



AMERICAN CLASSICS



Dominick
ARGENTO

The Andrée Expedition

From the Diary of Virginia Woolf

Brian Mulligan, Baritone

Timothy Long, Piano



Dominick
ARGENTO
(b.1927)

The Andrée Expedition (1982)

43:22

Texts by Dominick Argento 1 5 9 12, Nils Strindberg (1872–97) 2 4 7 11 and Salomon Andrée (1854–97) 3 6 8 10 13

English translations by Edward Adams-Ray (1861–1946) 2 3 4 6 7 8 10 11 13

Part One: In the Air

1	I. Prologue (Knut Frænkel) –	2:37
2	II. The Balloon Rises (Nils Strindberg: Letter to Anna)	3:25
3	III. Pride and Ambition (Salomon Andrée: First Journal)	2:51
4	IV. Dinner Aloft (Nils Strindberg: Letter to Anna)	1:08
5	V. The Unforeseen Problem (Knut Frænkel)	3:02
6	VI. The Flight Aborted (Salomon Andrée: First Journal)	3:57

Part Two: On the Ice

7	VII. Mishap with a Sledge (Nils Strindberg: Letter to Anna)	3:07
8	VIII. The King's Jubilee (Salomon Andrée: First Journal)	4:40
9	IX. Illness and Drugs (Knut Frænkel)	2:13
10	X. Hallucinations (Salomon Andrée: First Journal)	3:21
11	XI. Anna's Birthday (Nils Strindberg: Letter to Anna)	5:12
12	XII. Epilogue (Knut Frænkel) –	5:56
13	XIII. Final Words (Salomon Andrée: Second Journal)	1:53

From the Diary of Virginia Woolf (1974)

36:22

Texts by Virginia Woolf (1882–1941), taken from *A Writer's Diary: Being Extracts from the Diary of Virginia Woolf* (Mariner Books, 1954)

14	I. The Diary (April, 1919)	4:00
15	II. Anxiety (October, 1920)	1:42
16	III. Fancy (February, 1927)	2:43
17	IV. Hardy's Funeral (January, 1928)	6:40
18	V. Rome (May, 1935)	3:01
19	VI. War (June, 1940) –	6:42
20	VII. Parents (December, 1940)	4:50
21	VIII. Last Entry (March, 1941)	6:44

Dominick Argento (b. 1927)

The Andrée Expedition • From the Diary of Virginia Woolf

Dominick Argento, considered to be America's pre-eminent composer of lyric opera, was born in York, Pennsylvania in 1927. He earned his Bachelor's and Master's degrees at Peabody Conservatory and his Ph.D. from the Eastman School of Music. Fulbright and Guggenheim Fellowships allowed him to study in Italy and, following his Fulbright, Argento became music director of Hilltop Opera in Baltimore, and taught theory and composition at the Eastman School. In 1958, he joined the faculty of the Department of Music at the University of Minnesota, where he taught until 1997. He now holds the rank of Professor Emeritus.

Since the early 1970s Argento's operas have been heard with increasing frequency abroad. Among these are *The Voyage of Edgar Allan Poe* (1976), *Dream of Valentino* (1993), and *Casanova's Homecoming* (1984) which Robert Jacobson of *Opera News* described as "a masterpiece."

Dominick Argento received the Pulitzer Prize for Music in 1975 for his song cycle *From the Diary of Virginia Woolf*. He was elected to the American Academy of Arts and Letters in 1979, and in 1997 was honored with the title of Composer Laureate to the Minnesota Orchestra, a lifetime appointment.

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The Andrée Expedition

Thirteen songs for baritone and piano, composed 1982. Journals and letters of Salomon Andrée, Nils Strindberg and Knut Frænkel. First performed 15 February 1983, Saint Paul, Minnesota.

"It is indeed a wonderful journey through the night. I am cold but will not wake the two sleepers. They need rest. If either of them should succumb it might be because I had tired them out."

– 12 July 1897

"Tonight was the first time I have thought of all the lovely things at home. S. and F. on the contrary have often talked about it."

– 29 August 1897

"No one had lost courage; with such comrades one should be able to manage under, I may say, any circumstances."

– 2 October 1897

Salomon August Andrée

Andrée, Strindberg and Frænkel began their expedition on July 11, 1897. Their records break off three months later. 33 years later their bodies were discovered and returned to Sweden, at which time the diaries and notebooks of Andrée and Strindberg were published: most of the text for *The Andrée Expedition* is taken directly from them. Frænkel left no account behind, but the text assigned to him is partially based on his companions' writing.

