

AMERICAN COMPOSERS ALLIANCE

Music for Voice, Concert II

Saturday October 21 2017

8:00 pm Scorca Hall

National Opera Center/Opera America

New York City

**Jeremy Huw Williams, Baritone
and Paula Fan, piano**

Program

The Wind is Fair - from *Troubadour Songs* (1991) **Brian Schober**
poem by *Amaut de Mareuil*

In a Fall Moment, and Other Songs(2016) * **Darleen Mitchell**
i. In a fall moment
ii. The bite
iii. Things in jars
Texts by Micki LeMieux

Wanderers Nachtlied II (2016) ** **Gheorghe Costinescu**
Poetry of Goethe

The Girl by the Ocean (2015) * **Barbara Jazwinski**
Poem by Maria Jazwinski

Intermission

It is Best Not to be Born (1978) * **Roger C. Vogel**
Sophokles. Oidipous at Kolonos: 1224-1238

Aldington's Aria (2017) * **Beth Wiemann**
("But I say, Dooley, Between Us")
from *UNTIL THE WAR IS OVER*, libretto by Jennifer Moxley

Colored Stones (2002) **Michael Dellaira**
i. Athens vi. Wiscasset
ii. Houston vii. Tours
iii. Albufeira viii. Bryce Canyon
iv. Woodstock ix. Cozumel
v. Siracusa x. Camden
Poems from Richard Howard's *No Traveller*

NOTES ON THE PROGRAM (in concert order)

Brian Schober has pursued an active career as a composer and performer throughout the United States and abroad. A native of New Jersey, Schober pursued his musical studies at the Eastman School of Music where his teachers included Samuel Adler and Joseph Schwantner in composition and Sue Seid and Russell Saunders in organ. He furthered his studies in Paris, studying composition with Olivier Messiaen and Betsy Jolas at the Paris Conservatory of Music while studying organ privately with Jean Guillou and André Isoir.

Schober's music spans all instrumental and vocal media. His music has been performed by the Gregg Smith Singers, The New York Treble Singers, St. Thomas Men and Boys Choir, Voces Novae et Antiquae, the Kitos Singers, nexus Arts, Palisades Virtuosi, organists David Craighead, Kevin Boyer and Claudia Dumschat, contralto Christina Ascher, baritone Thomas Buckner, flautist Luisa Sello, the piano and percussion duo, Jay and Gordon Gottlieb, North/South Consonance, the percussion ensembles of The Juilliard School, Mannes School of Music and the University of Buffalo, and the New York Percussion Quartet. As a performer of organ music of all styles and periods, he has toured both the U.S. and Europe, particularly presenting concerts of new organ music. He has also performed with the new music group Speculum Musicae.

He is the recipient of many prizes and awards including those from BMI, Editions Salabert, the French Cultural Ministry, National Endowment of the Arts, American Music Center and twice from the Aaron Copland Fund for Music. In 1984-5, he was composer-in-residence at the Center for Computer Music and Research at Stanford University under a Rockefeller Foundation Grant. A CD of works for chorus and organ recorded by the Gregg Smith Singers and the New York Treble Singers is issued by Ethereal Recordings. *Manhattan Impromptus* for piano, performed by Stephen Gosling, appears on the Capstone label. His *Wind-Space* for alto flute, bass clarinet and piano was commissioned by the Palisades Virtuosi and recorded by them for Albany Records. His chamber opera, *Dance of the Stones*, was premiered by Nexus Arts in November 2010 at Theatre 80 in New York City to great acclaim and sold out houses. His monodrama for voice and percussion *White Witch* received its premiere in October 2014 in Symphony Space in New York City by contralto Christina Ascher and percussionist Jared Soldiviero. He is currently Music Director of the Church of the Atonement in Tenafly, New Jersey.

"The wind is fair" is drawn from my **Troubadour Songs**, a collection of five songs composed for and premiered by the baritone Thomas Buckner. The work was composed in 1991. The texts are drawn from a collection of troubadour poetry translated by Paul Blackburn. Troubadours were composers and performers who lived during the Middle Ages and whose works dealt mainly with chivalry and courtly love. The text of this particular song is by Amaut de Mareuil.

