

The Dr. Bobbie Bailey School of Music presents

Nubia Causey, Soprano

Jihye Song, Piano

April 29th, 2023

2:00PM, Scott Hall

PROGRAM

I.

Quia respexit
from *The Magnificat*

Johann Sebastian Bach
(1685–1750)

Oboist, Robert Simon

II.

Se tu M'ami (Paolo Antonio Rolli)

Alessandro Parisotti
(1853–1913)

Una Donna (Lorenzo Da Ponte)
from *Così fan tutte*

Wolfgang Amadeus Mozart
(1756–1791)

III.

Lachen und Weinen (Friedrich Rückert)

Franz Schubert
(1797–1828)

In dem Schatten meiner Locken (Anonymous Poet)

Hugo Wolf
(1860–1903)

Die Nacht (Hermann von Gilm)

Richard Strauss
(1864–1949)

IV.

Le Colibri (Leconte de Lisle)

Ernest Chausson
(1855-1899)

Chanson triste (Jean Lahor)

Henri Duparc
(1848-1933)

Vielle Chanson (Charles Hubert Millevoye)

Georges Bizet
(1838-1875)

V.

What Good Would the Moon Be
from *Street Scene*

Kurt Weill
(1900-1950)

Take, O Take Those Lips Away (William Shakespeare)

Amy Beach
(1867-1944)

Love's Philosophy (Percy Bysshe Shelley)

Roger Quilter
(1877-1953)

PROGRAM NOTES

Quia respexit **Johann Sebastian Bach**

Johann Sebastian Bach, a German composer and musician of the Baroque period, was highly regarded as one of the greatest composers of all time. Bach is celebrated for creating the Brandenburg Concertos, which are a collection of 6 instrumental works. Through his music, he was able to show his mastery of harmonic and motivic arrangements, along with counterpoint. Bach died before he could finish his composition *The Art of the Fugue*, but even though unfinished, it was published in 1751. The revival of Bach's music after year 1800 continued the legacy of his music.

Bach's "Quia respexit", is a sacred aria from *Magnificat in D major*. It serves as the 3rd movement of the 12-movement biblical canticle. Bach composed it to introduce himself as the newly appointed Director of Music and Organist of St. Thomas's Church in Leipzig. This piece is a portion of the prayer by the Virgin Mary to God for being chosen to become the mother of Jesus Christ (the son of God).

Quia respexit,
Humilitatem, ancillae sue.
Ecce, enim ex hoc beatam me dicent.

For he hath regarded,
The lowliness of His handmaiden.
Behold, from henceforth, I will be called Blessed.

Se tu m'ami **Alessandro Parisotti**

Alessandro Parisotti was an Italian composer and music editor of the late romantic period. He was recognized for his collection of songs called *Arie antiche* which are known as the 24 Italian Songs and Arias. These arias were published as a guide for studying classical singing. Parisotti was known for finding forgotten or antique scores and arranging them into arias for a solo singer with piano accompaniment. Today, his Italian art songs are used as a great example for modern voice pedagogy and beginning students in lessons.

"Se tu m'ami" is an aria that was published in 1885. Giovanni Battista Pergolesi was first credited as the composer of the piece, but it is not accepted as genuine today. It is believed that Parisotti created the piece himself. The text is from a poem written by Paolo Antonio Rolli in the 1700s. The aria is about a shepherdess explaining to her love that although she is in love with him, it does not mean that she is not in love with other men too.
Se tu m'ami, se tu sospiri

Sol per me, gentil pastor;
O dolor de tuoi martiri,
O diletto del tu'amor:
Ma se pensi che soletto
Io ti debba riamar,
Pastorello, sei soggetto
Facilmente a t'ingannar,

If you love me, if you sigh
Only for me, kind shepherd,
I have sorrow for your sufferings,
I have pleasure of your love,
But if you think that alone
I must love you in return,
Little-shepherd, you are subject
Easy to deceive yourself.

Bella rosa porporina
Oggi Silvio sceglierà,
Con la scusa della spina
Doman poi la sprezerà.
Ma degli uomini'l consiglio
Io per me non seguirò,
Non perche mi piace il giglio
Gli altri fiori sprezerò.

Beautiful red rose
Today Silvio will choose;
With the excuse of the thorn
Tomorrow then in spite he will despise
But the advice of men
I myself will not follow:
Not because to me pleases the lily
The other flowers I will despise.

