

The Dr. Bobbie Bailey School of Music presents

Katharine Kosowski, Soprano
Morgan Potts, Mezzo-Soprano
Judy Cole, piano
Eric Jenkins, Piano
Sarah Chang, violin
November 13, 2022
3:00 p.m. | Recital Hall 109

PROGRAM

"L'amerò, sarò costante"
from *Il re pastore* (1775)

W.A. Mozart
(1756-1791)

Sarah Chang, Violin
Katharine Kosowski

Mandoline (1883)
(Paul Verlaine)
Le Secret (1881)
(Paul Armand Silvestre)
Les Filles de Cadix (1874)
(Alfred de Musset)

Claude Debussy
(1862-1918)
Gabriel Fauré
(1845-1924)
Léo Delibes
(1839-1891)

Morgan Potts

Après un rêve (1878)
(Romain Bussine)
Chanson triste (1868)
(Jean Lehor)

Gabriel Fauré
(1845-1924)
Henri Duparc
(1848-1922)

Katharine Kosowski

Auf dem Wasser zu singen (1823)
(Fredrich Stolberg-Stolberg)
Allerseelen (1885)
(Hermann von Gilm)
Wie Melodien (1886)
(Klaus Groth)

Franz Schubert
(1797-1828)
Richard Strauss
(1864-1949)
Johannes Brahms
(1833-1897)

Morgan Potts

This recital is partial fulfillment of the Bachelor of Music Performance Degree.
Katharine Kosowski studies voice with Jana Young.
Morgan Potts studies voice with Todd Wedge.

Klärchens Lied (1815)

(J.W. Goethe)

Meine Liebe ist grün (1873)

(Felix Schumann)

Suleika I (1821)

(J.W. Goethe)

Franz Schubert

(1797-1828)

Johannes Brahms

(1833-1897)

Franz Schubert

(1797-1828)

Katharine Kosowski

The Metropolitan Tower and Other Songs (1992)

(Sara Teasdale)

1. The Metropolitan Tower
3. Old Tunes
5. The Hour

Lori Laitman

(b. 1955)

Morgan Potts

Three Browning Songs (1841)

(Robert Browning)

- I. The Year's at the Spring
- II. Ah, Love, but a day!
- III. I send my heart up to thee!

Mrs. H.H.A. Beach

(1867-1944)

Katharine Kosowski

Per pietà, bell'idol mio (1829)

(Pietro Metastasio)

Les soirées musicales (1858)

(Carlo Pepoli)

- v. L'invito
- viii. La Danza

Vincenzo Bellini

(1801-1835)

Gioachino Rossini

(1792-1868)

Morgan Potts

"Non ci pentiam... Ah, perdona al primo affetto"

from *La clemenza di Tito* (1791)

W.A. Mozart

(1756-1791)

Katharine Kosowski, Servilia
Morgan Potts, Annio



KENNESAW STATE
UNIVERSITY
COLLEGE OF THE ARTS
Dr. Bobbie Bailey School of Music

PROGRAM NOTES AND TRANSLATIONS

W.A. Mozart

"L'amerò sarò costante" from *Il re pastore*

Austrian composer Wolfgang Amadeus Mozart (1756-1791) is widely recognized as one of the greatest composers of Western classical music. He wrote many well-known symphonies, concertos, and sonatas. However, he is most known for his compositions of operas, such as *Le nozze di Figaro*, *Die Zauberflöte*, and *Don Giovanni*.

In 1775, Mozart lived a comfortable and secure life in Salzburg as a court composer for Archduke Maximilian, writing music for the Archduke's entertainment. As part of the festivities in April 1775, Mozart premiered his opera seria, *Il re pastore* (*The Shepherd King*). The libretto was written by Pietro Metastasio (1698-1782) in 1751, basing it on a play called *Aminta* by Torquato Tasso. Mozart learned of the libretto when he and his father watched a performance of Felice Giardini's version of the opera.

Il re pastore focuses on the demands of love pitted against the demands of Kingship, shown through Aminta, the Shepherd-King. Alessandro, king of Macedonia, wants his recently conquered land to be ruled by Aminta, a young shepherd-boy who is a legitimate heir to the throne. He chooses Tamiri to be Aminta's wife. However, the shepherd is in love with Elisa. He refuses the king's wishes and declares to stay faithful to his love, singing "L'amerò sarò costante."

*L'amerò, sarò costante:
fido sposo, e fido amante,
sol per lei sospirerò.*

I shall love her, I will be constant:
a faithful spouse and a faithful lover
only for her will I sigh.

*In sì caro e dolce oggetto
la mia gioia, il mio diletto,
la mia pace io troverò.*

In such a dear, and sweet object
my joy, my delight,
my peace I will find.

Claude Debussy
Mandoline

Claude Debussy was an Impressionist French composer. Though he came from a poor family, his piano skills granted him a spot at the Paris Conservatory at the age of 11. Debussy wrote around 141 compositions and of those, 87 were for the voice. In 1884 he won the Grand Prix de Rome which sent him to Italy for three years before returning to Rome. The harmonies and musical structure that he used were inspired by the impressionist and symbolist painters and writers of his time. Because of this, many call him the musical equivalent of Monet.

