



Rendezvous in the Salon

**Natalie Mann,
soprano**

Works by
Steve Danyew
Roger C. Vogel
Daïvd Leisner
Ned Rorem

TROY1956



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Rendezvous in the Salon invites you to experience a collection of performances that explore the rich and vibrant world of American art song. As an artist who is deeply invested in the expressive power of music, I am excited to demonstrate my passion for this genre. I am equally thrilled to record world-premieres of remarkable and diverse cycles and to draw on the salon tradition of sharing intimate music with a roomful of friends and colleagues, which was a staple during the apex of art song in Europe.

One of the joys of performing American art song lies in its ability to tell stories. Each of these cycles paints varied narratives, transporting the listener through tales of the sacred and profane. I enjoyed meeting and working with the composers to bring this music to life. Through these songs, we artists attempt to capture the essence of America's past, present, and future, shedding light on the human experience in all its complexities. The cycles reflect the ever-evolving nature of American art song, pushing boundaries and exploring new artistic frontiers.

Our Salon journey begins with the pastoral *New England Folk Songs* by Steve Danyew. Using texts by beloved New England poets, his goal for this collection, his second song cycle, was to describe his special bond with nature and the seasons during his time growing up in Connecticut. Beginning with nature's promise, "Wake, little Sprout" by Louisa May Alcott opens delicately with the gentle hope of the seed to finally burst into bloom in the finishing measures. Emily Dickinson's "Bee! I'm expecting you!" displays a playful and insistent accompaniment to underscore the bee's expectations. The meditative and languid "Midsummer Night" poignantly uses Sarah Orne Jewett's poem "Boat Song" to describe evenings on the water that one wishes would never end. "Autumn Fields" employs stanzas from Jewett's "Top of the Hill", describing a wistful look down on a small New England town that displays autumnal colors as the moon begins to rise. An absolute audience favorite, "A Country Boy in Winter" playfully skips through a young boy's adventures and love of his country home. It was a great joy to discover these works by chance on the web and feel prompted to reach out to the composer. I had an instinctual feeling that I could interpret these works as they deserved. The sheer number of positive responses every time I perform these works on a concert lets me know my instincts were correct.

The Devil's Songbook by Roger Vogel uses a unique ensemble – voice, piano, and bassoon – to deliver additional sardonic tone. As many salon gatherings focused on political and social issues of

the time, this cycle skewers many professions with dry, mocking humor. These wry texts are drawn from a range of authors, including William Shakespeare and Hilaire Belloc in "Of Politicians" to "Of Celebration" by Dorothy Parker.

"Of Politicians" opens with a lyrical melody on the bassoon and driving rhythms in the piano. The second half contrasts with mood and lyrics to set up an ironic twist in the final lines. "Of Attorneys" sets an epitaph from the gravestone of Mr. Jonathan Gill, who died on February 6, 1751. Propulsive, angular rhythms move through "Of Businessmen" to reinforce the phrase "get money." Humbert Wolfe's text describes the integrity (or lack thereof) of British journalists in "Of the Media." This setting for bassoon and voice further highlights the absurdity and farce that are key to this cycle's interpretation. The final four settings, "Of Critics and Music", "Of Virtue", "Of Vanity" and "Of Celebration" swing between languid and frenetic energy. Such contrasts in settings allow the performers to infuse the songs with great bravado and sarcasm, which the composer intended. These works would have been a centerpiece of any salon concert because of their commentary and unique setting.

Exploring the salon-style intimacy of sacred music, the second half of the album features texts from the Jewish and Christian traditions. It is exciting to work with composers, but even more remarkable when the composer wants to collaborate on the performance. Therefore, it is a great honor to feature David Leisner on guitar in his *Four Jewish Songs*. His interpretive suggestions, along with his beautiful guitar work, allowed me to bring the cycle to life as it was originally envisioned.

The cycle opens with a setting of "Rozhinkes mit Mandlen", an intimate song from a mother to her young child. "Tumbalalaika" is a traditional Russian Yiddish folk song – a riddle that speaks to the value of finding an intelligent wife. The Rabbi takes center stage during "Sha! Shtil!", supported by staccato accompaniment and improvisation to develop excitement for the Rabbi's imminent dance. "Der Rebe Elimelech" is another traditional song that joyfully tells of a rabbi who feels inspired to add instruments as his happiness grows – fiddlers, cimbalom and drummers. Each addition builds in texture, rhythmic intensity and speed to round out the cycle in a final flourish.

