

“Around the World in 18 Songs”: A Concert of Languages

Elizabeth S. Rickel

Senior Honors Project in Music

The University of Akron July 24th, 2020



Around the World in 18 Songs

An Honors Recital

Elizabeth Rickel, soprano

Jackson Carruthers, pianist



A Note from the Vocalist

At the beginning of my research, I began with a few Questions: *What makes art and folk songs so important to their respective cultures? How are they similar to each other? How are they different? What is it about this kind of music that makes it so many, no matter the origin of the person or song?* The motivation for this project is to shine light on some lesser-known folk songs, build upon my passion for music and language, and to illustrate the power of music, a universal language that we all understand, and in fact rather enjoy, and to illustrate the beauty when culture, language, and music are combined effectively. The goal at the end of my research was to have a full concert set that I can perform for any venue, particularly in schools, where I can talk to young musicians and broaden their horizons in the direction of world music.

The songs for this concert were selected on the basis of various factors. Some of these songs were ones that I was already familiar with, either having heard them or performed them previously. Another factor was familiarity with the language, which ranged anywhere from speaking/performing in that language, a language with a similar root, and so on. That being said, I tried to go outside of my comfort zone and pick languages that I was not familiar with. While picking songs, I found that the internet, while helpful, was also very limiting. Outside of Western and American Music, there are not a lot of resources for music from certain parts of the world. I was lucky enough to stumble across a copy of *100 Folk Songs of All Nations* by Grantville Bantock.

I would like to thank everyone who made my passion project possible. First and Foremost, Dr. Laurie Lashbrook, who has been my voice teacher for the past 5 years. She has been instrumental in my growth as a musician, a performer, and a person. She has been incredibly supportive in my journey to perform in many languages, and her background in Diction is truly inspiring. I would also like to thank Peter Wright and Dr. Brooks Toliver for agreeing to be readers for my project, ensuring it would be of the highest caliber upon completion. And for the years of paying for voice lessons, driving me to and from auditions and performance, and listening to me sing at all odd hours of the day, I would like to thank my family.

Thank you and enjoy the show!

Elizabeth Rickel

**The University of Akron
Buchtel College of Arts and Sciences
School of Music presents:
An Honors Voice Recital**

**Elizabeth Rickel, soprano
Jackson Carruthers, pianist**

Around the World in 18 Songs

Discovering the Americas

Do Not Go, My Love (Tagor)	Richard Hageman 1882-1966
Perdi un Amor (Anonymous)	Manuel M. Ponce 1882-1948
Melodia Sentimental (Vasconcellos)	Heitor Villa-Lobos 1887-1959

Off to Africa and The Middle East

Quongquothwane A'tinee-N-Naya Wa-Ghanni (Gibran)	Xhosa Folk Song Najib Hankash 1904-1977
Shir Lashalom (Rotblit)	Yair Rosenblum 1944-1996

European Tour

Mandoline (Verlaine)	Gabriel Fauré 1845-1924
Gretchen am Spinnrade (Von Goethe)	Franz Schubert 1797-1828
Chodníček	Bohuslav Martinů 1890-1959
Det blir vackert där du går (Lagerkvist)	Gunnar de Frumerie 1908-1987

O.K. in the U.K.

Dúlamán Dacw 'Nghariad	Irish Folk Song Mary Davies 1855-1930
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A Trip to the Peninsulas

La Promessa (Metastasio)	Giacomo Rossini 1792-1868
A Moisikos (Christopoulos)	Granville Bantock 1868-1946

Arriving in Asia

Zhavronok	Mikhail Glinka 1804-1857
Mòlihuā	Chinese Folk Song
Arirang	Korean Folk Song
Kōjō no Tsuki	Rentarō Taki 1879-1903

This recital is given in partial fulfillment of the Williams College Honors Program - Senior Honors Project

Do not go, my love

Do not go, my love,
without asking my leave
I have watched all night,
And now my eyes
Are heavy with sleep;
I fear lest I lose you
When I am sleeping.
I start up
And stretch my hands to touch you.
I ask myself, "Is it a dream?"
Could I but entangle your feet
With my heart,
And hold them fast to my breast!

