angel* and debut the role of Anna in Verdi's *Nabucco*, Fiordiligi in Mozart's *Così fan tutte* with the National Philharmonic, Marzelline in Beethoven's *Fidelio* with the Princeton Festival Opera, the title role in Floyd's *Susannah* with Opera Roanoke, and Adina in *L'elisir d'amore* at Gulfshore Opera.

Kerry Wilkerson made his Carnegie Hall debut in June 2017 to rave reviews as baritone soloist in the Vaughan Williams *Sancta Civitas*. A resonant singer with unique evenness in register, the Washington Post has described him as an 'exuberant' performer having a 'smooth and dignified' tone. He recently retired from an esteemed career with the United States Army Chorus; singing and conducting for world leaders, Supreme Court Justices, politicians and dignitaries of many nations during official ceremony and protocol events. Kerry has also sung professionally with the United States Air Force Singing Sergeants and the critically acclaimed Robert Shaw Festival Singers in many of the most prestigious concert halls throughout the United States and Canada. The 2019/20 season includes operatic roles of Herod & the Father in Berlioz's *L'Enfance du Christ* with the INSeries and concert appearances with The Washington Chorus in Mozart's *Requiem*, the National Philharmonic in Richard Einhorn's *Voice of Light* and Beethoven's *Missa Solemnis*, Bach's *B minor Mass* with City Choir of Washington and the featured soloist in the world premiere of *Kohelet*, a choral cantata by Henry Dehlinger, with the Santa Clara (CA) Chorale.

Faculty Artist Series Spring 2020

Friday, February 7, 7:00pm

Dr. Elissa Alvarez

Soprano

Friday, February 21, 8:00pm

Profs. Christopher Jewell & Emily Foster

Bassoon & Oboe

Sunday, February 9, 3:00pm

The Gunston Ensemble

Strings & Piano

Sunday, February 23, 3:00pm

Dr. Kathleen Mulcahy

Clarinet

Sunday, February 9, 7:00pm

Prof. Kerry Wilkerson

Bass-Baritone

Sunday, February 23, 7:00pm

Dr. Eunae Ko Han

Piano

Sunday, February 16, 7:00pm

The Artemis Trio

Flute, Horn, & Piano

Sunday, March 1, 3:00pm

Dr. David Porter

Tuba

Sunday, March 1, 7:00pm

Dr. Anna Balakerskaia & Friends

Piano & More

*All events in the Faculty Artist Series are open to the public
and admission is courtesy of the School of Music.*

George Mason University School of Music

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