With its thirteen songs, *The Andrée Expedition* is the most ambitious of my song cycles, although in duration it is only five or six minutes longer than the Woolf cycle's eight diary excerpts. It was commissioned by the Schubert Club and written with a specific singer in mind, the popular Swedish baritone Håkan Hagegård, and the personality of the singer determined the choice of the text.

The subject itself at first got my attention, not the idea of using the material for a cycle. That came later, after absorbing more of the available facts and speculating about the possibilities. Naturally the Swedish connection played a part in persuading me to find a way to make the history into a musical work. Schubert's *Eriking* – which I heard Hagegård perform in recital around this time – provided the idea of asking a single singer to impersonate three characters who went on an expedition. The texts for Andrée and Strindberg were taken directly (and edited) from their diaries and letters. Frænkel's journal contained only technical data about the flight – nothing I could use for a song. Consequently, I took advantage of his

"reticence" and invented a text that was partly gleaned from Fraenkel's two companions and partly of my own contrivance in order to express a point of view about the men and their courageous but doomed undertaking.

Originally, two similar characters of dissimilar nationalities competed to become the basic material of this song cycle. In the end, preference was given to Andrée, with Hagegård's nationality tipping the balance. But making a decision was both difficult – since I found the two equally engrossing – and regrettable because, owing to certain similarities, using one meant dismissing the other from any future consideration. Had the singer I had in mind been Spanish or Latin-American, the choice might well have gone the other way.

Andrée had a fascinating rival in Alberto Santos-Dumont, a Brazilian millionaire and flamboyant playboy. His book, *My Airships*, gives a delightful account of his experiments with balloons, dirigibles and, later in his career, heavier-than-air craft. They were often seen over Paris, where he would frequently touch down at a café for refreshments, his servants running through the streets below him in order to tether the balloon while their master snacked or imbibed. Santos-Dumont was the first man to succeed, repeatedly, in leaving the ground, flying through the air to a place of his own choosing, and landing safely. He often invited friends to enjoy picnics in his balloon. A genuine eccentric, he had his dining room table and chairs suspended from the ceiling, several meters above the floor, so that he could – as he said – get used to eating in the air.

There was a serious side to him as well: he entered and sometimes won important competitions with airships of his own invention and had numerous hair-raising scrapes with death while navigating the air. In 1910 came tragedy: an incurable disease forced him to give up flying. He returned to Brazil and slowly descended into madness. He ended his life by committing suicide, blaming himself for all the sorrows and ills (aerial bombing, air crashes, disasters) that his invention had brought to humankind. He never acknowledged, or remained ignorant of, the attribution of "his" invention to the Wright brothers. A wonderful song cycle might have come of all this had not its similarity to Andrée pushed it off limits.

From the Diary of Virginia Woolf

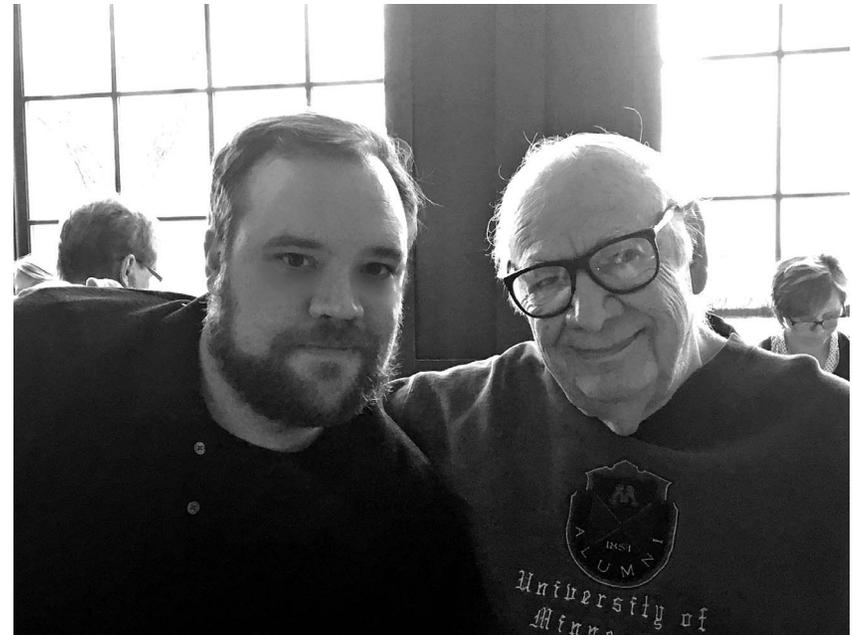
Eight songs for medium voice and piano, composed 1974. Excerpts from Virginia Woolf's diaries. First performed 5 January 1975, Minneapolis, Minnesota. Winner of the Pulitzer Prize for Music in 1975.