Darleen Mitchell has written over 125 compositions for various instrumental and vocal combinations, from solo flute to full orchestra and chorus. Her compositions have been performed throughout the United States and in Europe, including at regional and national College Music Society Conferences and the New Music Festival of the American Composers Alliance in New York. Her works are published by American Composers Editions in New York.

Dr. Mitchell has been the recipient of many awards, including the Distinguished Artist Award from the Nebraska Arts Council in 2005 and 2011, and the National League of American Pen Women Composition Competition for her tuba concerto *Visions*, after ideas from Hildegard of Bingen. Several works have won prizes and contests, including *Watery Moon* for alto/bass flute and vibraphone, Alto Flute Composition Competition, Royal College of Music, London, England; *Images* for violin and guitar, Duo 46 Composition Competition, Hermoupolis, Greece; *O Felix Anima*, for Soprano, Flute, Clarinet and Piano, Chicago Ensemble Discover America III Composition Competition. She received a Ph.D. in Music Composition from the University of Chicago where her teachers included Ralph Shapey and Pulitzer Prize winner Shulamit Ran. She retired from full-time teaching in 2014 as a Professor of Music at the University of Nebraska at Kearney where she coordinated the music theory and composition programs, directed the New Music Ensemble and the annual New Music Festival. Dr. Mitchell continues to compose and teach online graduate courses part-time for UNK.

The text for *In a Fall Moment and Other Songs*, a song cycle for mezzo-soprano and piano, was written by my daughter, Micki LeMieux, a well-known sculptor in Chicago, an avid gardener, and a developing poet. The texts include various ideas and emotions centered around gardening and its fruits, from an intimate and personal point of view. *In a Fall Moment* describes clouds and colors, blowing seeds and flying creatures, "contaminating my nose in clouds of fragrance." The second song, *The Bite*, is an ecstatically sensual experience of the first bite of an organic, heirloom tomato. The final song, *Things in Jars*, the canning experience jogs the memory of various things saved in jars as a child, like caterpillar and fireflies, as a youth, buttons and crayons, as an adult, jelly, pickled onions and sauces, and then experiences and memories.

The entire song cycle is unified by the use of the material generated from three sonorities which could be described as extended tertian harmonies, Bb7-5, Am7, and Eb9+11. These are arpeggiated in the beginning of the first song in rhythmic groups of 4+3+5, and so the 'chords' somewhat bleed into each other, ultimately forming a row of 15 pitches which are then broken down into sets of 3, 4, or 5 pitches which are used throughout the cycle.

Other unifying factors include the traditional song-form design of *aaba* in the first song, with considerable varied repetition in the 'a' theme. The second song uses a refrain, first heard in the piano, which recurs irregularly while the voice's through-composed melodic line references the major and minor thirds that occur throughout the cycle. This song also contains a brief foretaste of the

staccato harmonies of the third song. The final phrase of *The Bite* is picked up in the third song to separate two sections of lively, staccato sonorities while recurring sonorities and melodic gestures from the first two songs continue to unify the work. While the musical materials may sound dissonant at times, the piece often has a sense of non-functional tonality.

Gheorghe Costinescu, born in Bucharest in 1934 and residing in New York since 1969, has been active as a composer, conductor, pianist, musicologist, and educator. He studied with Mihail Jora in Bucharest, with Karlheinz Stockhausen in Cologne, and with Luciano Berio at The Juilliard School in New York. He received a Ph.D. from Columbia University, where he studied with Chou Wen-chung. His chamber, choral, orchestral, and stage works have been performed in major cities in Europe and the United States, and at the Royan, Shiraz-Persepolis, and Tanglewood festivals. His stage work *The Musical Seminar*, a winner in the League-ISCM National Composers Competition, was premiered at Lincoln Center in New York City, and the German version of the work was produced by the State Opera of Stuttgart.