Selecting psalms of praise and reverence, Ned Rorem's *Cycle of Holy Songs* completes the album. Rorem's impressive opus of art songs speaks to his ability to be inspired by texts to create music. These settings were written in 1951 when Rorem was on a Fulbright Scholarship in Paris

studying with composer Arthur Honegger. Exhibiting Neoclassical traits, these works integrate Classical style and balance yet exploit rhythmic textures and expanded tonal harmony.

The works are notable in Rorem's use of an expansive range for the voice throughout each song. Opening "Psalm 134" asks the Lord to bless those servants who have been steadfast, while the following "Psalm 142" is a prayer of supplication that cries for relief from persecutors. Bold, stately rhythms in the piano that represent praise dissolve into softer, more intimate passages of entreaty. Syncopated rhythms and flowing arpeggios are the hallmark of "Psalm 148," which describes joyful praise. This work hints at some jazz influences in rhythms, as do some of the chordal progressions. "Psalm 150" is an expansive declaration of praise, with large resounding chords supporting the long vocal lines. The work ends with a flourish of a vocal melisma and a supported note that crescendos to a climax.

I am immensely grateful to the dedicated group of musicians who have joined me on this artistic endeavor. Their talent and passion helped bring these songs to life, creating a sonic tapestry that I am proud to share with you today. Capturing the intimate performances with such color takes true expertise. I was fortunate to work with Sean Swinney Recording in New York City and Big City Recording Studios in Los Angeles. I am especially grateful to Paul Tavenner at Big City Recording Studios for his work to mix and master this album into a seamless experience.

Lastly, I would like to express my heartfelt appreciation to the composers for allowing me to create world-premiere recordings of their works. Thinking of all the American art song repertoire that waits to be discovered, I was fortunate to find these works, which resonated with me and my colleagues. It is through the composers' creative genius and unwavering dedication to classical music that the art song genre continues to thrive and captivate audiences around the world.

Thank you for joining me on this musical journey. I hope that these works become a cherished addition to your collection, inspire you to create salon experiences of your own, and encourage you to revisit the tapestry of American music time and time again. — Natalie Mann

The Composers



Steve Danyew's music has been hailed as "startlingly beautiful" and "undeniably well crafted and communicative" by the *Miami Herald*, and has been praised as possessing "sensitivity, skill and tremendous sophistication" by the *Kansas City Independent*.

Danyew (b. 1983) is the recipient of numerous national and international awards for his work, and his compositions have been performed throughout the world in venues such as the Sydney Opera House, the Kennedy Center, Carnegie Hall, and the steps of the US Capitol. He holds degrees from the University of Miami and the Eastman School of Music. For more, please visit www.stevedanyew.com.



A native of Cleveland, Ohio, **Roger Vogel** studied music theory and composition at the Ohio State University and earned the Ph. D. in 1975. A productive composer, since he joined the faculty of the University of Georgia in 1976, professor emeritus Dr. Vogel has written over 130 published original works. Notable among his awards are prizes from the Roger Wagner Choral Composition Competition, the National Saxophone Workshop Composition Contest, the National Flute Association, the Delius Composition Competition, and the Albert Christ-Janer Award. His works have been performed throughout the United States, and in Canada, South America, Asia, and Europe.



David Leisner has a richly varied career as classical guitarist, composer, and teacher. As composer, his music has been performed, recorded and published worldwide. His most recent commissions include *Wayfaring* for guitar and orchestra for Pepe Romero, and *Singing to the Stars* for soprano, violin, saxophone and 2 guitars for the New Music Festival in Wilmington, NC. As guitarist, Leisner has performed around the world and has an extensive recording discography. He is "among the finest guitarists of all time", according to *American*

Record Guide. He is on the guitar faculty of the Manhattan School of Music, and his book, *Playing with Ease*, is published by Oxford University Press. www.davideisner.com