IPA

[du nat goo, mai lʌv]
[wi 'ðaʊt 'æskɪŋ mai liv]
[aɪ hæv wɑʃt ɔl naɪt]
[ænd naʊ mai aɪz]
[aə 'heɪvɪ wɪð slɪp]
[aɪ fɪr læst aɪ luz ju]
[wen aɪ æm 'slɪpɪŋ]
[aɪ stəʊt ʌp]
[ænd stɪetʃ mai hændz tu tʌʃ ju]
[aɪ æsk ,mai 'self ɪz ɪt ə dɪrɪm]
[kʊd aɪ bʌt ɪn 'tæŋɡəl juə fɪt]
[wɪð mai hæʊt]
[ænd hoʊld ðeɪm fæst tu mai brɛst]

Perdí un amor

Perdí un amor
En quien yo tenía interés
Le ruego a mi Dios
Que me borre esta ilusión
Porque si Vuelve
Otra vez le daría mi amor Ay!
Porque se halla triste
Y apasionado mi corazón
Y al recordar
Aquellos ojitos tiernos
que ella me hacía
Al recordar las caricias
Yo llorare de noche y de día

IPA

[per'di un a'mor]
[ɛn kjiɛn jo tə'nia 'in te rɛs]
[le ru'ego a mi 'diɔs]
[ke me 'bor:ɛ ɛs'ta i'lu siɔn]
[pɔr'ke si 'vwɛl vɛ]
[otra ves le da'ria mi a'mor ai]
[pɔr 'ke se 'aja]
['tri ste i a 'pa sio nado]
[i al 're kor dar]
[a 'ke jos o 'hi tos tjier nos]
[al 're kor dar las kar 'i sias]
[ke 'e ja me 'a ci a]
[jo zo 'rar e de 'no tʃe i de 'dia]

Translation

I lost a love
Whom I cared for
I pray to God
To erase this dream
Because if he returns
Again I would give my love Ay!
Because I am saddened
And impassioned is my heart
When I remember
His tender eyes
How he caressed me
She made me
I shall weep night and day

Melodia Sentimental

Acorda vem ver a lua
Que dorme na noite escura
Refulge tão bela a branca
Derramando doçura
Clara chama silente
Ardendo o meu sonhar.
As asas da noite que foge
Percorrem no espaço profundo
O doce amada desperta
Vem dar teu calor ao luar.
Quisera saber-te minha
Na hora serena e calma
A sombra confia ao vento
O limite da espera
Quando dentro da noite
Reclamo o teu amor.
Que brilha na noite escura
Querida és linda e meiga
Sentir meu amor é sonhar.
Ah!

IPA

[a.'kɔr.dɐ vɛ:ɪ ver a 'lu.wɐ]
[ke 'dɔr.mi na 'no:i.tʃi es.'ku.rɐ]
[xɛ.'fu.ʒɪ tɛ:ʊ 'bɛ.lɐ e 'brɛ.kɐ]
[dɛ.xa.'mɛ.dʊ do:ʊ.'su.rɐ]
['kla.rɐ 'ʃɛ.mɐ si.'lɛ:i.tʃi]
[ar.'dɛ:i.dɔ o me:ʊ so.'ɲar]
[az_ 'a.zas da 'no:i.tʃi ke 'fɔ.ʒɪ]
[pɛr 'kɔ.xɛ:i no es.'pa.sʊ
pro.'fũ.dʊ]
[o 'do:ʊ.sɪ a.'ma.dɐ des.'pɛr.ta]
[vɛ:ɪ dar te:ʊ ka.'lor]
[a:ʊ lu.'war]
[ki.'zɛ.rɐ sa.'ber.tʃi 'mi.ɲɐ]
[na 'ɔ.rɐ se.'rɛ.nɐ e 'ca:ʊ.mɐ]
[a sɔ:ʊ.brɛ kɔ:ʊ.'fi.jɐ a:ʊ 'vɛ:i.tʊ]
[o li.'mi.tʃi da es.'pɛ.rɐ]
['kwɛ̃.dʊ 'dɛ:i.tɾɔ da 'no:i.tʃi]
[xɛ.'klɛ̃.mʊ o te:ʊ a.'mor]
[ke 'brɪ.ʌɐ na 'no:i.tʃi es.'ku.rɐ]
[ke.'ri.dɐ ɛs 'li.dɐ e 'me:i.gɐ]