Costinescu has received grants and awards from the American Academy of Arts and Letters, the National Endowment for the Arts, the New York Foundation for the Arts, the American Music Center, Meet the Composer, and the Ford Foundation. He was a Fulbright Scholar and also received the Romanian Academy's George Enescu prize; The Juilliard School's Alexandre Gretchaninoff Memorial Prize; and fellowships from MacDowell Colony, Yaddo, and the Virginia Center for the Creative Arts. He has held teaching positions at The Juilliard School, Columbia University, and the New School for Social Research. In 1982 he joined the faculty and subsequently directed the electronic music program at Lehman College of the City University of New York, where he became Professor Emeritus of Music in 2003.

I conceived and sketched **Wanderers Nachtlied II** in Romania in 1960. It wasn't until August 2016 that I felt like notating it precisely, emphasizing a few onomatopoeic aspects of the text. To introduce an English-speaking audience to Goethe's short poem, Longfellow's translation should be recited before the performance of the song.

Barbara Jazwinski studied composition and theory at the Fryderyk Chopin Academy of Music in Warsaw, Poland. She received her M.A. degree in composition and piano from Stanford University and her Ph.D. in composition from the City University of New York. Her teachers included Mario Davidovsky, Gyorgy Ligeti, John Chowning, Leland Smith and Andrzej Dobrowolski. Currently, she is Head of the Composition Program at the Newcomb Music Department, Tulane University in New Orleans. Her music has been heard throughout North America, Europe, and the Far East. Her compositions have been selected for programming at many well-known concert series and festivals including the Festival of American Music in London; The Koszalin Philharmonic Concert Series; Polish Music Festival in Montreal, Canada; 5th Laboratory of Contemporary Music in Siedlce, Poland; Constanta International

Music Days, Romania, (recorded for broadcast by MTC Television, Romania); SIMC Romania/ISCM, Bucharest, Romania; Filarmonica de Stat Banatul, Timisoara, Romania; Contemporary Music Series, Nice, France; Concerti Interactive Arts, Lucca, Italy; Musica 2000, Ancona, Italy; Society of Composers, Inc.; Radio France Musique (ORTF-Paris; Magasine Internationale); 10th Laboratory of Contemporary Music in Warsaw, Poland; New Music Festival, Edmonton Composers' Concert Society, Canada; New York University New Music Ensemble; Washington Square Contemporary Music Series, NYC; American Academy in Rome, Italy; Festival, III Corso Internazionale di Musica, Comune di Chiusi della Verna, Italy; The New Repertory Ensemble of New York, Carnegie Recital Hall; The Fanfare Festival, Gegenwelten Festival (Mannheim - Heidelberg), North/South Consonance, NYC.

Dr. Jazwinski has also been active as a performer, conductor and promoter of contemporary music. Since 1988, she has served as Music Director of *Spectri Sonori*, an award-winning concert series that specializes in performances of contemporary music. The series has presented over 50 programs thus far and featured over 300 works for different chamber ensembles. Among her awards are the *Prince Pierre of Monaco Composition Award* for her *Sextet* and the *First Prize* in the *Nicola De Lorenzo Composition Contest for Music for Chamber Orchestra*. She is the recipient of numerous commissions, grants and fellowships including commissions from the Society of Polish Composers, London Festival of American Music, New York University New Music Ensemble, Louisiana Music Teachers Association, Esther Lamneck, Louisiana Sinfonietta, New Hudson Saxophone Quartet, Chamber Music Center at the Composers' Conference at Wellesley College, Quatuor Francis Poulenc, an Artist Fellowship from the Louisiana State Arts Council, grants from the Presser Foundation, Newcomb Foundation, Metzner Foundation, Meet the Composer, Inc., and many others. Her compositions are available on the Vienna Modern Masters, Capstone, Ravello and Musiques Suisses labels.

The Girl by the Ocean was composed in 2015 and premiered in New Orleans the same year by Jeremy Huw Williams and Paula Fan. The poem is by Maria Jazwinski.