Ned Rorem, hailed as “the world’s best composer of art songs” (Time magazine), is celebrated for his immense catalog of musical compositions as well as his acclaimed body of literary writing, including five volumes of diaries and collections of lectures and criticism. a Pulitzer Prize and GRAMMY Award—includes three symphonies, four piano concertos, and an array of other orchestral works; music for numerous combinations of chamber forces; ten operas; choral works of every description; ballets and other music for the theater;

and literally hundreds of songs and cycles. During his lifetime, Rorem was honored with a Fulbright Fellowship (1951), a Guggenheim Fellowship (1957), and an award from the National Institute of Arts and Letters (1968). He received the ASCAP-Deems Taylor Award in 1971 for his book *Critical Affairs*, *A Composer’s Journal*, in 1975 for *The Final Diary*, and in 1992 for an article on American opera in *Opera News*. His orchestral suite *Air Music* won the 1976 Pulitzer Prize in music. In 2003 he was awarded the Gold Medal in Music, for an entire body of work, by the Academy of Arts and Letters; and also received ASCAP’s Lifetime Achievement Award.

The Performers

Natalie Mann is an active recitalist and champion of contemporary music, which led to a critically acclaimed debut at Carnegie Hall. As a concert soloist, she has performed with the Chicago Symphony Orchestra, the South Shore Orchestra during two New Year’s tours of China, and the La Jolla Symphony and Chorus as the soprano soloist in Beethoven’s *Missa Solemnis* and the *Ninth Symphony*. She is a frequent recitalist in the Pacific Northwest, Southern California, and the Midwest. Her concert schedule can be found at www.nataliemann.com.

Her operatic roles include Lady Macbeth in Verdi’s *Macbeth* and Amealta in Verdi’s *Un Ballo in Maschera*, Mozart’s Donna Anna in *Don Giovanni* and the Countess in *Le Nozze di Figaro*, Micaela in Bizet’s *Carmen* and Marguerite in Gounod’s *Faust*. Critics praised of her portrayal of the title role in *Suor Angelica*: According to Peter Jacobi of the *Herald-Times*, “Her soprano soared with fullness of tone through the climaxes; no high note seemed to tax her.”

Ms. Mann’s concert appearances have been equally well received. Of her Carnegie Hall recital, Abigail Wright of *The Opera Insider* observed: “Ms. Mann does an excellent job of continuing her brilliantly sustained legato, undeniably stunning high notes, and impressive quality of pitch and tone center across the board.”

Ms. Mann has received a Metropolitan Opera Encouragement Award and has been a finalist in both the Gerda Lissner Competition and the American Prize for Art Song. She has been a winner of the Audience Favorite Award in the David W. Scott Memorial Competition and the Hawaii Public Radio International Art Song Competition.

She holds advanced degrees from Indiana University and the University of Wollongong in Australia, funded through the Rotary Ambassadorial Scholar program, as well as a Bachelor of Music from Butler University.

Alexander Charles Burns-Chay is a professional bassoonist based in Los Angeles and Orange County. He is the principal bassoon with the Dana Point Symphony Orchestra, the Los Angeles-based Opera Italia, and Symphony of the Vines in Paso Robles, CA. Mr. Burns-Chay attended the Orange County School of the Arts and completed his undergraduate studies at UCLA with degrees in bassoon

performance and German. His diverse interests and academic success lead to his election to Phi Beta Kappa. A student of John Steinmetz, he received a Masters of Music in Bassoon Performance from UCLA.

Bruce Mangum earned his BA in Applied Piano from the College of Idaho. He has lived in Idaho, Oregon, Washington, Colorado, and now Southern California where he keeps busy with piano and chamber ensemble recitals in different venues throughout the Coachella Valley. For nine years, Bruce served as the Music Leader for Shepherd of the Valley United Methodist Church in Indio; for two years, as Music and Worship Leader at the University United Methodist Church in Redlands; for seven seasons, as Principal Accompanist for the Caballeros (now the Palm Springs Gay Men's Chorus); for two years as Artistic Director for the Modern Men: Coachella Valley Men's Chorus; was formerly Music and Choir Director for St. Andrew Community Presbyterian Church also in Indio; and is currently the Principal Accompanist for the California Desert Chorale. In October 2010, Bruce released a CD entitled "Hidden in Plain View," featuring original songs and inspirational piano music. He teaches private piano in Palm Desert and enjoys working with local fellow musicians.

