

Daron Hagen  
Seduction and Prayer

Works for wind ensemble  
and voice



Paul Kreider, baritone  
Linda Keith McKnight, soprano  
  
Baylor University Wind Ensemble  
Michael Haithcock, conductor

## SEDUCTION and PRAYER

Works for Voice & Wind Ensemble by Daron Hagen

Paul Kreider, baritone      Linda Keith McKnight, soprano  
The Baylor Wind Ensemble, Michael Haithcock, conductor

1	<i>Bandanna Overture</i> for band	7:35
2	<i>Seduction Scene</i> from <i>Bandanna</i> for baritone & wind ensemble	12:11
3	<i>Prelude and Prayer</i> from <i>Bandanna</i> concert aria for soprano and wind ensemble	14:09
4	<i>Forward!</i> for orchestral brass & percussion	3:44
5–14	<i>The Heart of the Stranger</i> ten songs for baritone & orchestral winds	18:05
Total CD Time:		55:06

## NOTES

### 1 **BANDANNA OVERTURE**

The three operas I have written with my librettist-partner Paul Muldoon share a basic tension between characters who can accept that love is earned or is temporary, and those who demand that love be absolute. Naturally we see those who wish love to be definitive as adolescent or crazy, yet we are drawn to them because we empathize with their longing for purity. For better or worse, they have put themselves on the line for what they feel. The opera *Bandanna*'s story was described by an *Irish Times* critic recently as "Touch of Evil meets Othello." There *is* an affectionate debt owed, at least on the part of the composer, to the screenplays of Francois Truffaut and Orson Welles, but that influence is not central to the story the authors are telling. Our opera ends with the words, "To live is to sleep, to die to awaken" interwoven with words from the Catholic Requiem. Dedicated to the memories of Olivia Kuenne, a child cut down at the age of six by a freak accident, and my brother Britt Arvid Hagen, who died tragically of pneumonia at the age of forty, *Bandanna* was written in the firm belief that remembering the dead permits one to struggle against the transience of life. Furthermore, our story's contemporary usefulness may stem more perhaps from its meditation on Spengler-ian moral relativism than it's restating of the simple truth that people, no matter who they are, "tend to overstep the line."

*Bandanna* was commissioned in 1998 by the College Band Director's National Association and first performed by the University of Texas Austin Opera Theater, conducted by Michael Haithcock, in February of 1999.

*Bandanna Overture* begins with an introduction juxtaposing two ideas: a recurring rhythmic motive which in the opera *Bandanna* is associated with the beating of a young woman named Mona Morales' heart, and a melody to which the Latina women of a tiny 1968 Texas-Mexico border town cry, "Santa Maria, Salve!" This is followed by a seven bar refrain based on music from a fist fight

in the opera's first scene during which townspeople are singing things like "Beat him to death!" and "Slap on the cuffs!"

The introduction is followed by the first major section of the overture which weaves together two melodies - one to which the character Jake (Mona's husband Miguel is the police chief of the town; Jake is his lieutenant) sings, "*Donde esta mi querida?*" and the other to which the chorus sings, "To live is to sleep; to die is to awaken." The refrain is then expanded to include a tune to which the chorus (which is celebrating the Day of the Dead) sings the words, "Day of the Dead: *Dia de los Muertos.*"

The second section juxtaposes two more themes from the opera — one to which the character Kane (a morally-bankrupt labor organizer from Chicago who is in town to organize migrant workers) sings, "Off the hook, all of you working the onion fields!" and the other to which the chorus sings, "*Dona nobis requiem.*"

The third section, marked "Like the Main Title of a '30's Melodrama," is the melody with which the opera begins, climaxes and ends. The first time it appears, a chorus of migrant workers sing the words "We strike out across the river, with our lives between our teeth" as they plunge across the Rio Grande from Mexico in order to enter the United States illegally; the second time we hear the melody it underpins a scene in which Miguel "crosses over" from jealousy to madness; we hear the melody a final time at the opera's close, immediately after Mona has been strangled by her husband with her own bandanna, when her soul is passing from this world to the next across a metaphorical River Styx.

The overture ends as the opera opens and closes, with the recurring chorale melody whose words at the beginning of the opera, "To live is to sleep; to die is to awaken" and "*Dona nobis pacem*" have returned at the opera's end with greater, sadder significance.