Roger Vogel is Professor Emeritus at the University of Georgia, Athens. A native of Cleveland, Ohio, Vogel studied music theory and composition at the Ohio State University and earned the Ph. D. in 1975. His major professors were Marshall Barnes, Jay Huff, Norman Phelps, and Wolf Rosenberg. Dr. Vogel has over 150 compositions and several journal articles to his credit. Since he joined the faculty of the University of Georgia in 1976, Dr. Vogel has written over 115 original works that have been published by twelve different publishing firms. Notable among his awards are prizes from the Roger Wagner Choral Composition Competition, the National Saxophone Workshop Composition Contest, the National Flute Association, the Penfield/Wegmans Composition Contest Commissioning Project, and the Delius Composition Competition. In 2011 he was the recipient of the University of Georgia Albert Christ-Janer Creative Research Award. He has received commissions from the Georgia

Music Teachers Association, the University of Georgia, Sigma Alpha Iota Professional Women's Music Fraternity, Phi Mu Alpha Professional Men's Music Fraternity, the Helios Duo, The Fellowship of Reason, Odekhiren Amaize, the Athens Master Chorale, the Medical College of Georgia, Georgia 'Cello Society, the Chattanooga Clarinet Choir, and the Bass Club of Georgia. His works have been performed in recitals, and at conventions and festivals, throughout the United States, Canada, South America, Asia, and Europe.

It Is Best Not to Be Born, written in 1978, is based on a text near the end of the play *Oidipous at Kolonos* by Sophokles, and it was translated by Timothy Gantz. Near his death, Oidipous expresses a common ancient Greek theme that life is full of troubles, and it would be better not to be born.

Beth Wiemann was raised in Burlington, VT, studied composition and clarinet at Oberlin College and received her PhD in composition from Princeton University. Her works have been performed throughout the USA, and at the Dartington Festival (UK), the "Spring in Havana 2000 Festival (Cuba), and elsewhere by such ensembles as Continuum, Parnassus, Earplay, ALEA III, singers Paul Hillier, Susan Narucki and others. Her compositions have won awards from the Orvis Foundation, Copland House, the Colorado New Music Festival, New York Treble Singers, American Women Composers, Marimolin and others. She teaches clarinet, composition and theory at the University of Maine. A CD of Wiemann's music, **Why Performers Wear Black**, was released on Albany Records and other works of hers also appear currently on the Ravello, Capstone, innova and Americus record labels.

Tonight's selection **from UNTIL THE WAR IS OVER** is a solo moment for the "character" of Richard Aldington, Hilda Doolittle's husband. Both Aldington and "H.D." were poets, living in England during WWI, and part of a larger community of writers and artists in that period. In this recitative and aria, Aldington expresses his frustration with Hilda and with his upcoming return to the front.

Michael Dellaira has written the music for three operas: *Chéri*, a finalist for the 2006 American Academy of Arts and Letters Richard Rodgers Award in Musical Theater, *The Secret Agent*, commissioned by the Center for Contemporary Opera, and named the "Laureat" of the 2011 Arnel Opera Festival in Szeged, Hungary, and *The Death of Webern*, a commission from the Pocket Opera Players, and named one of the "5 Best New Works" of 2016 by *Opera News*. Known for his "haunting harmonies" (*New Music Box*) and "eloquence and sensitivity" (*New York Times*), Dellaira has been a recipient of an ASCAP Morton Gould Award, a Fulbright Fellowship, two residencies at The Composers Conference, grants from the American Music Center, Cary Trust, Ford Foundation, Mellon Foundation, New Jersey Arts Council and a Jerome Foundation commission from the American Composers Forum. He is currently working on a new opera based on Giuseppe Tomasi di Lampedusa's 1958 novel, *The Leopard*, a commission from American Opera Projects.

Program Note for *Colored Stones*: Richard Howard's poems are meant to be heard, as anyone who has read them aloud will tell you. In this song cycle I've recast his ten-part poem *Colored Stones* into two simultaneous readings by two different voices: that of the singer, and that of the piano (itself a collection of "colored stones.") Heard together, these two voices create ten miniature states of mind, each one as much about person (reader, listener, character) as about place (the poem's ten locales) and thing (castle, canyon, grave, quarry).

Colored Stones is dedicated to the memory of my teachers, Milton Babbitt, Edward T. Cone, Robert Parris, and Goffredo Petrassi.

ABOUT THE ARTISTS

The Welsh baritone **Jeremy Huw Williams** studied at St John's College, Cambridge, at the National Opera Studio, and with April Cantelo. He made his debut with WNO as Guglielmo (*Così fan tutte*) and has since appeared in more than sixty operatic roles. He has given performances at major venues in North and South America, Australia, China, Hong Kong, and most European countries.