The poem this *mélodie* came from is by Paul Verlaine (1844-1896). This was the first of eighteen Verlaine texts that Debussy put to music. The text was inspired by a series of paintings by Jean-Antoine Watteau. The piano imitates the sound of a mandolin through the open fifths heard throughout the piece. The piece alternates legato and staccato which elicits a playful feel as well as separates each of the characters that are introduced throughout the piece. Tircis, Aminta, Clitandre, and Damis are all from the pastoral tradition and all play a role in this *mélodie*. Through the usage of articulation and melodic curve of the vocal line, Debussy distinguishes the four characters in a playful manner.

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

The givers of serenades
And the lovely listeners
Exchange the comments insipid
Beneath the branches singing.

*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.*

It is Thyrsis and it is Amyntas
And it is the eternal Clytander
And there is Damis who for many
Cruel women writes many verses tender.

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

Their short jackets of silk
Their long gowns with trains
Their elegance, their joy
And their soft shadows blue

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

Whirl in the ecstasy
Of a moon pink and grey
And the mandolin chatters
Amid the shivers of the breeze

Gabriel Fauré
Le Secret

Gabriel Fauré was not only a composer, but also an organist, pianist, and teacher. Many praise Fauré for his refined and gentle approach to music. This influence is seen in modern French music as he linked the end of romanticism with the beginning of modern music. Many know Fauré based on his setting of the Paul Verlaine text, "Clair de Lune."

"Le Secret" was composed in 1881, based on the poem "mystère" by Paul Armand Silvestre (1837-1901). The stanzas of the poem blur the lines between morning, day, and night. "Le Secret" translates to "the secret". Because of the title immediately causing curiosity, Fauré plays into this with mysterious and restrained texture and tempo. He builds anticipation through repeated chords that sound like a bell tower ringing which marks the passage of time.

*Je veux que le matin l'ignore
Le nom que j'ai dit à la nuit,
Et qu'au vent de l'aube, sans bruit,
Comme une larme il s'évapore.*

I wish that the morning were unaware
Of the name I told to the night,
And that in the wind of the dawn without sound
Like a tear it evaporates.

*Je veux que le jour le proclame
L'amour qu'au matin j'ai cache,
Et sur mon cœur ouvert penché
Comme un grain d'encens il l'enflamme.*

I want the day to proclaim it
The love I have hidden from the morning,
And leaning over my open heart
Like a grain of incense sets it on fire

*Je veux que le couchant l'oublie
Le secret que j'ai dit au jour,
Et l'emporte avec mon amour,
Aux plis de sa robe pâlie!*

I want the sunset to forget it
The secret I told to the day
And carry it away with my love
In the folds of its pale robe!

Léo Delibes
Les Filles de Cadix

Léo Delibes was at the center of the Paris music scene during the nineteenth century. At age 12 he began his studies at the Conservatoire de Paris. His best-known works come from his ballets and operas. His opera *Lakmé* has the famous “Flower duet” that is heard frequently on commercials and the radio to elicit beauty. However, it was in his ballet *Sylvia* that he influenced many of the impressionistic composers such as Tchaikovsky.

“Les filles de Cadix” brings the listener and performer into the life of “a girl of Cadiz”. Cadiz is a small town in southwest Spain that is known for being a crossroad for many cultures. The text, which was based on a poem by Alfred de Musset (1810-1857), describes a young lady narrating the events that occur as she and her friends attend a bullfight. In the first verse, as she and her friends begin to dance, she reveals that the ladies of Cadiz love to be complimented. This is contrasted by the second verse where a Hidalgo approaches her while she is dancing the Bolero and she tells him flattery does not work on the women of Cadiz. This song takes a lot of influence from the Bolero dance as it is very smooth and has a very distinct rise and fall in the movements.

*Nous venions de voir le taureau,
Trois garçons, trois fillettes
Sur la pelouse il faisait beau,
Et nous dansions un boléro
Au son des castagnettes;
Dites-moi, voisin,
Si j'ai bonne mine,
Et si ma basquine
Va bien, ce matin,
Vous me trouvez la taille fine?
Les filles de cadix aiment assez cela,*

*Et nous dansions un bolero,
Un soir c'était dimanche,
Vers nous s'en vint un hidalgo
Cousu d'or la plume au chapeau,
Et la poing sur la hanche:
Si tu veux de moi
Brune au doux sourire
Tu n'as qu'à le dire,
Cette or est à toi.
Passez votre chemin, beau sire,
Les filles de Cadix n'entendent pas cela.*

We just came from watching the bullfight
Three boys, three girls,
on the lawn it was beautiful,
And we danced a bolero
To the sound of the castanets
Tell me, neighbor,
If I have good looks,
And if my skirt
Is becoming, this morning,
Do you find my waist slender?
The daughters of Cadiz like that

And we were dancing a bolero
One Sunday evening
Towards us there came a Hidalgo
Stitched with gold a feather in the hat,
And his hand on his hip
If you want of me
Brunette with a sweet smile,
You not have but to it say
This gold is for you
Go on your way, handsome sir
The girls of Cadiz don't listen to that

Gabriel Fauré **Après un rêve**

Gabriel Fauré (1845-1924) was one of the greatest French composers whose refined and gentle music influenced the course of modern French music. Within his 100 *mélodies*, Faure composed a variety of songs with constantly developing styles. His *mélodies* express a broader range of emotion and deals with sentiment rather than literal sensation, something uniquely French. Although his music is reminiscent on traditional forms, he elegantly uses daring harmonic progressions and sudden modulations.