Pianist **Catherine Miller** is the Artistic Director for the Pasadena Vocal Competition, a member of the music staff at San Diego Opera, the Los Angeles Philharmonic and an in-demand collaborative pianist and coach. During the L.A. Phil's '23-24 season, she will serve as principal pianist for *Beethoven's Fidelio* with *Dudamel* and the *Deaf West Theater*. Recent recital collaborations include with tenor Arnold Geis for *Songs My Mother Taught Me* at Ventura College and with Mr. Geis and soprano Oriana Falla for *Laguna Live!*, with tenor Nathan Granner and soprano Jamie Chamberlin for *Opera Orlando's Opera in the Park* Concert Series, *LA Made* at the LA Public Library with Long Beach Opera, and with tenor Xavier Prado in Zipper Hall of the Colburn School. A sought-after vocal competition pianist, Ms. Miller is the official accompanist for the Metropolitan Opera's Laffont Competition, Los Angeles District, the Loren L. Zachary Society Vocal Competition and for the Palm Springs Opera Guild Vocal Competition. Catherine holds degrees from both USC and The Juilliard School, and was a Fulbright Scholar at the Liszt Academy of Music in Budapest, Hungary.

Dr. **Tali Tadmor** is a Los Angeles-based pianist, educator, music director and vocal coach. Her performance career includes collaborations with a wide variety of musicians and appearances at worldwide venues including Carnegie Hall, Lincoln Center, and The Great Hall at the heart of China's Forbidden City. Though classically trained, Tali is sought after in a wide variety of musical settings, ranging from world music, pop, and worship to her own compositions. Tali received both Master and Doctor of Musical Arts degrees from the Thornton School of Music at the University of Southern California (USC) majoring in Keyboard Collaborative Arts. She currently serves as Chair of the Collaborative Piano program at California State University, Northridge (CSUN) and is the Music Director at Stephen Wise Temple.

The Texts

Steve Danyew: New England Folk Songs

Wake, little Sprout

Sleep little seed
deep in your bed
while winter snow lies overhead.

Wake, little sprout and drink the rain,
til sunshine call you to rise again.
Strike deep, young root, in the earth below;
unfold pale leaves, begin to grow.

Baby bud, dance in the warm sun;
bloom sweet rose,
Life has begun.

Bee! I'm expecting you!

Bee! I'm expecting you!
Was saying Yesterday

To Somebody you know
That you were due—

The Frogs got Home last Week—
Are settled, and at work—
Birds, mostly back—
The Clover warm and thick—

You'll get my Letter by
The seventeenth; Reply
Or better, be with me—
Yours, Fly.

Midsummer Night

Oh, rest your oars and let me drift
While all the stars come out to see!
The birds are talking in their sleep
As we go by so silently.

The idle winds are in the pines;
The ripples touch against the shore.
Oh, rest your oars and let me drift,
And let me dream forevermore!

The sweet wild roses hear and wake,
And send their fragrance through the air;
The hills are hiding in the dark,
There is no hurry anywhere.
The shadows close around the boat,
Ah, why should we go back to shore!
So rest your oars, and we will float
Without a care forevermore.

Oh, little waves that plash and call,
How fast you lead us out of sight!
And we must follow where you go
This strange and sweet midsummer night;
The quiet river reaches far—
The darkness covers all the shore;
With idle oars we downward float
In starlight dim forevermore.

Autumn Fields

Green slope of autumn fields,
And soft November sun,
And golden leaves—they linger yet,
While tasseled pines new fragrance get,
Though summer-time is done.

I love the steepled town,
The river winding down,
The slow salt tide that creeps
Beside a shore that sleeps,
Dark with its pine woods' crown.

I breathe the sweet air in,
While lower drops the sun,
And brighter all too soon
Grows the pale hunter's moon,
The whole year's fairest one.

A Country Boy in Winter

The wind may blow the snow about,
For all I care, says Jack,
And I don't mind how cold it grows,
For then the ice won't crack.
Old folks may shiver all day long,
But I shall never freeze;
What cares a jolly boy like me
For winter days like these?

Far down the long snow-covered hills
It is such fun to coast,
So clear the road! the fastest sled
There is in school I boast.
The paint is pretty well worn off,
But then I take the lead;
A dandy sled's a loiterer,
And I go in for speed.

When I go home at supper-time,
Ki! but my cheeks are red!
They burn and sting like anything;
I'm cross until I'm fed.
You ought to see the biscuit go,
I am so hungry then;
And old Aunt Polly says that boys
Eat twice as much as men.

There's always something I can do
To pass the time away;
The dark comes quick in winter-time—
A short and stormy day
And when I give my mind to it,
It's just as father says,
I almost do a man's work now,
And help him many ways.