In France he has sung the roles of Olivier (*Capriccio*), Papageno (*Die Zauberflöte*), George (*Of Mice and Men*), Guglielmo (*Così fan tutte*), Shchelkalov (*Boris Godunov*), Baritone (*Hydrogen Jukebox*) and the title role of Till Eulenspiegel by Karetnikov for L'Opéra de Nantes, and Sebastian (*The Tempest*) for L'Opera du Rhin. In Italy he has sung the role of Nixon (*Nixon in China*) at the opera house in Verona, and Ferryman (*Curlew River*) at the opera houses of Pisa and Trento. In Greece he has sung the role of Chou En-lai (*Nixon in China*) for Greek National Opera. In Belgium he has sung the role of Marcello (*La Bohème*) for Zomeropera. In Norway he has sung the role of Papageno (*Die Zauberflöte*) for Vest Norges Opera and Serezha (*The Electrification of the Soviet Union*) for Opera Vest. In Austria he has sung the role of Dr Pangloss (*Candide*) in Vienna, a role that he repeated in Bremen, Munich, Suhl, Leipzig and London. In the USA he has sung the role of Lukash (*The Good Soldier Schweik*) for Long Beach Opera.

He has given recitals at the Wigmore Hall and Purcell Room, and at many major music festivals. He has appeared with the BBCNOW in Tippett's *King Priam* at the Royal Festival Hall, the CBSO in Lambert's *Summer's Last Will and Testament* at Symphony Hall, the Hallé in Handel's *Messiah* at the Bridgewater Hall, the Philharmonia in Mozart's *Requiem* at St David's Hall, the BBCSO in Nielsen's *Third Symphony* at the Royal Albert Hall during the BBC Proms, the RLPO in Rawsthorne's *Medieval Diptych*, the BBCSSO in Adams's *The Wound Dresser* at City Halls, the BBC Philharmonic in Schubert's *Mass in Ab*, the RPO in Beethoven's *Ninth Symphony*, the LPO in Watson's *O! Captain*, the Ulster Orchestra in McDowall's *Theatre of Tango*, the BSO in Mathias's *This Worlde's Joie* at the Three Choirs Festival, and the BBCCO in

Stainer's Crucifixion at Southwark Cathedral for BBC Radio 2. He frequently records for BBC Radio 3 (in recital, and with the BBCNOW, CBSO, BBCSO, BBCSO, BBC Philharmonic and BBCCO), and has made many commercial recordings, including ten solo discs of songs.

As a principal singer with WNO he appeared at the opening night of the Wales Millennium Centre, and received the inaugural Sir Geraint Evans Award from the Welsh Music Guild, given annually to a person or persons who have made a significant contribution to Welsh music in any one year or recent years. He was awarded an Honorary Fellowship by Glyndwr University in 2009 for services to music in Wales, and received the Honorary Degree of Doctor of Music from the University of Aberdeen in 2011.

Pianist **Paula Fan** has performed on five continents as soloist and chamber musician, recorded over twenty commercial albums, and has broadcast for the BBC, NPR, Radio Television China, and international stations from Bosnia to Australia. As one of the first recipients of the doctorate in Collaborative Piano, she has lectured on the subject worldwide. She has taught at the University of Arizona as its only Regents' Professor from the Fine Arts, and as Visiting Professor at the Eastman School of Music. She continues to perform as Principal Keyboardist with the Tucson Symphony Orchestra.

As both performer and teacher, one of her greatest interests has been building bridges between classical music and audiences of all ages and backgrounds, as well as between disciplines. In collaboration with the Arizona Research Institute for Solar Energy, she was co-founder of the Solar Storytellers, a piano trio playing electric instruments powered by a golf cart with a solar panel for a roof, which performed on the National Mall in Washington DC, at the Aspen Science Center, and in Arizona. She now serves as the first Senior Fellow at the University of Arizona's Confluentcenter for Creative Inquiry and continues to tour internationally as pianist and lecturer.