Translation

Wake up and come see the moon
That sleeps in the dark night sky
Shining so beautifully and white
Spilling over with its sweetness
A Bright quiet flame
That arouses my dreams.
The wings of this fleeting night
Travels through the deep space
Oh sweet lover, awaken
Come give your warmth under the moonlight
I want to know you were mine
In the moment that is serene and calm
The shadow entrusts the wind
To limit the wait
When deep in the night
I yearn for your love.
That shines in the dark night
My darling you are beautiful and sweet
Feel my love and dream.
Ah!

Exploring the Americas

Do Not Go, My Love was Hageman's first Art Song, and is widely considered to be his most famous. It was composed in 1917 while he was a conductor at the Metropolitan Opera and was based on a Rabindranath Tagore poem from his collection known as *The Gardener*. This song evokes strong images of love and desire, with the words painting the image of someone so in love, that parting—even in sleep—is unbearable. The syncopation of the accompaniment pairs with the rubato of the vocal line to convey not only the sense of loss, or being lost, but a sense of longing and searching. Vocal coloration as well as linguistic inflection is further used in the vocal line to create a sense of distance between the singer and her lost love. From here we hear the line swell with regret and anxiety, until it finally arrives at heartbreak with a somber sense of finality.

Richard Hageman was a Dutch born American Composer, who composed the first American Opera performed in a German-speaking country. After spending 25 years in Europe, he went to the US as an accompanist to French Singer Yvette Gilbert, after which he ended up staying to forge a career for himself. He soon got into the film industry, writing scores for films such as *Stagecoach*, *The Fugitive*, *Adventure in Vienna*, and others. He is even rumored to have played small roles in these films. He is also known for being a conductor/coach at several places, such as the Met, The Curtis Institute, Chicago Civic Opera, and many more.

Perdí un Amor was written in 1914, near the beginning of a nationalist shift in Mexican music that Ponce is considered to have started. His refined harmonies were created to “rescue and ennoble” the music of his homeland. Thus, we see a shift into late romanticism with modernist trends, which became his style. Though he is celebrated as an expert pianist, we see the piano part take a backseat to the vocal line in this song, so we can clearly hear the vocal line. The sweeping, falling melodic line paints the image of someone who has lost their love, but continues to live in a world of hope and memory. The soaring lines depict the joy they imagine would consume them if their love should return. But the line, alas, descends, painting the harsh reality that their love will remain lost.

Manuel M. Ponce is largely considered to be the “Father of Mexican Musical Nationalism”. This idea arose in 1912, after creating and performing a concert whose characteristics were truly considered Mexican for the first time. He is quoted saying “I consider it a duty of every Mexican composer to ennoble the music of his homeland by giving it an artistic form, dressing it with the clothes of polyphony and lovingly preserving the popular music that is the expression of the national soul.” This movement would be consolidated by his student, Carlos Chávez. He wanted composers to be focused on taking popular music and songs and bringing them into the realm of high art, creating the first Mexican School of composition.

Melodia Sentimental is a gorgeous, serenade-style song describing the rekindling of a love affair. The lovers sit under the light of the moon, dreaming about the love they share when they wake. The song paints an ambient night scene, the beauty of the moon, and sweetness of their embrace. This song broke the barrier between classical and popular music by not only becoming a famous melody in Brazilian popular music, but by also appearing in Novelas (TV Soap Operas) and Films. The tempo has a rubato (free) sense of movement, and the dynamics are not specified, giving the performer the unique opportunity to create her own interpretation of the song, making it lush and legato.