Roger C. Vogel: The Devil's Songbook

OF POLITICIANS

Get thee glass eyes;
And, like a scurvy politician, seem
To see things thou dost not.

—WILLIAM SHAKESPEARE

Here richly, with ridiculous display, The Politician's corpse was laid away.
While all of his acquaintance sneered and slanged I wept: for I had longed to see him hanged.

—HILAIRE BELLOC

I shall be glad when I grow up
And get all through with school,
I'll show them by-and-by that I
Was not meant for a fool.
I'll take the crops off this old farm,
I'll do the best I can.
A jolly boy like me won't be
A dolt when he's a man.

I like to hear the old horse neigh
Just as I come in sight,
The oxen poke me with their horns
To get their hay at night.
Somehow the creatures seem like friends,
And like to see me come.
Some fellows talk about New York,
But I shall stay at home.

OF ATTORNEYS

Beneath this smooth stone, by the bone of his bone, Sleeps Mr. Jonathan Gill, By lies when alive this attorney did thrive

—UNKNOWN

Headstone of

Mr. Jonathan Gill, Esq. who died February 6, 1751 Aged 45 years and 6 months

OF BUSINESSMEN

Get money. Get it quickly.

Get it in abundance. Get it dishonestly, if you can, honestly if you must.

—MARK TWAIN

OF THE MEDIA

You cannot hope

to bribe or twist, thank God! the British journalist.

But, seeing what the man will do unbribed, there's no
occasion to.

—HUMBERT WOLFE

OF CRITICS AND MUSIC

Every critic in the town Runs the minor poet down;

Every critic-don't you know it? Is himself a minor poet.

—ROBERT F. MURRAY

Some cry up Haydn, some Mozart,

Just as the whim bites. For my part, I do not care a farthing candle

For either of them, nor for Handel.

—CHARLES LAMB

I prefer Luigi Dallapiccola.

—ROGER C. VOGEL

OF VIRTUE

Thou shalt not covet thy neighbour's wife, Nor the ox her husband brought her;

But thank the Lord you're not forbidden To covet you neighbour's daughter.

—UNKNOWN

OF VANITY

Once in a saintly passion

I cried with desperate grief,

O Lord my heart is black with guile, Of sinners I am chief.

Then stooped my guardian angel And whispered from behind, "Vanity,

my little man, You're nothing of the kind."

—JAMES THOMSON

OF CELEBRATION

Drink and dance and laugh and lie, Love, the reeling midnight through, for tomorrow we shall die!

(But, alas, we never do.)

—DOROTHY PARKER

David Leisner: Four Yiddish Songs

Rozhinkes mit Mandlen

In dem beys hamikdash, in a vinkl kheyder
Zitzt di almone bas tsion aleyn.
Ir ben yokhidl Yidele, vigt zi keseyder
Un zingt im tzum shlofn a lidele sheyn

Unter Yidele's vigele
Shteyt a klor vayse tzigele
Dos tzigele is geforn handlen
Dos vet zayn dayn baruf,
Rozhinkes mit mandlen
Shlof zhe Yidele, shluf.

Rozhinkes mit Mandlen

In the synagogue alone in the corner Sits the
widow, a daughter of Zion.
She is rocking her son, her only one,
And she sings him to sleep with this song:
Under your cradle, my little Jew,
Stands a milk-white goat;
The goat is a peddler of fruit — And you, too,
will be peddling Raisins and almonds.
Now sleep, my little Jew, sleep.

Tumbabalaika

Shteyt a bokher, shteyt un tracht
Tracht un tracht a gantse nacht

Vemen tzu nemen un nit farshemen
Vemen tzu nemen un nit farshemen

(chorus)

Tumbala, Tumbala, Tumbalalaika
Tumbala, Tumbala, Tumbalalaika
Tumbalalaika, shpil balalaika
Tumbalalaika, freylach zol zayn

Meydl, meydl, ch'vil bay dir fregn,
Vos ken vaksn, vaksn on regn?
Vos ken brenen un nit oyfhern?
Vos ken benken, veynen on trern?

(chorus)

Narisher bokher, vos darfstu fregn?
A shteyn ken vaksn, vaksn on regn.
Libe ken brenen un nit oyfhern.
A harts ken benken, veynen on treren.