Una donna a quindici anni
Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart was a prolific Austrian composer of the Classical period. He was a child prodigy learning harpsichord at three and composing music at age five. Mozart and his family went on a prolonged tour to all the main musical centers including Munich, Augsburg, Paris, London and more. The style of his musical works incorporated some complexities of late Baroque music. A very versatile composer, which he created symphonies, operas, chamber music, solo concerto music, string quartets/quintets, and piano sonatas. *Jupiter Symphony No.4* is considered his most famous work created 3 years before his death. Mozart's legacy lives on today through over 600 works performed and heard around the world.

"Una donna a quindici anni" is an aria from Mozart's comic opera *Così fan tutte*. The first performance of the opera took place at the Burgtheater in Vienna January 26th, 1790. The aria is about Despina, the serving maid of the sisters Dorabella and Fiordiligi. She is explaining to them how women their age should understand how to flirt with any man when needed.

Recitative

Quel che volete.
Siete d'ossa e di carne, o cosa siete?

Aria

Una donna a quindici anni,
dee saper ogni gran moda,
dove il diavolo ha la coda,
cosa è bene e mal cos'è;
dée saper le maliziette
che innamorano gli amanti:
finger riso, finger pianti, inventar i bei perché.
Dee in un momento dar retta a cento,
colle pupille parlar con mille;
dar speme a tutti sien belli o brutti,
saper nascondersi senza confondersi,
senza arrossire saper mentire,
e qual regina dall'alto soglio,
col "posso e voglio" farsi ubbidir.
(Par ch'abbian gusto di tal dottrina;
Viva Despina che sa server.)

Whatever you want.

Are you made of flesh and bone or something else?

Aria:

A woman at fifteen,

Must know the way everything is done:

Where the devil has his tail,

What is good and what is bad.

She must know little tricks to entrap lovers.

To feign laughter and tear, and to invent good
excuses.

She must know how to be attentive to a hundred men
at once.

And with her eyes to flirt with a thousand,

Give hope to all be they handsome or ugly,

To know how to hide one's feelings becoming

flustered, To know how to lie without blushing,

And like a queen from her high throne

With an "I-can and I-want" make herself obeyed.

It appears they like my philosophy;

Long live Despina who knows how to serve.

Lachen und Weinen
Franz Schubert

Known for his 19th century German Lieder, Franz Schubert composed over 600 songs with texts created by ninety poets. Formal structures of his songs include strophic, strophic variation, through-composed, declamatory. His piano accompaniments were influenced by Beethoven's works, which created Schubert's style of atmosphere and allowing the piano to anticipate or repeat vocal phrases. After Schubert's death, his compositions became more widely known and recognized by people outside of his small circle of devoted friends.

"Lachen und Weinen" was published in 1826, the German text comes from Friedrich Rückert's collection of poems *Östliche Rosen* (Eastern Roses). The following piece is about laughter and weeping and how both play a part in love. The shift between major and minor tonalities reflects Schubert's feeling that love is thrilling yet love is pain.

Lachen und Weinen zu jeglicher Stunde
ruht bei der Lieb' auf so mancherlei Grunde.
Morgens lacht' ich vor Lust;
und warum ich nun weine
bei des Abendes Scheine,
ist mir selb' nicht bewußt.
Weinen und Lachen zu jeglicher Stunde
ruht bei der Lieb' auf so mancherlei Grunde.
Abends weint' ich vor Schmerz;
und warum du erwachen
kannst am Morgen mit Lachen,
muß ich dich fragen, o Herz.

Laughter and weeping at whatever hour,
Are based, in the case of love, on so many different
reasons.
Every morning I laughed for joy;
And why I now weep
In the evening's glow,
Is even to myself unknown.
Weeping and Laughter at every hour,
Are based, in the case of love, on so many different
reasons.
Evenings I have wept for sorrow;
And how can you wake up in the morning with
laughter, must ask you, o my heart.

In dem Schatten Meiner Locken
Hugo Wolf

Hugo Wolf was an Austrian composer known for his lieder of the late Romantic period. His music overlapped with the impressionistic era, where his music explored mood and colours through unstable tonalities and chromaticism. In 1889 he completed 51 songs with texts by German poet Johann Wolfgang von Goethe, *51 Goethe-Lieder*. Wolf's most famous instrumental work is the *Italian Serenade* (1887), which was originally for string quartet but was later transcribed for orchestra. This marked the beginning of his mature style. Hugo Wolf's legacy lives through the tonality of his lieder that he used to reinforce meaning through his music.

"In dem Schatten Meiner Locken" is an art song originating from Wolf's *Spanisches Liederbuch* [Spanish Songbook], translated later to German. It is portrayed a woman wakes up to her lover, debating with herself if she wants to wake him up out of his peaceful slumber. The song evokes a Spanish bolero rhythm which creates the sensual and mischievous mood of the work.