Heitor Villa-Lobos was Brazil's most prolific composer, and an important figure in the country's classical music history. His works were the catalyst for the Nationalist movement in Brazilian Music. He accomplished this by composing songs that combined native and folk elements. After creating a name for himself in his homeland of Brazil, he brought Brazilian Music to Europe, taking advantage of the rise of exoticism in music (in France especially) to captivate his audiences. Upon his return to Brazil, he moved his focus to the advancement of music education, which was severely lacking during this time. In fact, he convinced dictator Gétulio Vargas that a sense of national pride could be instilled in citizens through music, particularly choral singing. From here, he established a requirement for music education in every school.

Qongqothwane

Iggira lendlela
 Ngu qongqothwane
 Kuthwa nguqo ngqothwane
 Sebeqabele gqi thapha
 Bati ngu qongqothwane

IPA

[ik!irha lend'le.la]
 [ɲuk!o ŋ!ʰo 'tʰwane]
 [kutzo ŋuk!o ŋ!ʰo 'tʰwane]
 [sɛlek!ubule ǰ!ʰi tʰapa]
 [bati ŋuk!o ŋ!ʰo tʰwane]

Translation

The road's witchdoctor
 Is the knocking beetle
 Is said to be the knocking beetle
 He has passed up the steep hill
 The knocking beetle

A'tinee-N-Naya Wa-Ghanni

A'tinee-N-Naya Wa-Ghanni
 Fal-Gehna Serru-L-Wujood
 Wa Aneenu N-Nayi Yabqa
 Ba'da Ann Yafna-L-Wujoud
 Fal-Gehna Serru-L-Khuloud
 Hal-Ettakhathhta-L-Ghaba Methlee
 Manzelan Douna-L-Qusour
 Fa-Tataba'ta-s-Sawaqi
 Wa-Tassalaqta-s-Sukhoor
 Hal Tahammamta Bi-Etren
 Wa-Tannashfta Bi-Nour?
 Wa-Sharibta-l-Fajra Khamran
 Fee Ku'oosen Men Atheer

IPA

[a tɪ 'ni na'ja wa 'ɣan:i]
 [falə ɣɛ'na 'ser:u lu'zud]
 [ba da an 'jʌfna lu'zud]
 [wa a'ninu 'naji 'jʌbkə]
 [falə 'ɣɛ na 'ser:ul 'xulud]
 [ħal ɛθa'xaθtal 'ɣaba 'mɪθli]
 [manzi'lan 'dunal ku sur]
 [fa tata'bata sa'waki]
 [wa tas'alakta 'Suxur]
 [ħal taħa'mata bɪ trin]
 [a tan'asfta bɪ nur]
 [wa ʃa'ribtal 'fazra 'xamran]
 [fi ku 'ɣusen men a'θir]

Translation

Give me the Nay and sing
 For singing is the secret behind existence
 Even after the existence comes to an end
 And the sougning of the Nay remains
 For singing is the secret of immortality
 Have you ever taken the Woods, as I have
 To be a home instead of the castles?
 So you followed the streams
 And climbed up the rocks
 Have you ever bathed in perfume
 And dried yourself with a light?
 And drank the dawn as wine
 In goblets of ether?

Shir LaShalom

Tnu lashemesh la'a lot
 laboker le'ha'ir
 Hazaka shebatfilot
 otanu lo tachzir
 Mi asher kava nero
 u've'Afar nitman
 Bechi mar lo ya'iro
 lo yachziro le'chan
 Ish otanu lo yashiv
 mibor tachtit a'fel -
 kan lo yo'ilu
 lo simchat hanitzachon
 Velo shirei hallel
 Lachen rak shiru shir lashalom
 al tilhashu tfila
 bitze'aka gdola
 Tnu lashemesh lachador
 miba'ad laprachim
 al tabitu le'achor
 hanichu la'holchim
 S'u eina'yim betikva