Special thanks to Opera America,
Jeremy Huw Williams, Paula Fan,
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and the ACA Board of Governors

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(Schober) **The Wind is Fair**, from *Troubadour Songs*

III. (poem by *Amaut de Mareuil*)

The wind is fair
that flows upon me
late in April before May starts up.
And nightingale and jay sing
 against the crickets
 the whole peaceful night.
Each bird announces his joy without restraint
 in his own language
 in the morning freshness
settles down with his mate.

All earthly things rejoice the birth of leaves:
nor can I help remembering the love in which
 I rejoice.
By usage and by nature I
 turn toward joy
like any other single creature:
there where the soft wind blows
 my heart goes,
 revives.

Whiter than Helen,
lithe in gracefulness,
more than the fresh-opened flower is fair
 she is fair;
 white teeth,
 true words,
 open-hearted,
 without trickery,
 clear complexion and auburn hair—
O God, who grants her this signory, preserve her,
for one more lovely than she is I have never seen.

If she does not prolong the dispute
I shall count myself blessed,
instead were to give me to start with
 a kiss,
 and so forth,
 according to my length of service.
 For then
 we shall make a short journey often
down a short path,
since her fine body
has set me readily

in this course.

(translations by Paul Blackburn)

(Mitchell) **In A Fall Moment and Other Songs**

Texts by Micki LeMieux

In a fall moment

In a fall moment, cloudy, bright overcast
I am assaulted by the colors in my backyard
All those purple and oranges hurt my eyes
They are contaminating my nose
In clouds of fragrance
And over there, little green soldiers
Blowing and whisp'ring in the wind
They are telling me to stand still.

Have I not already tasted your fruits?
And what is that slith'ring over there?
Digging tunnels and holes
Are you spreading seeds of goodness?
And is that dew on the spider web?
What a violation of my senses
And yet I know I am part of it all.

The Bite

Pale red purple juicy flesh,
Insides drip out slowly
From my mouth to my chin
What a mess
Crunchy and tangy
The nutrients explode
I snort with pleasure as I chew
A fierce untamed desire, wet and savory
I'm almost ashamed.
Wild eye, I eat
Wild, I eat
Rivers of a feast flow through me
Native forest, golden green and striped red
Turns fruit into flesh
(Now that's a damn good tomato!)

Things in Jars

Jelly, pickled onions, beans
Olives, sauces, and nuts
Hardware, buttons, crayons, and memories
Caterpillars, fireflies, mold, sand, and dirt
Formaldehyde with various objects
Stale and stagnant
Emotion, fear, passion, pain and regret

Secrets and ambitions
Dreams, reason, love and potential.
Do you live in a jar?

When you give ideas room to root,
They grow.
Take off that lid and expand
Flourish into the unknown.

(Costinescu)

Wanderers Nachtlied II

German Text and English Translation
Johann Wolfgang von Goethe

Über allen Gipfeln
Ist Ruh,
In allen Wipfeln
Spürest du
Kaum einen Hauch.
Die Vögelein schweigen in Walde,
Warte, nur balde
Ruhest du auch.

Wanderer's Night-Song (II)

English Translation by Henry Wadsworth Longfellow

O'er all the hill-tops
Is quiet now,
In all the tree-tops
Hearest thou
Hardly a breath;
The birds are asleep in the trees:
Wait, soon like these
Thou too shall rest.

(Jazwinski) - **The Girl by the Ocean**

Poem by Maria Jazwinski

The sunset dances for me as I watch the new waking moon.
Mother Nature soothes me.
I lose myself in my thoughts.

The stars twinkle softly, lulling the girl by the ocean to her dreams.
The water is by her feet now, the sleepy sea sends soft waves that caress her feet.
Far away, she senses flames, intense, vivid and wild, dancing in the wind.

The night is quiet.
In her dreams, she follows the ocean until she finds a river, walking in her own surreal fantasy.
The river leads into a stream, narrowing into a creek.

Warmth touches the girl in her sleep.
The birds begin to whisper.
Slowly, the girl awakens.

She is finally home.
She is safe.
The darkness is gone.

(Vogel)

Sophokles. *Oidipous at Kolonos*: 1224-1238

It is best of all in this world not to be born. But if one should see the light, then it is by far the second best to return from whence one came as soon as possible.