(chorus)

Tumbabalaika

A young lad is thinking, thinking all night:
Would it be wrong, he asks, or maybe
right, Should he declare his love,
dare he choose, And would she accept, or

will she refuse?

Tumbalalaika, play balalaika,
Tumbalalaika, happy you should be.
Maiden, maiden tell me again,
What can grow, grow without
rain, What can burn for many
years,
What can long and, cry without tears?
Silly young lad, why ask again?
It's a stone that can grow, grow without rain,
It's love that can burn for many long years,

And the heart that can yearn and cry without
tears.

Sha! Shtil!

Sha shtil, macht nisht keyn gerider
Der rebe geyt shoy'n tantsn vider
Sha shtil, macht nisht keyn gevalt
Der rebe geyt shoy'n tantsn bald

Un az der rebe tantst
Tantsen doch di vent
Lomir ale plesken mit di hent

Sha shtil, macht nisht keyn gerider
Der rebe geyt shoy'n tantsen vider
Sha shtil, macht nisht keyn gevalt
Der rebe geyt shoy'n tantsen bald

Un az der rebe tantst
Tantst doch mit der tish
Lomir ale tupen mit di fis

Sha shtil, macht nisht keyn gerider
Der rebe geyt shoy'n tantsen vider
Sha shtil, macht nisht keyn gevalt
Der rebe geyt shoy'n tantsen bald

Un az der rebe zingt — dem Hey lign nign,
Blaybt der Sotn a toyer lign

Sha shtil, macht nisht keyn gerider
Der rebe geyt shoy'n tantsen vider
Sha shtil, macht nisht keyn gevalt
Der rebe geyt shoy'n tantsen bald

Sha! Shtil!

Quiet! Still! Make no commotion!
The Rabbi is going to dance again.
Quiet! Still! Stop the noise!
The Rabbi is about to dance.
And when the Rabbi dances
The walls dance with him; so let us all
Clap our hands.
And when the Rabbi dances
The table dances too.
So let us all

Stamp our feet.
And when the Rabbi sings
The Holy melody,
The Devil remains
A corpse on the floor.

Der Rebbe Elimelech

Az der rebe elimelekh iz gevoren zeyer freylach,
iz gevoren zeyer freylach Elimelech,
hot er oysgeton dem tfilen un hot ongeton di
brilen un hot geshikt noch di fidlers di tsvey.

Un az di fiddlike fidlers
hobn fiddlik gefidlt,
hobn fiddlik gefidlt hobn zey.

Un az der rebe elimelekh iz gevorn noch mer
freylach,
iz gevoren noch mer freylach Elimelech,
hot er oysgeton dem hitl
un hot ongeton dem kitel
un hot geshikt noch di tsimblers di tsvey.

Un az di tsimbeldike tsimblers
hobn tsimbeldik getsimbelt
Hobn tsimbeldik getsimbelt hobn zey.

Un az der rebe Elimelech iz gevoren gor gor
freylach,

iz gevoren gor gor freylach Elimelech,
hot er zich gemacht Havdole
un hot geshikt rifn dem shames Naftole
Un hot geshikt noch di payklers di tsvey.

Un az di paykldike payklers
hoben paykldik gepaykelt,
hoben paykldik gepaykelt hobn zey.

Sha! Shtil!

When the Rabbi Elimelech felt a happy mood
upon him, He took off his phylacteries and put on
his glasses And sent for the two fiddlers.

And the fiddling fiddlers fiddled in a fiddling way.
When the Rabbi Elimelech
felt happier still, He took off
his mantle and put on his cap
And sent for the two cimbalom
players.

And the cimbalom players...

And when the Rabbi Elimelech felt very happy
indeed, He said Havdole, called for the beadle,
Naftole, And called for the two drummers.

And the drummers...

Ned Rorem: Cycle of Holy Songs

Psalms 134

Behold, bless ye the Lord, all ye servants of the Lord, which by night stand in the house of the Lord.
Lift up your hands in the sanctuary, and bless the Lord.
Behold! The Lord that made heaven and earth bless thee out of Zion.