IPA

[tnu la 'ʃɛ mesh la ʕ'a lot]
 [la 'ba ker le 'ha 'ir]
 [ha za ka ʃɛ 'bat fi lo]
 [o ta nu lo ta χir]
 [mi a 'ʃer ka 'va nɛ ro]
 [u ve 'a far nit 'man]
 [Be χi mar lo ja ʕi ro]
 [lo jah zi ro le 'χan]
 [iʃ a ta nu lo ja ʃiv]
 [mi bor taχ tit a'fel]
 [ka lo jo'ilu]
 [lo sim χat han i tsa hon]
 [vɛ lo ʃi rɛi ha lel]
 [la χɛn rak ʃi ru ʃir la 'ʃal om]
 [al til χa ʃu tʃi la]
 [bi tse 'a ka go la]
 [tnu la 'ʃɛ mesh la χa dor]
 [mi ba ʕad la pra χim]
 [al ta 'bi tu le 'a χor]
 [ha 'ni χu la 'hol χim]
 [S'u ɛi na 'jim bɛ 'tik va]

Translation

Let the Sun
 Light up the Morning
 The purest of prayers
 Will not bring us back
 He whose candle was snuffed out
 And was buried in the dust
 Bitter crying will not wake him up
 And won't bring him back
 Nobody will bring up back
 From a dead and darkened
 Pit here
 Neither the victory cheer
 Nor songs of praise will help
 So just sing a song for peace
 Don't whisper a prayer
 In a loud shout
 Allow the sun to penetrate
 Through the flowers
 Don't look back
 Let go of those departed
 Lift your eyes with hope

Off to Africa and The Middle East

Qongqothwane is a song sung in Johannesburg when a young girl is to be married. It was called “The Click Song” by the English colonizers, as they could not pronounce the name of the song, and only recognized the song due to the number of times a click was used. The click they are referring to is a post alveolar click, created by the tip of the tongue against the roof of the mouth, known as the ‘Q’ click. These clicks turn the word ‘Qongqothwane’ (Knocking Beetle) into an Onomatopoeia, as it mimics the sound of knocking. This is further painted by the rest of the clicks used in the song, creating the sound of the knocking beetle. This song is passed down through oral tradition, with only a few acapella arrangements existing in sheet music form.

Traditional Music of South Africa has a history as complicated as the country itself, due to the racism that embodied Apartheid and the Separate Development Policy. People were divided according to ethnic groups, with many not able to leave their homeland. Music broadcast over the radio were divided by ethnicity and listeners were told to listen to “Their own station”. Artists were only allowed to record music in the style of their ethnicity (E.g. Zulu, Sotho, Venda, etc.), and collaborations across ethnicities or mixing of languages was strictly forbidden. The music of South Africa is still evolving, and though it has been 26 years since Apartheid officially ended, much of the culture and music still remains divided.

A’tinee-N-Naya Wa-Ghanni describes a jovial, but thoughtful atmosphere. The Nay is a type of flute, quite common in Arabic culture, especially in the Levant regions. This was one of six songs Hankash wrote and recorded and was based on of a poem by “The Genius of the Cedars” Gibran Khali Gibran. The song not only celebrates music but calls it the key to immortal life. We hear the floating theme of the Nay in the accompaniment, as the vocal line, with rising melodies and a shake, common to the style of the region. We ascend higher and higher in pitch as we consider what the spirit of music embodies, and slowly descend back to earth as we ponder how we embody that same spirit in our own lives.

Najib Hankash was known as “The Wit of Lebanon” due to his work with literature and music on TV and in the press. He made it his mission to spread cheer, joy, and laughter through his works. It was through the latter that he expressed his patriotism, literary values, and razor-sharp wit. He played an integral part in Lebanon’s Golden Age, with such artistic and cultural feats as the Baalbek Festival. Author Mikhaël Naameh sums up Hankash’s reputation among his peers, saying “Hankash really has the gift of fun; he knows how to play the jokester and to give a picture. A keen observer and subtle critic, he speaks with rare frankness, with a light touch and without affectation. His philosophy is never grandiloquent. He makes his point without beating about the bush. He does not dive into the depths and he does not try to soar beyond the stars. He is a man who keeps you company and then in a clear mirror shows you a singular reflection of yourself, a reflection that you might reject but which will certainly make you laugh.”