For when a man has put aside the carefree joys of youth, what sorrows do not strike him, what woes do not torment him? Jealousy, quarrels, strife, war and slaughter, until at last he comes upon abhorred old age, unloved and alone, and he lives with evils upon evils.

(Wiemann)

from **UNTIL THE WAR IS OVER**, libretto by Jennifer Moxley
Aldington, to Hilda:

But I say, Dooley,
Between us we might make an artist!
What does Lawrence want with you?

Listen, it's perfectly clear
You never gave all of yourself to me
Like you did with Ezra.

I love you, but I desire the other
I love you, but I want Bella.

You never gave all of yourself to me
As you did with Ezra.
Were you ever really with anybody?

Even tonight, with me.
Were you? Aren't you always off thinking?
Damn it, I never know what
You are thinking.

Damn it Dooley!
If I could give you a body
And Bella a mind,
I would give my beautiful Astraea a body
And Bella a mind.

I never know what
You are thinking,
With Bella I know.

If I could only give you a body
And Bella a mind,
I would give you a body
And Bella a mind.

I love you my beautiful Astraea
But I desire Bella,
I am torn to pieces
I love you
But I'll go mad.

I want Bella,
Bella makes me forget
You make me remember.

I would give you a body
And her a mind,
I would give Astraea a body
And Bella a mind.

I love you, but I desire *l'autre*
I love you, but I desire the other.

I am torn to pieces
I love you
But I'll go mad.

(Dellaira)

COLORED STONES by Richard Howard

[ATHENS]

Marble, said the guide, a marble mount!
Step by step the Acropolitian
ascent rehearsed -- disclosed -- our Pilgrimage,
Americans, more Germans, even Greeks.
The Way was ready for us as we came:
whatever we were, the white stones would wear.

[HOUSTON]

Fifty feet away, the buildings look
bullet-pocked, but closer to, each hole
turns out to be a scallop or a snail.
The walls are beaches then! a fossil shore
has taught the lessons of Old Main:
Thalassa! Thalassa! The Ten Thousand cried.

[ALBUFEIRA]

Those rusty looking piles offshore? *Three Nymphs* the locals call them,
though *I* can make out no more than a messy form of bricolage;
here on the wrong side of Gibraltar the sea
can oxidize a nymph into a nun
(Atlantic orders, iron-grey and dun).

[WOODSTOCK]

Bluestone quarries. This was where they cut
the sidewalks of New York, which do not seem
particularly blue. And giving way
to asphalt and macadam, gravel, dust.
Here the walls of fine-grained boulders glow;
sometimes, "in city pent," a fine blue must.

[SIRACUSA]

Bristling with cannas, Dionysos's Ear
(a cave above the quarry where Greeks died)
shelters a deft ropemaker who demonstrates
for tourists daily. Sleek golden walls
set off his art, and only cannas share
the crimson shame of Alcibiades.

[WISCASSET]

Braided black and white, the waves repeat
or imitate the rocks of Pemaquid;
these are the interferences of quartz
with granite, some archaic violence
garish as light on water. Stone to sand,
sea to sun, identical returns.

[TOURS]

Companions by the Loire whose limestone cliffs
punctuate a classical landscape, pale
as if they had seen the ghost of Italy,
we turned off, down a lane not on the map,
and before us spread a whited precipice,
The shining slate-capped castle of Chambord!

[BRYCE CANYON]

A whirling snowstorm out of nowhere -- so
we say, but into nowhere too is more
like it -- and all the Utah boulders turned
from red that had the truth of massacre
to merely mass, no color and no truth:
the ruined rocks under the restless snow.

[COZUMEL]

"A stone in the road -- it had to be a stone
to keep that still as the car bore down." "No,
the shock was not the indifferent adieu
of rock and rubber. Stop. See what it ... was."
The pebbled hide lay open: lilac and pink,
entrails of an iguana still alive.

[CAMDEN]

"I find I incorporate gneiss and coal, stucco'd
all over," Whitman wrote, and I have been
to the low house (he drew it for himself)
where such incorporation still goes on.
The great stones make a tiny Stonehenge there,
and the poet becomes his good gray grave.