Romain Bussine (1830-1899) was a French poet, baritone, and voice teacher. He worked closely with other composers such as Saint-Saëns and Duparc on promoting contemporary French chamber and orchestral music through the Société Nationale de Musique. His poem, *Après un rêve*, is based on the Italian poem “Levati sol che la luna è levata.” It is a soliloquy about a vivid dream with passionate encounters, leaving the dreamer longing to return even if it is not real and a lie. Fauré wrote this well-known *mélodie* around 1878 after having his engagement terminated by his ex-fiancé, Marianne Viardot. It denotes a loss of vision from love, yearning to return to the way things were.

*Dans un sommeil que charmait ton image
Je rêvais le bonheur, ardent mirage;
Tes yeux étaient plus doux, ta voix pure et
sonore,
Tu rayonnais comme un ciel éclairé par
l'aurore.*

*Tu m'appelais et je quittais la terre
Pour m'enfuir avec toi vers la lumière;
Les cieux pour nous, entr'ouvraient leurs
nues,
Splendeurs inconnues, lueurs divines
entrevues...*

*Hélas, hélas, triste réveil des songes!
Je t'appelle, ô nuit, rends-moi tes mensonges;
Reviens, reviens, radieuse,
Reviens, ô nuit mystérieuse!*

In sleep charmed by your image
I dreamed of happiness, fervent illusion;
Your eyes were softer, your voice pure and
ringing,
You radiated like a sky lit by
the dawn.

You called me and I left the earth
To flee with you toward the light;
The heavens for us, opened up their
clouds,
Splendors unknown, glimpses of divine
light...

Alas, alas, sad awakening from dreams!
I call to you, O night, give back your lies;
Return, return in radiance,
Return, O mysterious night!

Henri Duparc
Chanson Triste

Henri Duparc (1848-1933) was a romantic French composer known for his beautiful vocal compositions. Due to his perfectionism and self-criticism, he constantly revised his work and destroyed what he deemed to be unworthy. Only 16 of these obsessively polished songs remain in the repertory. He composed orchestral works such as *Poème nocturne* and *Lénore* after meeting Wagner and Liszt in the 1870s. By the age of 36, Duparc stopped composing after being told he had a nervous disorder that would kill him. Departing for the countryside, he lived another 48 years.

The text of “Chanson Triste” is adapted from the poem written by Jean Lahor (1840-1909), which was a pen name for the well-traveled intellectual Dr. Henri Cazalis. It was dedicated to Duparc’s brother-in-law M. Leon MacSwiney, who was an amateur singer. *Chanson Triste* was Duparc’s first *mélodie*. With the title meaning “sorrowful song,” the text expresses how a couple’s love can heal all the worries and sorrows that are experienced in life.

*Dans ton cœur dort un clair de lune,
Un doux clair de lune d'été,
Et pour fuir la vie importune,
Je me noierai dans ta clarté.*

In your heart sleeps a moonlight,
A sweet summery moonlight,
And to flee life’s worries
I will drown myself in your light.

*J'oublierai les douleurs passées,
Mon amour, quand tu berceras
Mon triste cœur et mes pensées,
Dans le calme aimant de tes bras.*

I will forget the pains of the past,
My love, when you rock
My sad heart and my thoughts,
In the calm love of your arms.

*Tu prendras ma tête malade,
Oh! quelquefois sur tes genoux,
Et lui diras une ballade
Qui semblera parler de nous.*

You will take my sick head,
Oh! Sometimes on your knees
And you will tell a ballad
Which seems to speak of us.

*Et dans tes yeux pleins de tristesses,
Dans tes yeux alors je boirai
Tant de baisers et de tendresses
Que, peut-être, je guérirai...*

And in your eyes full of sadness,
From your eyes I will drink
So many kisses and so much tenderness
That, perhaps, I will be healed...

Franz Schubert

Auf dem Wasser zu singen

Franz Schubert only lived 31 years, however his work in the music community revolutionized music by bridging the Classical and Romantic periods. Schubert wrote art song that invited the piano to become an active proponent to the voice. The piano not only supports the voice but sets the scene for the poetry. Schubert was known for adding a sense of drama and intensity to even the simplest of poems using text painting, texture, and melodic contour.

“Auf dem Wasser zu Singen” (1823) is a part of the over 600 songs that Franz Schubert composed. This strophic art song references the narrator noticing the passage of time. The poem is set with the performer in a rowboat on the sea, which is indicated by the title which translates in English to “to sing on water”. Schubert wrote the piano line with a rippling effect. The passage consists of an ascending leap that immediately descends giving it the feeling of rushing water. The piece is in the key of A-flat minor, yet the ends of melodic phrases are characterized with modulations to C-flat major. This modulation allows the listener to feel like they are rocking gently back and forth between the two keys, much like waves. He also captivates acceptance of one’s fate through transpositions and repeated phrases. Listen carefully to the phrases repeated in the vocal line as they almost always come back in a softer dynamic. This represents the performer’s internal acceptance of the passing of time.

