

The Dr. Bobbie Bailey School of Music presents

Emily Graffius, soprano

Brenda Brent, piano

October 29th, 2022

2:00 p.m. | Scott Rehearsal Hall

PROGRAM

MUED Senior Recital, Fall 2022

Emily Graffius, Soprano

Brenda Brendt, Piano

Jana Young, Voice Professor

PROGRAM

I	
Lasciar d'amarti	Francesco Gasparini (1665-1737) Anonymous poet
O cessate di piagarmi	Alessandro Scarlatti (1660-1725) Nicolò Minato, poet (1627–1698)
II	
In der Fremde op.29	Robert Schumann (1810-1856) Joseph van Eichendorff, poet (1788-1857)
Waldesgespräche	Robert Schumann (1810-1856) Joseph van Eichendorff, poet (1788-1857)
In der Fremde op. 8	Robert Schumann (1810-1856) Joseph van Eichendorff, poet (1788-1857)
Der Nussbaum	Robert Schumann (1810-1856) Julius Mosen, poet (1803-1867)
III	
Charmant Papillon	André Campra (1660-1734) Antoine Danchet, poet (1671-1748)
Mai	Gabriel Fauré (1845-1924) Victor Marie Hugo, poet (1802–1885)
Mandoline	Gabriel Fauré (1845-1924) Paul Verlaine, poet (1844-1896)
IV	
Mr. Snow	Rogers And Hammerstein (1956)
The Red Dress	Ricky Ian Gordon (1956-present)
The Green Dog	Herbert Kingsley (1882-1961)
...	

Lasciar d'amarti

Francesco Gasparini (1665-1737)

Francesco Gasparini (1665-1737) was an Italian Baroque composer and teacher whose works were performed throughout Italy, and also on occasion in Germany and England. He composed several operas and solo works, and was a teacher of a few famous musicians such as Marcello, Quantz and Domenico Scarlatti.

Lasciar d'amarti is a fast-paced song in which the singer is lamenting about a love which is painful, like "arrows and chains", but even though they are suffering, they don't want to leave their lover.

Lasciar d'amarti	To stop loving you,
per non penar,	so as not to suffer,
caro mio bene,	my dear beloved,
non si può far, op.	no one could do, no

A forza di pene,	Even with the pain,
di strali e catene,	of arrows and chains,
non voglio lasciarti;	I do not want to leave you;
ti voglio adorar.	I want to adore you, yes, ah yes.

O cessate di piagarmi

Alessandro Scarlatti (1660-1725)

Alessandro Scarlatti (1660-1725) was an Italian Baroque composer especially famous for his operas and chamber cantatas. He is considered the founder of the Neapolitan school of opera. Scarlatti's music forms an important link between the early Baroque Italian vocal styles of the 17th century, with their centers in Florence, Venice and Rome, and the classical school of the 18th century.

O cessate di piagarmi is a more sorrowful song which highlight the pain of a lover that seems to be unbothered by the hurt they are causing to the singer. The opening two lines sound like a plea or a cry for help, full of desperation. The middle section quickens in tempo throughout, showing the growing frustration of the singer as they think of how their lover doesn't care about their pain.

O cessate di piagarmi	Più del gelo e più dei marmi
O lasciatemi morir	Fredde e sorde a' miei martir

Luci ingrante, dispietate

Either cease to wound me,
or let me die!

Eyes ungrateful, pitiless,
more of ice and more of marble
cold and deaf to my torture

II

In der Fremde, op. 29

Robert Schumann (1810-1856)

Robert Schumann (1810-1856) was a German composer and pianist, and is widely regarded as one of the greatest composers of the Romantic era. His song cycle, *Liederkreis*, which he began composing in 1840, is also regarded as one of the great song cycles of the 19th century, using text from Joseph von Eichendorff's collection of poetry entitled *Intermezzo*.

In der Fremde is the first song in the *Liederkreis* and showcases a narrator that no longer views their home as their own. Their parents have passed away and there's no longer any comfort or familiarity in their life, which can only be found "beneath the sweet murmur of lonely woods". The rest they hope to find there can be interpreted as death, an end to the tumultuous life they are living, and that in death, they will be forgotten again.