Psalms 142

I cried unto the Lord with my voice; with my voice unto the Lord did I make my supplication.
I poured out my complaint before him; I shewed before him my trouble.
When my spirit was overwhelmed within me, then thou knewest my path. In the way wherein I walked
have they privily laid a snare for me.
I looked on my right hand, and beheld, but there was no man that would know me: refuge failed me; no
man cared for my soul.
I cried unto thee, O Lord: I said, Thou art my refuge and my portion in the land of the living.
Attend unto my cry; for I am brought very low: deliver me from my persecutors; for they are stronger
than I.
Bring my soul out of prison, that I may praise thy name: the righteous shall compass me about; for
Thou shalt deal bountifully with me.

Psalms 148

Praise ye the Lord. Praise ye the Lord from the heavens: praise him in the heights.
Praise ye him, all his angels: praise ye him, all his hosts.
Praise ye him, sun and moon: praise him, all ye stars of light.
Praise him, ye heavens of heavens, and ye waters that be above the heavens.
Let them praise the name of the Lord: for he commanded, and they were created.
He hath also stablished them for ever and ever: he hath made a decree which shall not pass.
Praise the Lord from the earth, ye dragons, and all deeps:
Fire, and hail; snow, and vapours; stormy wind fulfilling his word:
Mountains, and all hills; fruitful trees, and all cedars:

Beasts, and all cattle; creeping things, and flying fowl:
Kings of the earth, and all people; princes, and all judges of the earth:
Both young men, and maidens; old men, and children:
Let them praise the name of the Lord: for his name alone is excellent; his glory is above the earth and
heaven.
He also exalteth the horn of his people, the praise of all his saints; even of the children of Israel, a
people near unto him. Praise ye the Lord.

Psalm 150

Praise ye the Lord. Praise God in his sanctuary: praise him in the firmament of his power.
Praise him for his mighty acts: praise him according to his excellent greatness.
Praise him with the sound of the trumpet: praise him with the psaltery and harp.
Praise him with the timbrel and dance: praise him with stringed instruments and organs.
Praise him upon the loud cymbals: praise him upon the high sounding cymbals.
Let everything that hath breath praise the Lord. Praise ye the Lord.



Acknowledgments

New England Folk Songs (world premiere) recorded at Big City Recording Studios, Los Angeles on September 17, 2022; *The Devil's Songbook* (world premiere) recorded at Big City Recording Studios, Los Angeles on September 16, 2022; *Four Yiddish Songs* (world premiere) recorded at Sean Swinney Recording, New York City, January 21, 2023; *Cycle of Holy Songs* recorded at Big City Recording Studios, Los Angeles on May 27, 2023

New England Folk Songs available from Steve Danyew, www.stevedanyew.com; *The Devil's Songbook* published by Howard J Buss Publications; *Four Yiddish Songs* published by Doberman-Yppan; *Cycle of Holy Songs* published by Peer-Southern Concert Music

Rendezvous in the Salon

Natalie Mann, soprano

Steve Danyew

*New England Folk Songs**

- | | | |
|---|-------------------------|--------|
| 1 | Wake, little Sprout | [2:25] |
| 2 | Bee! I'm Expecting You! | [1:00] |
| 3 | Midsummer Night | [5:24] |
| 4 | Autumn Fields | [2:19] |
| 5 | A Country Boy in Winter | [5:25] |
- Tali Tadmor, piano

Roger C. Vogel

*The Devil's Songbook**

- | | | |
|----|----------------------|--------|
| 6 | Of Politicians | [3:50] |
| 7 | Of Attorneys | [2:15] |
| 8 | Of Businessmen | [1:19] |
| 9 | Of the Media | [3:11] |
| 10 | Of Critics and Music | [5:14] |
| 11 | Of Virtue | [1:07] |
| 12 | Of Vanity | [2:55] |
| 13 | Of Celebration | [1:32] |
- Alex Chay, bassoon
Bruce Mangum, piano

David Leisner

*Four Yiddish Songs**

- | | | |
|----|-----------------------|--------|
| 14 | Rozhinkes mit Mandlen | [3:18] |
| 15 | Tumbalalaika | [2:21] |
| 16 | Sha! Shtil! | [1:54] |
| 17 | Der Rebe Elimelech | [2:40] |
- David Leisner, guitar

Ned Rorem

Cycle of Holy Songs

- | | | |
|----|-----------|--------|
| 18 | Psalm 134 | [2:07] |
| 19 | Psalm 142 | [4:01] |
| 20 | Psalm 148 | [2:41] |
| 21 | Psalm 150 | [2:48] |
- Cathy Miller, piano

*world premiere recording

Total Time = 59:58

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