It is important to note that *Bandanna Overture* was composed especially for the concert hall; it is not performed as part of the staged opera.

## 2 SEDUCTION SCENE from BANDANNA, for baritone & wind ensemble

Act Two, Scene 2 of *Bandanna* was conceived of as both an operatic scene and as a free-standing essay in song form. (In fact, the entire "show" juxtaposes the various techniques of both the traditional American "musical" and of "opera," usually functioning in an area somewhere between the two.) Falling at the critical "nine-thirty spot" in the opera, it brings home the opera's core musical, textual, technical and philosophical themes. Kane repeats the phrase "the liminal zone" - a phrase readers of the poet Wallace Stevens know well, but that the sixteen year old girl he's singing to couldn't possibly. He's singing as much to himself as to the girl; it's a *credo* piggy-backed on a seduction.

Text:

*Autumn, 1968. It is after closing time in an empty cantina somewhere near the Texas Mexico border. KANE, a 37-year-old labor-organizer, is alone with a YOUNG GIRL of sixteen who waits tables there.*

KANE                      Why do you shrink / from Señor Kane?  
                                    Why should a link / deny its chain?

*He traces his finger down between her breasts.*

Is that some sort of charm / between your breasts?

*She draws away. He smiles.*

Why don't you rest / your head in my arms,  
lily-white one, lest / you come to harm?

*To the audience.*

Why would a drain / shy away from its stink?

*He turns back to the YOUNG GIRL.*

Across the bridge that hangs / between poverty and privilege  
let me lead the way, lily-white one,  
oh so tightly furled, / across the bridge of bones  
into the liminal zone, / into the other world.

Under the arch, along / the stays, across the span  
of a finger and thumb / splayed like a fan,  
let me lead the way / across the bridge of bones.

Oh, *Jovancita*. Let me take / you down the back alley  
along which I led Jake / and Cassidy and Morales.

*The girl is now attentive.*

Those three cottonwoods / mistook a sewer for a stream.  
Little buttress. Little beam. / I've only just understood  
I hit upon that scheme / simply because I could.

*The girl is rapt. He strokes her cheek, but sings to himself.*

Simply because I could.  
They all let me lead the way, lily-white one,  
oh so tightly furled, / across the bridge of bones  
into the liminal zone, / into the other world.

*KANE begins slowly tracing with his finger a line from the girl's fingertip, up her arm, to her lips, as he sings.*

Under the arch, along the stays, / across the span  
of a finger and thumb splayed like a fan,  
they let me lead the way / across the bridge of bones.

*Having reached her chin, KANE tilts her face upwards towards his as though he is going to kiss her. She is dazzled.*

Now I see you look to Uncle Kane  
as if *you* could bring balm to his bane.

KANE continues holding her chin with one hand. With the other, he begins slowly tracing a path from the girl's chin downwards. The music becomes overpowering, crass. Silence. The YOUNG GIRL takes a sudden intake of breath as KANE reaches his destination. He snatches his hand away.

I know your type. / I recognize that nod.  
How did you get that rash?

*KANE pushes her face away from his in disgust.*

Little guttersnipe. / You'll want me to pay  
in the hardest cash.

*KANE turns his back to her.*

Just like Maria and Ella May  
and Martha and Maude  
and Mona and Marianna  
who would have let me lead the way, lily-white ones,  
all so tightly furled, / across the bridges of their bones  
into the liminal zone, / into the other world.

*He addresses her directly.*

I don't want to seem arch, but I never stay  
when things have gone according to plan  
and, for the simple reason that I can,  
I'll be making my merry way  
across the bridge of bones.

*KANE moves off, after giving the bewildered YOUNG GIRL a final look.*

### 3 PRELUDE and PRAYER from BANDANNA

This scene immediately follows the seduction scene in *Bandanna*. However, the *Prelude*, has been newly rendered (it is based loosely upon the scene preceding Mona's final aria, but also develops another melody associated in the opera with the words *Donde esta mi querida?* — or Where has my beloved gone?) for this CD. Mona Morales is alone in a cheap motel room in a very bad part of a small town on the Texas-Mexico border. She is illuminated only by the cold-blue, flickering light of a cheap black and white television and the throbbing red of a neon sign that reads "otel." Her husband Miguel, driven mad by groundless jealousy, has been stalking her for weeks, with the clear intention of killing her. As the prelude begins, Mona has just received word that Miguel has found out where she is hiding and is on his way. She kneels by the bed to say a final prayer.