Aus der Heimat hinter den Blitzen rot
Da kommen die Wolken her,
Aber Vater und Mutter sind lange tot,
Es kennt mich dort keiner mehr.

From my homeland, beyond the red lightning,
The clouds come drifting in,
But father and mother have long been dead,
Now no one knows me there.

Wie bald, ach wie bald kommt die stille Zeit,
Da ruhe ich auch, und über mir
Rauscht die schöne Waldeinsamkeit,
Und keiner kennt mich mehr hier.

How soon, ah! how soon till that quiet time
When I too shall rest
Beneath the sweet murmur of lonely woods,
Forgotten here as well.

Waldesgespräche

Robert Schumann (1810-1856)

Waldesgespräche is the third song in the *Liederkreis* and tells the story of a witch called Lorelei who resides in a forest and calls out to travelers, trying to lure them in. The first stanza shows Lorelei appealing to the traveler, saying "It is already late, already cold", and the song ends with her swearing that they will never leave her forest again.

Es ist schon spät, es ist schon kalt,
Was reit'st du einsam durch den Wald?

It is already late, already cold,
Why ride lonely through the forest?

Der Wald ist lang, du bist allein,
Du schöne Braut! Ich führ' dich heim!

The forest is long, you are alone,
You lovely bride! I'll lead you home!

“Groß ist der Männer Trug und List,
Vor Schmerz mein Herz gebrochen ist,
Wohl irrt das Waldhorn her und hin,
O flieh! Du weißt nicht, wer ich bin.”

‘Great is the deceit and cunning of men,
My heart is broken with grief,
The hunting horn echoes here and there,
O flee! You do not know who I am.’

So reich geschmückt ist Roß und Weib,
So wunderschön der junge Leib,
Jetzt kenn' ich dich—Gott steh' mir bei!
Du bist die Hexe Loreley.

So richly adorned are steed and lady,
So wondrous fair her youthful form,
Now I know you—may God protect me!
You are the enchantress Lorelei.

“Du kennst mich wohl—von hohem Stein
Schaut still mein Schloß tief in den Rhein.
Es ist schon spät, es ist schon kalt,
Kommst nimmermehr aus diesem Wald!“

‘You know me well—from its towering rock
My castle looks silently into the Rhine.
It is already late, already cold,
You shall never leave this forest again!’

In der Fremde op. 8

Robert Schumann (1810-1856)

In der Fremde op. 8 is a different text from the former piece sharing the same name, but which also sets the narrator in a forest, alone, where they are pondering over things they have lost, both loved ones and happier times. While the first *In der Fremde* shows the narrator longing for the solitude of death, this piece seems to come from a place of confusion, as the narrator says, “I do not know where I am”.

Ich hör' die Bächlein rauschen
Im Walde her und hin,
Im Walde, in dem Rauschen
Ich weiß nicht, wo ich bin.

I hear the brooklets murmuring
Through the forest, here and there,
In the forest, in the murmuring
I do not know where I am.

Die Nachtigallen schlagen
Hier in der Einsamkeit,
Als wollten sie was sagen
Von der alten, schönen Zeit.

Nightingales are singing
Here in the solitude,
As though they wished to tell
Of lovely days now past.

Die Mondesschimmer fliegen,

The moonlight flickers,

Als säh' ich unter mir
Das Schloß im Tale liegen,
Und ist doch so weit von hier!

As though I saw below me
The castle in the valley,
Yet it lies so far from here!

Als müßte in dem Garten
Voll Rosen weiß und rot,
Meine Liebste auf mich warten,
Und ist doch so lange tot.

As though in the garden,
Full of roses, white and red,
My love were waiting for me,
Yet she died so long ago.

Der Nussbaum

Robert Schumann (1810-1856)
Julius Mosen, poet (1803-1867)

Der Nussbaum is not from the *Liederkreis* but is a song also composed by Robert Schumann. It is a more lighthearted piece than the previous three, telling of a nut tree and a breeze that whisper of a maiden who longs for the new year and someone to love her.