In dem Schatten meiner Locken
schlief mir mein Geliebter ein.
Weck' ich ihn nun auf? – Ach nein!
Sorglich strahlt' ich meine krausen
Locken täglich in der Frühe,
doch umsonst ist meine Mühe,
weil die Winde sie zerzausen.
Lockenschatten, Windessausen
schlieferten den Liebsten ein.
Weck' ich ihn nun auf? – Ach nein!
Hören muß ich, wie ihn gräme,
daß er schmachtet schon so lange,
daß ihm Leben geb' und nehme
diese meine braune Wange,
Und er nennt mich seine Schlange,
und doch schlief er bei mir ein.
Weck' ich ihn nun auf? – Ach nein!

In the shadow of my tresses
My lover has fallen asleep.
Shall I wake him now? – Ah no!
Carefully, I combed my curly
Tresses early each morning,
But my efforts are in vain,
For the winds tousele them.
Shade-giving tresses, sighing breezes
Have lulled my lover to sleep.
Shall I wake him now? – Ah no!
I shall have to hear how he grieves,
How he has languished so long,
How his whole life depends
On these my dusky cheeks.
And he calls me his serpent,
And yet he fell asleep at my side, Shall I wake him
Shall I wake him now? – Ah no!

Die Nacht
Richard Strauss

Before he left school in 1882, Richard Strauss composed more than 140 works. Strauss was a German composer of the late 19th and 20th Century of the Romantic period. 59 of his works included lieder, chamber, and orchestral works. In 1884, Strauss became assistant conductor of the Meiningen Orchestra, and became well known for composing and conducting his own works. He was recognized as the most significant German opera composer of the first half of the 20th century. Today, Strauss is highly recognized for his Wagnerian tonality and understanding of the soprano voice.

“Die Nacht” (1885) depicts the poem written by Austrian poet Hermann von Gilm, created based on the artwork *The Starry Night* by Vincent van Gogh. This piece is about someone afraid that the darkness of the night will take the one they love away.

Aus dem Walde tritt die Nacht,
aus den Bäumen schleicht sie leise,
schaut sich um in weitem Kreise,
nun gib Acht!
Alle Lichter dieser Welt,
alle Blumen, alle Farben
löscht sie aus und stiehlt die Garben
weg vom Feld.
Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms
nimmt vom Kupferdach des Doms
weg das Gold.
Ausgeplündert steht der Strauch:
rücke näher, Seel’ an Seele,
o die Nacht, mir bangt, sie stehle
dich mir auch.

Out of the woods steps the night,
Out of the trees steals it softly,
Looks it around in a wide circle,
Now be on guard.
All lights of this earth,
All flowers, all colors
Puts it out and steals the sheaves
Away from the field.
All takes it that is lovely,
Takes the silver away from the stream,
Takes from the copper roof of the cathedral,
Away the gold.
Plundered stands the shrub,
Draw nearer, soul to soul;
Oh the night, I fear, it will steal
You from me also.

Vielle Chanson
George Bizet

George Bizet, a French composer of the Romantic era, had a very successful career and wrote most of his songs before the age of thirty. Bizet was well known as a composer, but he also transcribed works for piano and symphonies. Despite his composition abilities, Bizet had little success during his life time due to opera theatre preferring classical repertoire over romantic. Bizet’s style is filled with rich rhythmic patterns and details that are well suited for both voice and accompaniment. He was inspired and influenced with this style by French composer Charles Gounod, who was a mentor. Today, Bizet is best known for his famous opera *Carmen*, which is now one of the most frequently performed worldwide.

“Vielle Chanson” (1865), written by Charles Hubert Millevoye, a romantic French poet of the 18th and 19th centuries. From a narrator standpoint it describes the love between Myrtil, the shepherd and, Lucette, the shepherdess. Myrtil uses a beautiful songbird to express his love for Lucette, and in return he believes he will be rewarded with many kisses from her. The songbird escapes and flies away so Myrtil is saddened. Lucette finds Myrtil and reassures him that he has only lost the songbird and not her love for him.

Dans les bois l’amoureux Myrtil
avait pris fauvette légère;
“Aimable oiseau, lui disait-il,
je te destine à ma bergère.
Pour prix du don que j’aurai fait,
que de baisers! Si ma Lucette
m’en donne deux pour un bouquet,
j’en aurai dix, ah! Pour la fauvette.”
La fauvette dans le vallon
a gazard son ami fidèle,
et tant fait, que de sa prison
elle s’échappe à tire-d’aile.
“Ah! Dit le berger désolé,
adieu les baisers de Lucette!
Tout mon bonheur s’est envolé
sur les ailes de la fauvette.”
Myrtil retourne au bois voisin,
pleurant la perte qu’il a faite.

