

SONGS FOR THE END OF THE RECITAL

Words by
Jason Charnesky

Music by
Bruce Trinkley

1. Invocation	3
Interlude	10
2. Chanson extrême	11
3. Memo	17
4. Ballad	22
5. Minims	25
6. Lied	27
7. Cante flamenco	31
8. Letter Aria	38
9. Encore	43

PERFORMANCE NOTE

The encore must not be listed in the printed or announced program. At the end of the Letter Aria, the singer and pianist should bow and quickly exit the stage. Upon returning they should take the earliest opportunity to launch into the encore with abandon.

POET'S NOTE

The art song is always at its end. In 1607, when Alessandro Striggio arranged the tale of Orpheus for Monteverdi's first opera, critics were already bemoaning the state of contemporary song. The art song recital, like the novel and the epic poem, has a history consisting chiefly of its own obituaries. Invariably, however, Dame Music survives her critics and, like any sensible widow, takes up with a newer crowd. These "songs for the end of the recital" are modelled on the various national forms that song has taken - from Pushkin's letter scene to the minimalist count-off - while the presiding spirits over these lyrics have been Dryden and Auden. Monteverdi had the good sense to restrain the more baroque aspects of Striggio's libretto, and a finer work was the result. My words, too, had the benefit of the composer's careful reading. Because of Bruce Trinkley's good taste and consummate musicianship a libretto resulted which does not, at least, insult Dryden or Auden, however far it fails to offer that sincerest flattery of imitation.

COMPOSER'S NOTE

Songs for the End of the Recital was commissioned for Jan Wilson's New York debut recital on April 30, 1994 at Weill Recital Hall. Her request for a group of songs to close the recital inspired the poems and their settings. Song genres for closing groups generally include operatic arias, folksong settings, "favorite chestnuts", inspirational art songs, exotica and popular songs. The present cycle uses all of these for points of departure. Since the poet was inspired by the representation of La Musica in Alessandro Striggio's libretto of *La Favola d'Orfeo*, I have boldly appropriated Monteverdi's lovely ritornello to frame the cycle.