## TEXT

To die is to awaken  
and come into bud  
as the willow quickens  
in the willow-mud.

We come into bud  
and put out a shoot.  
In the willow-mud  
we put out a root.

We put out a shoot  
at the moment we die.  
We put out a root  
and sing a lullaby.

At the moment we die  
the dead are sent  
to sing a lullaby  
instead of a lament.

The dead are sent  
to twist, all night long,  
instead of a lament  
a cradle song.

They twine all night long  
through the deep dark  
a cradle song  
from a single spark.

Through the deep dark  
they pleat and plait  
from a single spark  
a basket of light.

They pleat and plait  
and lay down tenderly  
a basket of light  
By the foot of a tree.

They lay down tenderly  
as a body would set  
by the foot of a tree  
a mud-spattered bassinet.

As a body would set  
By the river-edge  
the mud-spattered bassinet  
Of their own rib-cage,

by the river-edge  
I beat my breast,  
my own rib-cage,  
that I may be blest.

I beat my breast  
since the dead hold sway,  
That I may be blest  
I kneel to pray.

Since the dead hold sway,  
as some suppose,  
I kneel and pray  
To Almighty God. Who knows

if, as some suppose,  
we've been forsaken  
by God, though a God who knows  
That to die is to awaken?

## 4 FORWARD!

This brief fanfare was commissioned by the Madison Symphony Orchestra to commemorate the sesquicentennial of Wisconsin Statehood and first performed on 29 May 1998 at the South Hamilton Portico of the Wisconsin State Capitol by the Madison Symphony Orchestra conducted by Daron Hagen.

## THE HEART OF THE STRANGER

During rehearsals for the premiere production of *Bandanna* in Austin one night, Michael Haithcock, Paul Kreider and I discussed possible future projects. I had long wanted to add to the repertoire for voice and wind ensemble and suggested that I orchestrate a song cycle that I had only just completed (for voice and piano) for Paul. Michael suggested that the scoring be flexible, so that each section of the wind ensemble could be given the opportunity to accompany a singer, maximizing the amount that young players would learn from the experience. The resulting set of songs, dedicated to the Baylor Wind Ensemble, was premiered by the group in the Fall of 1999 and is called *The Heart of the Stranger*.

## TEXTS

### 5 1. Symmetry — Andrei Codrescu (Ensemble:Everyone)

Sooner or later  
everyone finds out who his Murderer is  
and most times it lies in bed next to him  
holding him by the murder weapon.  
For a monk it is harder to guess,  
weapon and Murderer belong to another world:  
there are no identities to point out  
only reflections.  
Sometimes a word blows up like a bomb.

**6 2. Evening Twilight** — Charles Baudelaire (Woodwinds)

Twilight, how gentle you are and how tender! The rosy glow that still lingers on the horizon, like the last agony of day under the conquering oppression of night; the flaring candle-flames that stain with dull red the last glories of the sunset. O night! O refreshing darkness!

**7 3. It Weeps in My Heart** — Paul Verlaine (Horns, Trumpets, & Percussion)

It weeps in my heart  
As it rains on the town,  
What is this dull smart  
Possessing my heart?

Soft sound of the rain  
On the ground and the roofs!  
To a heart in pain,  
O the song of the rain!

It weeps without cause  
In my heart-sick heart.  
In her faith, what? No flaws?  
This grief has no cause.

'T is sure the worst woe  
To know not wherefore  
My heart suffers so  
Without joy or woe.

**8 4. To Nobodaddy** — William Blake (Horns & Trumpets)

Love to faults is always blind,  
Always is to joy inclin'd,  
Lawless, wing'd, & unconfin'd,  
And breaks all chains from every mind.

**9 5. Dawlish Fair** — John Keats (Everyone)

Over the hill and over the dale,  
And over the bourn to Dawlish,

Where ginger-bread wives have a scanty sale,  
And ginger-bread nuts are smallish.

Rantipole Betty she ran down a hill  
And kick'd up her petticoats fairly:  
Says I I'll be Jack if you will be Gill.  
So she sat on the grass debonnairely.