*Mitten im Schimmer der spiegelnden Wellen
Gleitet, wie Schwäne, der wankende Kahn:
Ach, auf der Freude sanftschimmernden Wellen
Gleitet die Seele dahin wie der Kahn;
Denn von dem Himmel herab auf die Wellen
Tanzet das Abendrot rund um den Kahn.*

Amid the shimmer of the reflecting waves
Glides, like swans, the swaying rowboat;
Ah, oh the joy of gently shimmering waves
Glides the soul along like the rowboat;
For from the heaven downward onto the waves
Dances the sunset round about the rowboat.

*Über den Wipfeln des westlichen Haines
Winket uns freundlich der rötliche Schein;
Unter den Zweigen des östlichen Haines
Säuselt der Kalmus im rötlichen Schein;
Freude des Himmels und Ruhe des Haines
Atmet die Seele im errötenden Schein.*

Over the treetops of the western grove
Beckons to us kindly the ruddy light
Under the branches of the eastern grove
Murmurs the calamus in the ruddy light
Joy of the heavens and peace of the grove
Breathes the soul in the reddening glow.

*Ach, es entschwindet mit tauigem Flügel
Mir auf den wiegenden Wellen die Zeit;
Morgen entschwindet mit schimmerndem Flügel
Wieder wie gestern und heute die Zeit,
Bis ich auf höherem strahlendem Flügel
Selber entschwinde der wechselnden Zeit.*

Ah, it vanishes on dewy wing
From me upon the rocking waves of time;
Tomorrow, vanishes on shimmering wing
Again as yesterday and today the time,
Until I on higher more radiant wing
Myself may vanish to the changing time.

Richard Strauss

Allerseelen

Richard Strauss (1864-1949) was a German composer known for his symphonic poems, song repertoire, and operas. Strauss dedicated his life to music at a very young age. By the time he was 18 years old, he had composed more than 140 works, one of these works was Opus 10, from which this piece is the final song in that cycle of eight. Based on poems by Hermann Von Gilm (1812-1864), Strauss chose to honor the work of the late poet through this song cycle.

“Allerseelen” translates to “All Souls Day”. On one day of the year, we are called to remember and honor those who have passed away. Strauss utilizes a sweeping piano accompaniment, and exaggerated rubato in the vocal line to represent the yearning that loss creates.

*Stell' auf den Tisch die duftenden Reseden
Die letzten roten Astern trag' herbei,
Und lass uns wieder von der Liebe reden,
Wie einst im Mai.*

Place on the table the fragrant mignonettes
The last red asters bring in,
And let us again of love speak
As once in May.

*Gib mir die Hand,
dass ich sie Heimlich drüncke
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im mai*

Give me your hand
that it secretly may press
and if someone sees, it makes no difference to me
give me just one of your sweet glances
As once in May.

*Es blüht und duftet heut auf jedem Grabe,
Ein tag im Jahr ist jaden Toten frei,
Komm an mein Herz,
dass ich dich wieder habe,
Wie einst im Mai*

It is blooming and it is fragrant today on every grace,
One day in the year the dead are set free
Come to my heart
that you again may have
As once in May.

Johannes Brahms

Wie Melodien

Brahms, a composer and pianist of the Romantic period, is considered a master of symphony and sonatas. He composed approximately 380 songs, through which he continued the classical tradition of Haydn, Mozart, and Beethoven. The form of his songs are characterized by both strictness and freedom found in form, texture, line, and rhythm. He had great respect for the classical style of music which is exhibited in the musical symmetry in his compositions.

“Wie Melodien zieht es mir” translates to “it moves like a melody”. It is based on a poem by Klaus Groth (1819-1899). The vocal line of this piece demonstrates the romantic style of music that Brahms so skillfully wrote in, due to the arpeggiated figures in the piano line that accompany throughout the entirety of the piece. The continual ascent and descent of the melody bring the text to life. The singer has only one beat at the beginning of the piece before they come in, which is a common trait exhibited in Brahms’ vocal music such as “Meine Liebe ist grün” and “Nicht mer zu dir zu gehen”.

*Wie melodien zieht es
Mir leise durch den Sinn,
Wie Frühlingsblumen blüht es,
Und schwebt wie Duft dahin.*

Like melodies it moves
In me quietly through the mind
Like spring flowers blooms it
And floats like a fragrance away.

*Doch kommt das Wort und fast es
Und führt es vor das Aug,
Wie Nebelgrau erblasst es
Und schwindet wie ein Hasuch.*

But comes the word and takes hold of it,
And leads it before the eyes,
Like a gray mist pales it
And disappears like a breath.

*Und dennoch ruht im Reime
Verborgen wohl ein Duft,
Den mild aus stillem Keime
Ein feuchtes Auge ruft.*

And yet remains the in rhyme
Hidden perhaps a fragrance
That gently from the silent bud
A moist eye calls forth.