Es grünet ein Nussbaum, vor dem Haus,
Duftig,
Luftig
Breitet er blättrig die Blätter aus.

A nut tree blossoms outside the house,
Fragrantly,
Airily,
It spreads its leafy boughs.

Viel liebliche Blüten stehen d'ran,
Linde
Winde
Kommen, sie herzlich zu umfahn.

Many lovely blossoms it bears,
Gentle
Winds
Come to caress them tenderly.

Es flüstern je zwei zu zwei gepaart,
Neigend,
Beugend
Zierlich zum Kusse die Häuptchen zart.

Paired together, they whisper,
Inclining,
Bending
Gracefully their delicate heads to kiss.

Sie flüstern von einem Mägdlein, das
Dächte
Die Nächte
Und Tagelang, wüsste ach! selber nicht was.

They whisper of a maiden who
Dreamed
For nights
And days of, alas, she knew not what.

Sie flüstern—wer mag verstehen so gar

They whisper—who can understand

Leise	So soft
Weis'?	A song?
Flüstern von Bräut'gam und nächstem Jahr.	Whisper of a bridegroom and next year.

Das Mädglien horchet, es rauscht im Baum;	The maiden listens, the tree rustles;
Sehnend,	Yearning,
Wähnend	Musing
Sinkt es lächelnd in Schlaf und Traum.	She drifts smiling into sleep and dreams.

III

Gabriel Fauré (1845-1924) was a French composer, organist, pianist, and teacher. He was one of the foremost French composers of his generation, and his musical style influenced many 20th-century composers. Among his best-known works are his Pavane, Requiem, nocturnes for piano, and the songs "Après un rêve" and "Clair de lune".

André Campra (1660-1744) was a French composer and conductor of the Baroque era. The leading French opera composer in the period between Jean-Baptiste Lully and Jean-Philippe Rameau, Campra wrote several tragédies en musique and opéra-ballets that were extremely well received. He also wrote three books of cantatas as well as religious music, including a requiem. He died in Versailles on 29 June 1744 at the age of 83.

Charmant Papillon

Gabriel Fauré (1845-1924)

Antoine Danchet, poet (1671-1748)

Charmant papillon is a song from Campra's opéra-ballet *Les fêtes vénitiennes*. The piano accompaniment is very present in this song, the melodious note arrangement ranging from pianissimo (very soft) mellow notes to forte (loud) notes, carrying the singer and the audience through an array of vivid emotions. The text follows the singer as they long to fly like a butterfly with golden wings like a flower and whose days are brief yet pleasant.

Charmant papillon dont l'aile d'or passe	Charming butterfly, whose golden wing
Dans l'espace	fills space
Comme une fleur!	like a flower!

Que ne puis-je, sur ta trace,	Could I not follow your example, and
M'envoler avec toi comme une soeur!	Fly away with you like a sister!

Je voudrais voler avec toi
Comme une soeur!

I would like to fly with you
like a sister!

Charmant papillon...

Charming butterfly...

C'est à peine si tu te poses,
Sur la feuille tender des roses,
Dans l'espace que tu parcoures,
Ah!
Que tes bons jours sont courts!

You barely alight
on the tender rose leaf
in the space you flit through.
Oh,
how brief your good days

Charmant papillon...

Charming butterfly...

Mai

Gabriel Fauré (1845-1924)

Victor Marie Hugo, poet (1802–1885)

Puis-que Mai tout en fleurs dans les prés
nous réclame.

Since May, filled with flowers, calls us to the
meadows

Viens, ne te lasse pas de mêler à ton âme
La campagne, les bois, les ombrages
charmants,
Les larges clairs de lune au bord des flots
dormants:

Come! Do not tire of mixing with your soul
the countryside, the woods, the charming
shades,
the broad moonlight on the banks of the
sleeping waters,

Le sentier qui finit où le chemin commence.
Et l'air, et le printemps et l'horizon immense

the path which ends where the road begins
the air, and the spring, and the immense
horizon

L'horizon que ce monde attache humble et
joyeux,
Comme une lèvre au bas de la robe des
cieux.