"Here's somebody coming, here's somebody coming!"  
Says I 'tis the wind at parley;  
So without any fuss and hawing and humming  
She lay on the grass debonnairely. -

"Here's somebody here, and here's somebody there,"  
Says I hold your tongue you young Gipsej,  
So she held her tongue and lay plump and fair,  
And dead as a Venus tipsy.

O who wouldn't go to Dawlish fair,  
who wouldn't stop in a Meadow,  
[who] wouldn't rumple the daisies there,  
And make the wild ferns for a bed do?

**10 6. Under the Night Sky** — Kim Roberts (Flutes & Clarinets)

Lying out under the night sky in October,  
until even my teeth were cold,  
and you oblivious to all  
except those clusters of stars movingly slowly  
on their great wheel  
and singing in contrapuntal harmony,  
if we were clever enough to hear,  
to the melody of the planets.

Teeth can't feel cold, you said,  
naming each cluster,  
Richard Nixon, you said,

and pointed until I could see:  
the broad forehead, the ski-slope nose.  
Nineteen-fifty-eight Cadillac, with fins,  
the constellation Frigidaire.

I leaned closer for warmth  
but you weren't giving any away.  
You loved instead the feel of the words  
as they formed in your mouth,  
bruised words as empty as threats.

I stopped hearing and after awhile  
the stars stopped forming  
high-rise apartments, actresses,  
the shape of Tennessee,  
and became just teeth  
not sensitive the way I knew them but  
teeth as you had described:  
inert stones in the mouth.

**11 7. O, When I Was in Love With You** — A.E. Houseman (Horns & Trumpets)

O, When I was in love with you  
then I was sweet and brave  
and miles around the wonder grew  
so well did I behave.

But now the fancy passes by  
and nothing will remain.  
And miles around they'll say that I  
am quite myself again.

**12 8. An Irony** — Gwen Hagen (1951) (Everyone)

There was a silver sycle  
The shape of a curving tear  
And it rose at the handle

A double hand-clasp in length.  
It was swung through the tender wheat  
And it shed a curving tear  
To see the young field bleeding.

**13 9. Specimen Case** — Walt Whitman (Everyone)

Poor Youth, so handsome, athletic, with profuse shining hair.  
One time as I sat looking at him while he lay asleep, he  
suddenly, without the least start, awaken'd, open'd his eyes,  
gave me a long steady look, turning his face very slightly to  
gaze easier, one long, clear, silent look, a slight sigh, then  
turn'd back and went back into his doze again. Little he knew, poor  
death-stricken boy, the heart of the stranger that hover'd near.

**14 10. Song** —Theodore Roethke (Double Reeds, Harp & Percussion)

From whence cometh song?  
From the tear far awy,  
From the hound giving tongue,  
From the quarry's weak cry.

From whence love?  
From the dirt in the street,  
From the bolt stuck in its groove,  
From the cur at my feet.

Whence death?  
From dire hell's mouth,  
From the ghost without breath,  
The wind shifting south.

**DARON HAGEN's** music has been described by Patrick Smith in the *Times Literary Supplement* as being of "considerable artistic achievement [and] of uncompromising seriousness." Hailed as "a composer born to write operas" by John Von Rhein in *The Chicago Tribune*, he has composed four major operas: *Shining Brow*, which received international popular and critical acclaim at its premiere in 1993, *Vera of Las Vegas*, and *Bandanna*, all with libretti by the noted Irish poet Paul Muldoon. Ned Rorem, in *Opera News*, concluded simply: "Daron is music."

He was born in the Midwest in 1961 and has lived in New York City since 1984. Trained at the Curtis Institute and the Juilliard School, his principal teachers were Ned Rorem and David Diamond. The New York Philharmonic, the Philadelphia Orchestra, and the Saint Louis Symphony all gave premieres of Hagen's works while he was still a student. For ten years he taught composition at Bard College, with stints at the City College of New York, New York University and Princeton University, as well as two years on the faculty of the Curtis Institute, before leaving Academe to devote himself exclusively to composing.

Hagen has created a substantial body of works in virtually every genre, each with a characteristic personal stamp that combines his ability as a composer to move audiences emotionally, his virtuosic orchestrations and his gift for writing beautiful melodies.