Bruce Carlson, manager of the Schubert Club, booked soprano Jessye Norman for a recital in 1974 and commissioned me to write a cycle for her. By the time I searched for and found a suitable text to fit her unique talents (excerpts from *Sappho*), she cancelled. I learned she was going to be replaced with Beverly Sills, for whom I felt *Sappho* was unsuited. Instead, I thought to compose something "actressy", perhaps a gallery of Shakespearean heroines: Ophelia, Cleopatra and so on. I can't remember why Sills also had to cancel, but to my good fortune she was replaced with British mezzo Janet Baker.

For Janet, both *Sappho* and "actressy" were plainly wrong. Bob Moore, a friend of ours in the English department at the University of Minnesota and a great fancier of female voices, suggested the interludes describing the gradual rise of the sun over the sea's horizon in Virginia Woolf's *The Waves*. Wanting to know more about Woolf's intentions in the use of that image, I looked up *A Writer's Diary*. As soon as I began reading, it struck me that the diary itself was more interesting than Bob's original idea. The hardest part was picking which entries to use; I reduced my favorite but unwieldy dozen down to eight and arranged them chronologically from the earliest to the final entry, spacing the others in between about five years apart.

Dominick Argento

From *Catalogue Raisonné as Memoir: A Composer's Life* by Dominick Argento (University of Minnesota Press, 2004). Used with permission.



Brian Mulligan with Dominick Argento
Minneapolis, May 2016

Brian Mulligan



Photo: Dario Acosta

Brian Mulligan is an American operatic baritone. Born in New York, he studied at Yale University and The Juilliard School. He debuted at the Metropolitan Opera in 2003 in *Die Frau ohne Schatten* and has gone on to perform with the Wiener Staatsoper, San Francisco Opera, Opernhaus Zürich, Lyric Opera of Chicago, Oper Frankfurt, Canadian Opera Company, Wexford Festival Opera, Houston Grand Opera, Theater an der Wien and at the Saito Kinen Festival in Japan. Brian is particularly drawn to singing contemporary works, and in 2016 he created the role of Jack Torrance in Paul Moravec's *The Shining* with Minnesota Opera, to rave reviews. Other recent appearances include the title roles in John Adam's *Nixon in China* and *The Death of Klinghoffer*, Peter Lieberman's *The World in Flower* and the world premiere of James Primosch's *Songs for Adam*. He has performed with many of the finest orchestras in America, including the symphony orchestras of Chicago, San Francisco, Baltimore, Houston and Atlanta, the Cleveland Orchestra and the Los Angeles Philharmonic.

www.brian-mulligan.com

Timothy Long



Photo: Laura Rose

Timothy Long is a pianist, conductor, coach and educator. His early training as a pianist and violinist led to his work with singers and eventually to many operatic and festival engagements across the United States and beyond. Long was appointed assistant to Robert Spano at the Brooklyn Philharmonic and has led the Stony Brook Symphony Orchestra and Contemporary Chamber Players, and the Oregon Bach Festival Orchestra. As harpsichordist with the Sejong Soloists he has performed at Carnegie Hall, Lincoln Center, the Aspen Music Festival and on two critically acclaimed European tours with violinist Gil Shaham. Long has been on the faculty at The Juilliard School and the Yale School of Music. He is now a tenured associate professor at SUNY Stony Brook, an artist faculty member of the Aspen Music Festival and School, and the music director and co-founder of Voices of Hope, an annual charity concert benefiting the Global Family Fund. Long is one half Muscogee Creek, one half Choctaw and is from the Wolf clan.

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(b. 1927)

**The Andrée Expedition
(1982)**

43:22

1-6 Part One: In the Air 17:00

7-13 Part Two: On the Ice 26:22

**14-21 From the Diary of
Virginia Woolf (1974) 36:22**

Brian Mulligan, Baritone

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A detailed track list can be found
on page 2 of the booklet.

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by Adam Abeshouse

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AMERICAN CLASSICS

Dominick Argento is widely considered to be one of America's leading composers of lyric opera and choral music. The two major song cycles on this recording demonstrate Argento's flair for setting unusual texts to music. *From the Diary of Virginia Woolf*, which won the 1975 Pulitzer Prize for Music, is based on eight of the writer's confessional journal entries, while *The Andrée Expedition* sets diaries and letters from an ultimately tragic balloon expedition to the North Pole in 1897.

"For me, all music begins where speech stops." – Dominick Argento

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Playing
Time:
79:44