The horizon which this world is attached
humbly and joyously
like a lip to the hem of heaven's robe

Viens, et que le regard des pudiques
étoiles,
Qui tombe sur la terre à travers tant de
voiles.
Que l'arbre pénétré de parfum et de chants.

Come, and may the gaze of the modest
stars,
which falls upon the ground through so
many of the veils,
may the tree imbued with perfume and with

Que le souffle embrasé de midi dans les
champs;

Et l'ombre et le soleil, et l'onde, et la
verdure,
Et le rayonnement de toute la nature,
Fassent épanouir, comme une double fleur,
La beauté sur ton front et l'amour dans ton
cœur!

songs,

may the burning breath of noon in the fields,

and the shadow and the sun, and the wave,
and the green vegetation,
and the radiance of all the nature
cause to blossom, like a double flower,
beauty on your brow and love in your
heart!

Mai is a very lighthearted song with a flowing accompaniment and sweet, ringing melody. The text outlines the beauty of spring, and provides vivid imagery of nature which seems to describe the month of May as a whole.

Mandoline

Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.

C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.

Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues,

Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

Gabriel Fauré (1845-1924)

Paul Verlaine, poet (1844-1896)

The givers of serenades
and the lovely listeners
exchange the tasteless words
under the singing branches.

There is Thyrsis and Amyntas,
and there is the eternal Clytander,
and there is Damis who, for many
cruel ones make many tender verses.

Their short silk jackets,
their long dresses with tails,
their elegance, their joy
and their soft blue shadows,

Whirl in the ecstasy
of a rose and gray moon,
and the mandolin chatters
among the shivers of the breeze.

Mandoline is set to a poem by Paul-Marie Verlaine, a French poet associated with the Symbolist movement. Symbolist artists sought to express individual emotional experience through the subtle and suggestive use of highly symbolized language. The piano accompaniment to this song resembles a mandolin, and the poem describes a vibrant party of which the narrator is observing.

IV

Mr. Snow from *Carousel*

Rogers and Hammerstein (1965)

Carousel is a musical written by the famous duo Rogers and Hammerstein and opened on Broadway in 1945. Following the end of World War II, Broadway entered its Golden Age, which stretched from 1943 to 1964, a time period when many of the classic Broadway shows we know and love were written. *Carousel* was adapted from Ferenc Molnár's 1909 play *Liliom*. This particular song, "Mr Snow", comes from a secondary plot line that follows millworker Carrie Pipperidge and her romance with ambitious fisherman Enoch Snow.

The Red Dress

Ricky Ian Gordon (1956-present)

Ricky Ian Gordon (1956-present) is an American composer of art song, opera, and musical theater. Gordon's songwriting is steeped in the traditions of cabaret and musical theater, while his choice of themes has been unique. "The Red Dress" follows a woman who, as a child, used to dream of wearing a beautiful red dress that would catch the eye of a "galant one" who would love her and treat her well. At the end of the song, she admits that she is older and her dreams have not come true, and she now wears "the silly gown".

The Green Dog

Herbert Kingsley (1882-1961)

Herbert Kingsley (1882-1961) is a composer about whom little is known. He composed the song "The Green Dog", which is available in a number of anthologies, and composed the music to *The Pirate*, written by S. N. Behrman in 1943. "The Green Dog" is an up-tempo, comedic song about a woman imagining what she might dress like if her dog were green.

Citations

- *IPAsource.com*
- *The LiederNet Archive*
- *Oxford Lieder*
- *digitalcommons.library.umaine.edu*
- <https://www.rickyiangordon.com/bio/>
- *Suskin, Steven. Show Tunes: The Songs, Shows, and Careers of Broadway's Major Composers. Oxford University*
- *Gabriel Fauré: A Life in Letters*
- *Holden, Amanda, ed. (2001). The New Penguin Opera Guide.*
- *"Britannica Academic". Academic.eb.com.*



This recital is partial fulfillment of the degree Bachelor of Arts in music education.
Emily studies voice with Jana Young.