**MICHAEL HAITHCOCK** was appointed Director of Bands at Baylor University in 1982. As Director of Bands and Professor of Conducting, Mr. Haithcock conducts the internationally acclaimed Baylor Wind Ensemble and the faculty-student new music ensemble "Spectrum". In addition, he is responsible for the graduate program in Wind Conducting as well as the administration of Baylor's diverse collegiate band program. Professor Haithcock received the 1993-1994 Baylor University Outstanding Creative Artist Award in recognition of his artistic leadership and achievement.

Under Haithcock's guidance, the Baylor Wind Ensemble has received a wide array of critical support for its high artistic standards of performance and reper-

toire. These accolades have come through concerts at national and state conventions, performances in major concert venues, and recordings on the Albany, Crest and Mark labels. Charles Ward of the Houston Chronicle wrote: "Haithcock consistently created a lyrical effect - a smooth line and a seamless flow of sound." A review of recent recordings in Winds magazine proclaimed: "programming and execution of this caliber ought to be available worldwide...musically impressive, giving a sense of elation." A review in the American Record Guide praised the "professional manner with which the group delivers...they show great skill and understanding in presenting a program of complex new music."

Professor Haithcock is in constant demand as a guest conductor and as a resource person for symposiums and workshops in a variety of instructional settings. Recent professional appearances include the Dallas Wind Symphony, the Houston Symphonic Band, and the Waco Symphony Orchestra. Residencies in the academic arena have included the University of Cincinnati-College Conservatory of Music, East Carolina University, Florida State University, the Hartt College of Music, Indiana University of Pennsylvania, the North Carolina School of the Arts, Northwestern University, the University of Texas, the University of North Texas, and the University of Wisconsin.

A graduate of East Carolina University, where he received the 1996 Outstanding Alumni Award from the School of Music, and Baylor University, Haithcock has done additional study at a variety of conducting workshops including the Herbert Blomstedt Orchestral Conducting Institute. His articles on conducting and wind literature have been published by the Instrumentalist, the School Musician, and the Southwest Music Educator. Mr. Haithcock is active in a variety of professional organizations including the music honor society Pi Kappa Lambda, the American Bandmasters Association, the College Band Directors National Association (National Vice-President), the Conductors Guild, the Music Educators National Conference, the Texas Music Educators Association, and the World Association of Symphonic Bands and Wind Ensembles.



**PAUL KREIDER**, baritone, serves as Chair of the Department of Music at the University of Nevada, Las Vegas. His many performing credits include numerous roles with the Lyric Opera of Chicago for six seasons, and as principal baritone with the Landestheater Salzburg for three years. His most recent appearance was the world premier of ASHOKA'S DREAM at the Santa Fe Opera in 1997. Continuing his interest in new works, Kreider appeared in his second premiere in an opera of Daron Hagen in 1999. Mr. Kreider has performed with world renowned singers, conductors and stage directors including Leonard Bernstein, Claudio Abbado, Jean Pierre Ponnelle, Placido Domingo and Kiri Te Kanawa. International credits include the Vienna State Opera, Maggio Musicale in Florence, Rome, National Opera of Slovenia, and Tokyo, Japan. Television appearances include PBS national telecasts from the Lyric Opera of Chicago in EUGENE ONEGIN, MADAMA BUTTERFLY, and S. Barber's ANTHONY AND CLEOPATRA. Kreider's credits also include a Deutsche Grammophone recording of LA BOHEME conducted by Bernstein. Regional credits include Minnesota Opera, Lake George Opera, Atlanta Opera, Opera Theatre of St. Louis, Marin Opera, Chicago Opera Theater, and the Arizona Opera companies. Symphonic credits include the Great Woods Festival, under Michael Tilson Thomas, Chicago Symphony Orchestra, Austria's Mozarteum Orchestra, and the Nevada Symphony.

**LYNDA KEITH McKNIGHT**, soprano, is a nationally acclaimed teacher and singer. A winner of the Metropolitan Opera Auditions in 1988, she made her Met debut in 1991 and has sung professionally with opera companies throughout the United States and abroad, including appearances in New York, Washington, D.C., and Tel Aviv. In 1988 Ms. McKnight was mentioned in Opera News magazine's annual "Keep Your Eye On ..." article, which showcases the brightest young talent in the field.