Franz Schubert **Klärchens Lied**

Franz Schubert (1797-1828) was a prolific composer that formed the nineteenth-century German *Lied*. He composed over 600 *Lieder*, ten symphonies, several string quartets, and multiple stage works. Contrary to his predecessors, Schubert makes the piano become part of the story that is being told through the poetry and melody. It plays just as important of a role as the vocal line, creating a successful bridge of the Classical and Romantic musical styles.

Johann Wolfgang von Goethe (1749-1832), a German poet, novelist, and theatre director, is considered one of the greatest German literary figures of the modern era. His poems were set by many different composers, but he most consistently inspired Schubert to compose. His most well-known work is *Faust*.

“Klärchens Lied” is based on a poem from Goethe’s *Egmont*, a tragic play published in 1788. Egmont is a beloved general in Europe that tries to stop the cruelties of the nobility. In this story, Klärchen is a young girl who is Egmont’s lover. When talking about a possible marriage to her beloved with her mother, she sings this song.

*Freudvoll
und leidvoll,
gedankenvoll sein;
langen
und bangen
in schwebender Pein;
himmelhoch jauchzend,
sum Tode betrübt;
glücklich allein
ist die Seele, die liebt.*

Joyful
and sorrowful,
thankful;
to yearn
and to fear
in suspenseful torment;
rejoicing to heaven,
to death dejected;
happy alone
is the soul, that loves.

Johannes Brahms

Meine Liebe ist grün

One of the greatest German composers of the nineteenth century was Johannes Brahms (1833-1897). He wrote symphonies, chamber music, piano works, choral compositions, and around 380 songs. Although tradition was being overturned by Romantic composers, Brahms admired the Classical music style, keeping with musical symmetry but with a change in strictness of form, line, texture, and rhythm. He often set his songs to poems by lesser-known poets.

Felix Schumann (1854-1879) was the youngest son of Clara and Robert Schumann. Brahms was notoriously close to the family. He assisted Clara around the household when Robert was first taken to an asylum, and he fell in love with her. Due to this relationship, Brahms became Felix's godfather. "Meine Liebe ist grün" is part of the *Junge Lieder* song cycle. The poem was written by Felix when he was only nineteen, showing ardent and youthful emotions of love being described through nature.

*Meine Liebe ist grün wie der Fliederbusch,
und mein Lieb ist schön wie die Sonne,
die glänzt wohl herab auf den Fliederbusch
und füllt ihn mit Duft und mit Wonne.*

My Love is green like the lilac bush,
and my Love is beautiful like the sun,
the sun gleams down on the lilac bush,
and fills it with fragrance and delight.

*Meine Seele hat Schwingen der Nachtigall
und wiegt sich in blühendem Flieder,
und jauchzet und singet vom Duft berauscht
viel liebestrunkene Lieder.*

My soul has wings of the nightingale,
and sways in the blossoming lilac,
and rejoices and sings, drunk with fragrance,
many a love-drunk song.

Franz Schubert
Suleika I

The text to “Suleika I,” published in Goethe’s *Westöstlicher Divan*, was actually written by a woman named Marianne von Willemer (1784-1860). Willemer was an Austrian actress and dancer who was in a relationship with Goethe. The poem tells the story of Suleika, a beautiful woman who is traveling to meet her lover Hatem. She listens for tidings of his well-being carried by the east wind, which can be heard from the piano’s introduction. It is vibrant with life, desire, and passion with reference to nature.

*Was bedeutet die Bewegung?
Bringt der Ost mir frohe Kunde?
Seiner Schwingen frische Regung
kühlt des Herzens tiefe Wunde.*

What does the movement mean?
Is the east wind bringing me joyful tidings?
The refreshing motion of its wings
cools the heart’s deep wound.

*Kosend spielt er mit dem Staube,
jagt ihn auf in leichten Wölkchen,
treibt zur sichern Rebenlaube
der Insekten frohes Völkchen.*

Caressingly, it plays with the dust,
tossing it up in light, little clouds,
driven to the safety of the vine-leaves
are the happy swarm of insects.

*Lindert sanft der Sonne Glühen,
kühlt auch mir die heißen Wangen,
küßt die Reben noch im Fliehen,
die auf Feld und Hügel prangen.*

It gently soothes the sun’s glow
and cools my hot cheeks,
even as it flies it kisses the vines
that adorn the fields and hillsides.

*Und mir bringt sein leises Flüstern
von dem Freunde tausend Grüße;
eh’ noch diese Hügel düstern,
grüßen mich wohl tausend Küsse.*

And to me it brings its quiet whispering
of a thousand greetings from my beloved;
Ah, before these hills grow dark
I shall be greeted by a thousand kisses.

*Und so kannst du weiter ziehen,
diene Freunden und Betrübten.
Dort wo hohe Mauern glühen,
dort find’ ich bald den Vielgeliebten.*

And so you can further move,
to help friends and sad ones.
there, where the high walls glow,
there I soon find my dearly beloved.