In the woods the love sick Myrtil
Had caught a small songbird gay;
“Lovely bird,” he said
“I will give you to my shepherdess.
As a reward for the gift that I will have made
She will give me so many kisses! If my Lucette
Gives me two for a bouquet
I will have ten, ah! For the little-songbird.”
The little-songbird in the valley
Had left behind its friend faithful,
And very quickly, from its prison
It escaped with swiftness of wing.
“Ah!” said the shepherd upset,
“Goodbye to the kisses of Lucette!
All my happiness has flown away
On the wings of the little-songbird!”
Myrtil returns to the nearby woods
Weeping the loss that he has suffered.

Soit par hazard, soit à dessein,
dans le bois se trouvait Lucette;
et sensible à ce gage de foi,
elle sortit de sa retraite,
en lui disant: "Console-toi, Myrtil, ah!
Tu n'as perdu que la fauvette!"

Whether by chance or design,
In the woods was Lucette
And touched by his show of faithfulness,
She came out from her hiding place
While saying to him "Console yourself, Myrtil, ah!
You have only lost the little songbird!"

Le Colibri
Ernest Chausson

Ernest Chausson was one of the first French composers to fall under influence of German composer, Richard Wagner. Chausson's style can be described as elegant, subtle, refined, and personal for its texture. He composed for voice, orchestra, choral music, and several operas. His most famous composition is *Poème*, a one movement concerto for solo voice, violin, and orchestra. This work took him eight years to perfect. Chausson had many prestigious artists such as impressionist painter Claude Monet to influence his music stand out today.

"Le Colibri" is recognized as one of Ernest Chausson's best-known songs. Leconte de Lisle is a French poet that created the text of the piece. He inspired Chausson to compose one of his most overtly emotional songs. It describes the flight and the death of a hummingbird, which presents the presence of nature as a symbolism for erotic love.

Le vert colibri, le roi des collines,
Voyant la rosée et le soleil clair
Luire dans son nid tissé d'herbes fines,
Comme un frais rayon s'échappe dans l'air.
Il se hâte et vole aux sources voisines,
Où les bambous font le bruit de la mer,
Où l'aoké rouge aux odeurs divines
S'ouvre et porte au cœur un humide éclair.
Vers la fleur dorée il descend, se pose,
Et boit tant d'amour dans la coupe rose
Qu'il meurt, ne sachant s'il l'a pu tarir.
Sur ta lèvre pure, ô ma bien-aimée,
Telle aussi mon âme eut voulu mourir,
Du premier baiser qui l'a parfumée.

The green humming-bird, the king of the hills,
On seeing the dew and gleaming sun
Shine in his nest of fine woven grass,
Darts into the air like a shaft of light.
He hurries and flies to the nearby springs
Where the bamboos sound like the sea,
Where the red hibiscus with its heavenly scent
Unveils the glint of dew at its heart.
He descends, and settles on the golden flower,
Drinks so much love from the rosy cup
That he dies, not knowing if he'd drunk it dry.
On your pure lips, O my beloved,
My own soul too would sooner have died
From that first kiss which scented it!

Chanson Triste
Henri Duparc

The *Five Melodies* (1869) for voice and piano, was the first surviving song collection by Duparc. There are many works of Duparc that were created but were later either destroyed, unfinished or not acknowledged by him. He created art songs, orchestral works, and the opera *Roussalka*. In 1871, he became one of the founders of the Société Nationale de Musique, an organization created in the late 19th century and early 20th century for promoting French music. Duparc ended his career in 1885 and abandoned composition because of neurasthenia, a severe mental illness. Today Henri Duparc is considered as one of the most important composers of the French art song.

"Chanson Triste" (1869) poetic text is by the French poet Jean Lahor. In 1870, Duparc published five songs which included *Chanson Triste* and they were later incorporated into a collection of songs. He enlarged the French song into a *scena* (opera-like scene). "Chanson Triste" translates to "song of sadness", where love shall comfort and embrace someone's sorrowful heart.

