

Ian Evans Guthrie

Where Dreams Come True



for coluratura soprano and piano

Ian Evans Guthrie

commissioned by Sofia Scattarreggia

**Where Dreams Come True
(2019)**

for coluratura soprano and piano

premiered by Sofia Scattarreggia (soprano) and Ian Evans Guthrie (piano)
in Lindsay Recital Hall (Florida State University) on April 2nd, 2019

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Total Duration: ca. 13'

1. Spring

Willow, in your April gown
Delicate and gleaming,
Do you mind in years gone by
All my dreaming?
Spring was like a call to me
That I could not answer,
I was chained to loneliness,
I, the dancer.
Willow, twinkling in the sun,
Still your leaves and hear me,
I can answer spring at last,
Love is near me!

—Sara Teasedale, “April Song” from *Love Songs* (1917)

2. Call to Come

This is the place where dreams come true...*

Oh, I have sown my love so wide
That he will find it everywhere;
It will awake him in the night,
It will enfold him in the air.

I set my shadow in his sight
And I have winged it with desire,
That it may be a cloud by day,
And in the night a shaft of fire.

—Sara Teasedale, “After Parting” from *Love Songs* (1917)

Come, when the pale moon like a petal
Floats in the pearly dusk of spring,
Come with arms outstretched to take me,
Come with lips pursed up to cling.

—Sara Teasedale, “Come” v. 1 from *Love Songs* (1917)

3. Storm

This is the place where dreams come true,
This is the place where... Not daydreams, dreams!*

The panther wind
Leaps out of the night,
The snake of lightning
Is twisting and white,
The lion of thunder
Roars—and we
Sit still and content
Under a tree—
We have met fate together
And love and pain,
Why should we fear
The wrath of the rain!

—Sara Teasedale, “Summer Storm” from *Flame and Shadow* (1920)

Come, for life is a frail moth flying,
Caught in the web of the years that pass,
And soon we two, so warm and eager,
Will be as the gray stones in the grass.

—Sara Teasedale, “Come” v. 2 from *Love Songs* (1917)

4. Nightfall

We will never walk again
As we used to walk at night,
Watching our shadows lengthen
Under the gold street-light
When the snow was new and white.

We will never walk again
Slowly, we two,
(—This is the place where dreams come true—)*
In spring when the park is sweet
With midnight and with dew,
And the passers-by are few.
(This is the place where dreams come true.)*

I sit and think of it all,
And the blue June twilight dies,—
Down in the clanging square
A street-piano cries
(—This is the place where dreams come true.)*
And stars come out in the skies.

—Sara Teasedale, “Nightfall” from *Flame and Shadow* (1920)

*These lines added by the composer.

Performance Notes

Creepily, strict tempo $\text{♩} = 72$ *pp* ^{3rd} *sprechstimme*
 This is the place where dreams come true, This is the place
 freely *ff sub.* spoken, not quite shouted *a tempo*
 where... Not day-dreams, dreams! glance back scoffingly
tr *colla voce* *ff sub.* *p*
 12

Ex. 1: Sprechstimme, spoken, theatrical indication, gradual pedal release.

85 (rit.) $\text{♩} = 72$ freely *p* *sprechstimme* with heavy tone, pleading
 Come for life is a frail moth fly
 $\text{♩} = 132$ *p non legato*
 ing, Caught in the web of years that pass And soon we two, so warm and eager will be as the
poco a poco cresc.

Ex. 2: Limited aleatory, wavy gliss., normal gliss.

21 (*mp*) *sempre cresc.* *sprechstimme*
 few. (This is the place where
 (*mp*) *sempre cresc.*
 1/2 flutter *ped.*

Ex. 3: 1/2 flutter pedal.

Ex. 4: Subtone, dynamic balance.

Voice

Sprechstimme—Beginning in measure 5 in “Storm”, the score instructs *sprechstimme* in certain passages with x-shaped noteheads. The composer prefers the semi-pitched, dreamier *sprechstimme* as opposed to the semi-spoken *sprechstimme*.

Spoken text—Only measure 7 (plus its pickup) in “Storm” should be spoken, and this should be nearly shouted.

Normal gliss.—Beginning in measure 21 of “Storm,” the vocal part contains straight lines in upward or downward directions to indicate glissandi without any intermediate pitch inflections.

Wavy gliss.—In measures 82 and 86 of “Storm,” the vocal part again contains upward and downward lines, although wavy as seen in many older scores with glissandi. In this case, however, the singer is to inflect intermediate pitches to make a sound not unlike trembling in dramatic speech.

Subtone—Measures 52-58 in “Nightfall” are designated “subtone,” which should be a fully pitched singing tone, but with lots of breath in front of the sound in order to produce a tone resembling a distant memory.

Piano

½ flutter pedal—Measures 21ff. in “Nightfall” contain this term, which simply refers to regular flutter pedal (frequent pedal changes) yet only using half pedal, never a full pedal.

Gradual pedal releases—Dotted brackets next to pedal markings indicate a graduate pedal release.

Limited aleatory—In the extensive measure 87 in “Storm,” the pianist is to repeat each figure until the vocalist reaches the point above the next figure and *immediately* do the same at the next figure.

Both

Theatrical acting—Measures 7-8 in “Storm” have specific theatrical indications, which should be exaggerated as much as possible. Additionally, the performers should develop other theatrical acts to complement the text throughout the cycle.

Più mosso, with some rhythmic freedom—This indication appears in measure 19 of “Storm,” and whenever the voice and piano are playing antiphonally, some tempo flexibility is permissible.

Dynamic balance—Throughout the cycle, the singer ought to first regard the expected tones and effects and only secondarily regard the intended volume. The pianist is to contextualize all the dynamics, especially in passages such as measures 60-64 in “Nightfall.”

Program Notes

My song cycle of *Dark Forest* (2016) was not performed until November 2017 by Orion Canter. Sofia Scattarreggia, one of Orion's friends, overheard his practice and performance of the work. Just under a year later, Sofia and I were both in the same class at Florida State University, when she commented on her liking for *Dark Forest* and then asked me to write her a song cycle. Thus the ideas for *Where Dreams Come True* were born. I became determined to compose a cycle evolving from what we think of metaphorical dreams (daydreams) to actual dreams, which are not always so idealistic.

While I tried various poetry, much of it did not fit the overall storyline I envisioned. Finally, during my residency at Centrum (Port Townsend, WA) in December 2018, I finally decided on setting several public domain poems by Sara Teasedale. Although she wrote many poems dealing with dreams, the four I chose—April Song, Come, The Summer Storm, and Nightfall—never mention dreams verbatim; therefore, I routinely insert phrases such as “This is the place where dreams come true” throughout the cycle.