*Ach, die wahre Herzenskunde,
Liebeshauch, erfrischtes Leben
wird mir nur aus seinem Munde,
kann mir nur sein Atem geben.*

Ah, the true heart’s message,
The breath of love, refreshing life
comes only from his mouth.
can be given to me only by his breath.

Lori Laitman

The Metropolitan Tower and Other Songs

Lori Laitman is one of the dominating American composers of the 21st century. She is most notably known for her art songs, choral works, and chamber works. Laitman, as of now, has composed 32 song cycles. *The Metropolitan tower and Other Songs* was the first song cycle that she composed. Laitman is praised for her nuance and color that she carefully crafts surrounding the text of her pieces. All the text in *The Metropolitan Tower and Other Songs* were taken from Sara Teasdale (1884-1933) texts, which Laitman chose due to the simplistic beauty of Teasdale poems. The collection was written for soprano Lauren Wagner.

1. "The Metropolitan Tower" is the first song in this set. It is a fitting first piece in the set as it focuses on a healthy relationship where the couple work together to unify themselves as one couple rather than two complete individuals. This is seen through the duet between the piano and voice. The vocal line often mimics material found in the piano line. However, the melody is the primary force with a simple accompaniment to set up the beginning of the collection of songs.

We walked together in the dusk
To watch the tower grow dimly white,
And saw it lift against the sky
Its flower of amber light.
You talked of half a hundred things,
I kept each hurried word you said;
And when at last the hour was full,
I saw the light turn red.
You did not know the time had come,
You did not see the sudden flower,
Nor know that in my heart Love's birth
Was reckoned from that hour.

3. "Old Tunes" is third song in the complete collection. It follows the song "A Winter Night" which has a rather bleak feel as it speaks of the sadness found in the narrator's heart. "Old Tunes" is a shift from this mundane feeling. We are instead transported to a nostalgic emotion, as well as the feeling of bittersweet remembrance. Laitman achieves these emotions through the usage of the sustain pedal in the piano line to create a blurred atmosphere through the quality of the notes. Listen for the many shifts in tonality that occur before the line "of times that will not come again" as Laitman did this to emphasize how the past is gone now.

As the waves of perfume, heliotrope, rose, Float in the garden when no wind blows, Come to us, go from us, whence no one knows; So the old tunes float in my mind, And go from me leaving no trace behind Like fragrance borne on the hush of the wind. But in the instant the airs remain	I know the laughter and the pain Of times that will not come again. I try to catch at many a tune Like petals of light fallen from the moon, Broken and bright on a dark lagoon. But they float away-for who can hold Youth, or perfume or the moon's gold?
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5. "The Hour" is the second to last song in this wonderful collection. Laitman has dedicated this song to her husband, Bruce Rosenblum as she feels that their love was destiny. The piece is filled with lush harmonies as the text reflects on a woman's first discovery of love. Laitman employs heavy rubato throughout the piece to allow the performer to have artistic and emotional liberty to express the text in their own way.

Was it foreknown, was it foredoomed
Before I drew my first small breath?
Will it be with me to the end,
Will it go down with me to death?
Or was it chance, would it have been
Another if it was not you?

Could any other voice or hands
Have done for me what yours can do?
Now without sorrow and without elation
I say the day I found you was foreknown,
Let the years blow like sand around that hour,
Changeless and fixed as Memnon carved in stone.

Mrs. H.H.A. Beach

Three Browning Songs

Amy Marcy Cheney Beach (1867-1944) is a prolific female composer who wrote more than 300 musical works, including 117 art songs. Not only was she a talented pianist, singer and composer she was the first woman composer in America to have a successful musical career. She learned piano at an early age and had an incredible ear, being able to play any music she heard. As a composer, Beach was self-taught, having only one year of formal compositional training. She would attend rehearsals of the Boston Symphony Orchestra and take notes on how to compose.

The *Three Browning Songs* use poems written by English poet, Robert Browning (1812-1889). He was famous for his long, dramatic poetry that focused on specific diction, rhythmic patterns, and heavy symbolism. Dedicated to the Browning Society of Boston, these songs have become some of Beach's most popular music.

I. "The Year's at the Spring." describes the beauties of the world during the morning hour. Even the smallest things are in their place, and everything is right in the world.

The year's at the spring
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn:
God's in His heaven—
All's right with the world!

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II. "Ah, Love, but a day!" is a stark contrast from the previous song. The narrator tells of the now changing world that has become dark and desolate. She pleads and asks if her lover if they will change too.

Ah, Love, but a day,
And the world has changed!
The sun's away,
And the bird estranged;
The wind has dropped,
And the sky's deranged;
Summer has stopped
Ah, Love, but a day,
And the world has changed!

Look in my eyes!
Wilt thou change too?
Should I fear surprise?
Shall I find aught new
In the old and dear,
In the good and true,
With the changing year?
Ah, Love, Look in my eyes,
Wilt thou change too?

III. "I send my heart up to thee!" is a romantic confession said to one's lover from beneath their balcony in a gondola. Their heart sings joyously whenever the other is around.

I send my heart up to thee, all my heart
In this my singing,
For the stars help me, and the sea, and the
sea bears part;
The very night is clinging
Closer to Venice' streets to leave on space
Above me, whence thy face
May light my joyous heart to thee, to thee its
dwelling place.