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.
J'oublierai les douleurs passées,
Mon amour, quand tu berceras
Mon triste cœur et mes pensées

Moonlight slumbers in your heart,
A gentle summer moonlight,
And to escape the cares of life
I shall drown myself in your light.
I shall forget past sorrows,
My sweet, when you cradle
My sad heart and my thoughts

Dans le calme aimant de tes bras.
Tu prendras ma tête malade,
Oh! quelquefois sur tes genoux,
Et lui diras une ballade
Qui semblera parler de nous;
Et dans tes yeux pleins de tristesses,
Dans tes yeux alors je boirai
Tant de baisers et de tendresses
Que peut-être je guérirai.

In the loving calm of your arms.
You will rest my poor head,
Ah! Sometimes on your lap,
And recite to it a ballad
That will seem to speak of us;
And from your eyes full of sorrow,
From your eyes I shall then drink
So many kisses and so much love
That perhaps I shall be healed.

What Good Would the Moon Be
Kurt Weill

Kurt Weill was a German-born American composer known for his operas and musical theater works of the early 20th century. In 1923 Weill had a premiere of his *Divertimento for Orchestra* performed by the Berlin Philharmonic, and later became popular and well known as a composer in Germany. He created one of his best known works *The Threepenny Opera*, but this opera along with many others outraged the Nazis from the topics he would address within them. As a Jewish composer, Weill fled Germany and moved to New York in 1933. He established his own original voice in American musical theater and film music. Weill was known for creating music as a way of social criticism and his new style to musical theater.

“What Good Would the Moon Be” is a song from the opera *Street Scene*, which he received a Tony Award for best Original Score after it premiered on Broadway in 1947. In this song Rose’s boss Mr. Easter has promised her a shining career on Broadway if she becomes his lover. This song is Rose rejects her boss by explaining that she is not interested in a Broadway star glamorous life and would prefer to wait for true love.

I've looked in the windows at diamonds,
they're beautiful but they're cold.
I've seen Broadway stars in fur coats
that cost a fortune so I'm told.
I guess I'd look nice in diamonds,
and sables might add to my charms,
but if someone I don't care for should buy them
I'd rather have two loving arms!
What good would the moon be
unless the right one shared its beams?
What good would dreams-come-true be
If love wasn't in those dreams?
And a primrose path

what would be the fun
of walking down a path like that
without the right one?
What good would the night be
unless the right lips whisper low:
Kiss me, oh darling, kiss me
while evening stars still glow?
No, it won't be a primrose path for me,
no, it won't be diamonds or gold,
But maybe there will be
Someone who'll love me,
Someone who'll love just me,
To have and to hold.

Take, O Take Those Lips Away
Amy Beach

In the early 20th century Amy Beach broke barriers by becoming the first American woman to achieve recognition as a composer of large-scale works with orchestra. Beach learned how to compose on her own through independent study of compositions by master composers. She wrote her music in the classical style for her chamber music, secular choral music, and art songs. In 1892, her concert aria *Eilende Wolken* was premiered by the Symphony Society of New York, which was the first composition created by a woman played by the orchestra. After the death of her husband, Beach moved her career overseas to Europe where her reputation grew as a composer and performer. She is one of the most highly recognized and respected composers of her era.

“Take, O Take Those Lips Away” (1887) comes from William Shakespeare’s play *Measure for Measure* (1604). The frustrated Merriam tells her false beloved to leave her alone.

Take, o take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,

Lights that do mislead the morn:
But my kisses bring again;
Seals of love, but seal'd in vain,
sealed in vain.

Love's Philosophy
Roger Quilter

Roger Quilter was a British composer of English art song. He received his musical education and career at the Hoch Conservatory in Frankfurt Germany. Quilter mainly wrote art songs, but he also composed a few piano pieces, orchestral pieces, and music for theatrical works. One of his most famous works is *Non Nobis, Domine* (1934), created for the Pageant of Parliament at the Royal Albert Hall. Many of his songs would often use poetic text from William Shakespeare. His unique piano accompaniment allowed a singer to have full freedom in melody, which put more attention on the voice specifically. Quilter's legacy lives on through his English art songs that are still sung today.

"*Love's Philosophy*" (1905) with written text by the English romantic poet Percy Bysshe Shelley, is about the beauty and passionate intermingling of nature in comparison to the love between two people.

The fountains mingle with the river
and the rivers with the ocean;
The winds of heaven mix for ever
with a sweet emotion.
Nothing in the world is single;
All things by a law divine,
in one another's being mingle,
why not I with thine?

See the mountains kiss high heaven,
and the waves clasp one another;
No sister flower would be forgiven
If it disdained its brother.
And the sunlight clasps the earth,
and the moonbeams kiss the sea,
what are all these kissings worth.
If thou kiss not me.