Also quite active in the concert field, Ms. McKnight has been heard in recital and with symphony orchestras from coast to coast. She is a winner of the

WGN/Illinois Opera Guild National Competition and the National Federation of Music Clubs National Competition. She was named Singer of the Year in 1994 in the Texoma Regionals of the National Association of Teachers of Singing Artist (NATS) Competition and also at the Shreveport Opera Competition. She was awarded first place nationally in the 1996 NATS Auditions. She continues to maintain an active performing career in opera and concert, with recent appearances in New York, Prague, Bratislava, Shreveport, and Austin, and on November 24, 1998, she made her New York recital debut in the Weill Recital Hall of Carnegie Hall.

Recognized as a teacher, adjudicator, and clinician, she is much in demand as a master class teacher in national and local conferences and educational institutions. Her students frequently appear with opera companies across the United States and have been awarded prizes in a number of prestigious competitions. Ms. McKnight received a Bachelor of Music degree from Baylor University, and a Master of Music and Artist Diploma from the University of Cincinnati College-Conservatory of Music. Since joining the faculty of Baylor University in 1993, she has taught applied voice to lower division undergraduates, upper division undergraduates, and graduate students. She also teaches Professional Practices for Singers. She is member of the American Guild of Musical Artists, Mu Phi Epsilon International Professional Music Fraternity, Pi Kappa Lambda Music Honor Society, and the American Association of University Women, and she serves as the Vice President/President-Elect of the Dallas/Fort Worth Chapter of the National Association of Teachers of Singing.

## THE BAYLOR WIND ENSEMBLE

### Flute

Kristi Haverlah  
Cami Hawkins  
Megan Meyer  
Angelica Pedraza  
Kelli Urban  
Tong Yu  
Jennifer Zavala

### Oboe

Nicole V. Roberson  
Courtney Smith  
Sarah Stryzewski  
Season Summers  
Melissa Walding

### Clarinet

Angela Acker  
Phillip Broderick  
Emily Codieck  
Amy Knoblock  
Casey Marsrow  
Heather Martin  
Delaina Mayo  
Erin Psencik  
Andrea Quartarraro  
Alcides Rodríguez  
Jennifer Schuette

### Bassoon

John Batson  
Anne Curley  
Jamie Sinatra  
Dayna Smith

### Saxophone

Michelle Acton  
César Eli González  
José Luís Reséndez  
Raymond Sánchez  
Karen Swenson

### Horn

Stephen Aaron  
Michael Dobbins  
Heather Heare  
David Heyde  
Brian Scott  
Katie Walden

### Trumpet

Oscar García  
David Harbuziuk  
Sara Jones  
Michael Knipe  
Susan Lader  
Luke Tollett  
Gino Villarreal

### Trombone

Mac Mahaffey  
Eric Newsome  
Cary Porter  
Dean Surface  
Justin Wood

### Euphonium

Norman Gamboa  
Jeremy McBride

### Tuba

Brad Coker  
Kenny Oyedeji  
J. D. Salas

### Percussion

Jeremy Brown  
Nicole Huerta  
Jason Nitsch  
Daren Pfeifer  
Olman Piedra  
Jacob Ramírez  
Cary Stewart

### Piano

Mason Conklin

### Double Bass

Daniel Ach  
Vincent Bryce  
Cashton Coleman  
Charles Federle III  
Douglas Rickaway

### Harp

Joanna Elliott

## PRODUCTION STAFF

### Executive Producer, Editing and Mastering Engineer;

Robert Schuneman, ARSIS Audio, Boston

### Recording Engineers:

John E. Milam, Jim Grady, Bob Neil

### Producers:

Michael Haitcock, Daron Hagen

### Associate Producers:

Jeff Grogan, Ed Powell

### Assistant Producers:

Courtney Snyder, Paul Sike

### Recording Dates:

*Forward*, September 19, 1999

*Seduction Scene from Bandanna*, September 19, 1999

*Heart of the Stranger*, September 21, 1999

*Bandanna Overture*, October 13, 1999

*Prelude and Mona's Prayer*, October 17, 1999

### Equipment:

Bob Neil Custom Microphones (primary pair)

Neuman U76, Telefunken U47 provided by Paul Concilio  
(solo microphones)

Modified Omega spacial omni pair  
(ambient room microphones)