Vincenzo Bellini

Per pietà bell'idol mio

Vincenzo Bellini is considered the expert in bel canto melodies. He composed a dozen operas while only composing for 10 years. His vocal works are characterized by emphasizing the beauty of the voice, employing advanced voice techniques such as dynamics, legato, and messa di voce. His melodies often have long lines and require agility and flexibility from the performer. He composed songs that seem simplistic but are filled with emotions. Because of this, he called his art songs “ariette” or “small arias”.

“Per Pietà bel’idol mio” comes from the set *Sei ariette*. This song is the fifth of this collection. The main melody and text are repeated, but with drastically different emotions surrounding them. In this song, the performer is begging her lover to not to believe that she is unfaithful to him. The first time the melody appears is very frantic and in a minor key. The piano part is very strong which adds to the chaos. The repetition of the main melody starts much softer and has a plea-like feel. However, there is a shift to major that symbolizes him believing that she has been faithful. This is a resolution of tension is shown melodically through the shift to a major key.

*Per pietà bell'idol mio,
Non mi dir ch'io sono ingrata;
Infelice e sventurato
Abbastanza il ciel mi fa.*

For pity, beautiful idol mine,
Not to me say that I am ungrateful;
Unhappy and unlucky
Enough the Heaven made me.

*Se fedele a te son io,
Se mi struggo ai tuoi bei lumi,
Sallo amor, lo sanno I Numi
Il mio core, il tuo lo sa.*

If faithful to you I am,
If myself am consumed by your beautiful eyes,
Knows it love, it knows the Gods
My heart, your heart it knows.

Gioachino Rossini

Les Soirées Musicales

Gioachino Rossini (1792-1868) was an Italian composer known for his operas. He spent his childhood in theater and wrote his first opera, *Demetrio e Pobilio* at 17 years old. Rossini continues to be known for his vast understanding of the voice which is evident in his compositions. *Les Soirées Musicales* was published in 1835. It is a set that consists of 8 chamber arias and 4 duets. Many of these were composed simply for the enjoyment of his friends. Rossini composed in the company of friends while socializing, drinking, and singing - he called the nights "soirées musicales" or "musical evenings". These evenings occurred every Saturday which gave him the opportunity to share his compositions and hear works from his musical friends.

L'invito translates to "the invitation". The text comes from Carlo Pepoli (1796-1881). It is the fifth song in the set. "L'invito" takes us through a woman begging her lover to come to her because she cannot stand to be away from him any longer. At first she tries a fiery approach to coerce him to come to her. However, when that does not work, there is a shift in music. This second section has longer notes and is much more legato as she tries a sweeter approach to get him to come to her.

*Vieni, o Ruggiero,
La tua Eloisa
Da te divisa
Non puo restar:
Alle mie lacrime
Già rispondevi,
Vieni, ricevi
Il mio pregar.*

Come, oh Ruggiero,
To your Eloisa
Who from you separated
Cannot remain
All my tears
Already answer you
Come, receive
My request.

*Vieni, o bell'angelo,
Vien, mio diletto
Sovra il mio petto
Vieni a posar!
Senti se palpita,
Se amor t'invita,
Vieni, mia vita
Vien, vieni, fammi spirar.*

Come, on handsome angel,
Come, my delight,
Upon my breast
Come to rest!
Feel it throb,
Itself love invites you
Come, my life,
Come, come, make me die.

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“La Danza” is the eighth piece in *Les soirées musicales*. It is a “patter song” based on the lyrics by famous librettist Carlo Pepoli (1796-1881). La Danza is written with an exciting dance-like accompaniment with an infectious rhythmic drive, coupled with rapid-fire text that challenges the articulatory skills of even the most skilled singers. The tune of this high-energy tune is immediately recognizable to the listener as it is still heard in commercials and TV shows in order to “inject Italian flavor.”

*Già la luna è in mezzo al mare,
Mamma mia si salterà,
L'ora è bella per danzare
Chi è in amor non mancherà.*

Already the moon is above the sea
“Mamma mia” how we will leap,
The hour is perfect for dancing
Anyone in love will not miss it.

*Presto in danza a tondo, a tondo,
Donne mie venite quà,
Un garzon bello e giocondo
A ciascuna toccherà,
Finchè in ciel brilla una stella
E la luna splenderà.
Il più bel con la più bella
Tutta notte danzerà.*

Quickly dance around, and around
My ladies come here,
A handsome and lighthearted boy
Will dance with everyone,
As long as there is a star in the sky
And the moon shines.
The most handsome boy with the most beautiful girl
Will dance the entire night.

*Mamma mia Già la luna è in mezzo al mare,
Mamma mia si salterà,
Frinche, Frinche, Frinche, frinche
Mamma mia si salterà.*

“Mamma mia” already the moon is high over the sea,
“Mamma mia” how we will leap
Strum, Strum, Strum Strum
“Mamma mia” how we will leap

*Salta, Salta, gira, gira,
Ogni coppia a cerchio va,
Già s'avanza si ritira e all'assalto tornerà.*

Jump, jump, turn turn
Every couple goes in a circle
Now, advancing, now retreating

*Serra, serra colla bionda
Colla bruna va quà e là,
Colla rossa v'è a seconda
Colla smorta fermo sta!
Viva il ballo a tondo a tondo
Sono un Rè, sono un Bascià,
È il più bel piacer del mondo
La più cara voluttà.*

Hug the blonde girl tightly
Go here and there with the brunette
With the redhead follow after her
Leave the dull one standing!
Hooray for dancing around!
I am a king, I am a pasha,
It is the most beautiful pleasure in the world
The most dear delight.

W.A. Mozart

"Non ci pentiam... Ah, perdona al primo affetto" from *La clemenza di Tito*

Wolfgang Amadeus Mozart's (1756-1791) final opera was *La clemenza di Tito*. It was completed in 1791, a few months later than his highly popular opera, *Die Zauberflöte*. The old libretto was written by Pietro Metastasio (1698-1782) and was edited and condensed by poet Caterino Mazzolà (1745-1806). The opera was not received well and was criticized for being a product of haste. However, the spare scoring, short arias, and restrained mood can be seen as a reaction to the neoclassical thinking of the time. It has now become one of Mozart's most admired works.

The opera is set in first century CE Rome. Tito, the emperor, is in a position to take in a Roman wife. He intends to marry his close friend Sesto's sister, Servilia. Sesto and Tito's other friend, Annio, is secretly dating the young girl. However, he assures Tito that he welcomes his decision. In the gorgeous recitative and duet, "Non ci pentiam... Ah, perdona al primo affetto," Annio delivers the troublesome news to Servilia, determined to keep his loyalty to the emperor's orders. Servilia assures him of her true and unwavering love. They confirm the strength in their unbreakable relationship

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Recitativo

ANNIO

*Non ci pentiam. D'un generoso amante
era questo il dover. Mio cor, deponi
le tenerezze antiche: è tua sovrana
chi fu l'idolo tuo. Cambiar conviene
in rispetto l'amore. Eccola. Oh Dei!
mai non parve sì bella agli occhi miei.*

SERVILIA

Mio ben...

ANNIO

*Taci, Servilia. Ora è delitto
il chiamarmi così.*

SERVILIA

Perché?

ANNIO

*Ti scelse
Cesare (che martir!) per sua consorte.
A te, (morir mi sento) a te m'impose
di recarne l'avviso (oh pena!) ed io...
io fui... (parlar non posso) Augusta, addio!*

SERVILIA

*Come! fermati. Io sposa di
di Cesare? E perché?*

ANNIO

*Perché non trova
beltà, virtù, che sia
più degna d'un impero, anima... oh stelle!
che dirò? lascia, Augusta,
deh lasciami partir.*

SERVILIA

*Così confusa
abbandonarmi vuoi? Spiegati; dimmi,
come fu? Per qual via?...*

ANNIO

Mi perdo, s'io non parto, anima mia.

Recitativo

ANNIUS

I must not regret it. This was the duty
of a generous lover. My heart, lay aside
your former tenderness: she who was your idol
is now your sovereign. Love must change
to respect. Here she is. O heaven!
She has never seemed so lovely to my eyes.

SERVILIA

My dearest ...

ANNIUS

Hush, Servilia. Now it is a crime
to call me so.

SERVILIA

Why?

ANNIUS

Caesar has chosen you
(what martyrdom!) to be his bride.
He bade me (I feel close to death!)
to bring you the notice (O agony!), and I ...
I was ... (I cannot speak) My Empress, farewell!

SERVILIA

What! Wait! I Caesar's bride?
But why?

ANNIUS

Because he could not find
beauty, virtue
more worthy of an Empire, Beloved... O heavens!
What shall I say? Permit me, my Empress,
to take my leave.

SERVILIA

Will you leave me in such confusion?
Explain; tell me,
how did it happen? In what way?

ANNIUS

I am lost unless I go, beloved.

Duetto**ANNIO**

*Ah, perdona al primo affetto
Questo accento scongiato:
Colpa fu del labbro usato
A così chiamarti ognor.*

SERVILIA

*Ah, tu fosti il primo oggetto,
Che finor fedel amai;
E tu l'ultimo sarai
Ch'abbia nido in questo cor.*

ANNIO

Cari accenti del mio bene.

SERVILIA

Oh mia dolce, cara speme.

SERVILIA, ANNIO

*Più che ascolto i sensi tuoi,
In me cresce più l'ardor.
Quando un'alma è all'altra unita,
Qual piacere un cor risente!
Ah, si tronchi dalla vita
Tutto quel che non è amor.*

Duet**ANNIUS**

*Ah, forgive, my former love,
of thoughtless indiscreet word:
it was the fault of lips
accustomed always to call you so.*

SERVILIA

*Ah, you were the first person
whom I ever truly loved;
and you will be the last
to be sheltered in my heart.*

ANNIUS

Dear words of my beloved!

SERVILIA

O my sweet, dear hope.

SERVILIA and ANNIUS

*The more I hear your words,
the greater grows my passion.
When one soul unites with another,
what joy a heart feels!
Ah, banish from life
all that is not love!*