Shir LaShalom was the anthem for the Israeli peace movement. The most famous copy of this song is the one owned by Yitzhak Rabin, who was assassinated shortly after singing the song at a peace rally, staining the paper with blood. This became very symbolic, and only bolstered the song’s extremely poignant points on what is truly means to want peace. It expresses that simply wishing will not bring about peace, nor will it revive those lost to violence. It calls for those who want peace to work it, and to raise their voices in this song, for peace and peace alone. It also criticizes the violence of war, even while working towards peace. It explains that for true peace, one must lift their eyes beyond the sights (the part used to aim) of their rifles to see the path ahead clearly. This song starts off slow, solemn, and pensive, letting go of those departed. It then picks up significantly, reflecting raised voices in cheers for peace. This song is typically performed every year on the anniversary of that very peace.

Yair Rosenblum has a special place in the hearts of the Israeli people. The impact he had on Israeli folk music as both a composer and teacher are unmeasurable. Rosenblum would be credited with the discovery of talents like Yardena Arazi, Gidi Gov, Shlomo Artzi, Rivka Zohar and many others. It is estimated that Rosenblum composed over 1,200 songs, with the vast majority being for the army. After his passing at the age of 52, he was given a Lifetime Achievement Award, to be accepted by his daughter. Among his most famous works are “Ma Avarech,” “Ha’em Hashlshit,” “Shiro Shel Tzanchan,” “Shir Shel Yom Chulin,” “Bo El Hagalil,” “Gan Hastav,” “Yeshnan Banot,” with the most famous being “Shir LaShalom”.

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.

IPA

[lɛ dɔ' nœr də sere' nadə]
[e lɛ 'bɛlə zɛku'tɔzə]
[e'ʃũzə dɛ 'prɔpɔ 'fadə]
[su lɛ ra'myrə ʃã'tɔzə]
[sɛ tir'sis e sɛ ta'mɛtə]
[e sɛ lɛtɛr'nɛl kli'tãdrə]
[e sɛ da'mis ki pur 'mɛtə]
[kry'ɛlə fɛ mɛ vɛr 'tãdrə]
[lœr 'kurtə 'vɛstə də swɑ]
[lœr 'lɔŋgə 'rɔbə za kə]
[lœr elɛ'gãsə lœr ʒwɑ]
[e lœr 'mɔlə 'zɔbrɛ blø]
[turbi'ʝonə dã lɛk'stazə]
['dynə 'lynə roz e 'grizə]
[e la mãdɔ'linə ʒazə]
['parmi lɛ fri'sɔ də 'brizə]

Translation

The gallant serenaders
And their fair listeners
Exchange sweet nothings
Beneath singing boughs.
Tircis is there, Aminte is there,
And tedious Clitandre too,
And Damis who for many a
Cruel maid writes many a tender song.
Their short silken doublets,
Their long trailing gowns,
Their elegance, their joy,
And their soft blue shadows
Whirl madly in the rapture
Of a grey and roseate moon,
And the mandolin jangles on
In the shivering breeze.

Gretchen am Spinnrade

Meine Ruh' ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
Und nimmermehr.
Wo ich ihn nicht hab'
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.
Mein armer Kopf
Ist mir verrückt
Mein armer Sinn
Ist mir zerstückt.
Nach ihm nur schau' ich
Zum Fenster hinaus,
Nach ihm nur geh' ich
Aus dem Haus.
Sein hoher Gang,
Sein' edle Gestalt,
Seines Mundes Lächeln,
Seiner Augen Gewalt.
Und seiner Rede
Zauberfluss.
Sein Händedruck,
Und ach, sein Kuss!
Mein Busen drängt sich
Nach ihm hin.
Ach dürft' ich fassen
Und halten ihn.
Und küssen ihn
So wie ich wollt'
An seinen Küssen
Vergehen sollt'!

IPA

['maenə ru ɪst hɪn]
[maen hɛrts ɪst ʃvɛr]
[ɪç 'fɪndə zi 'nɪmmɐr]
[ʊnt 'nɪmmɐmɛr]
[vo ɪç ɪn nɪçt hɑp]
[ɪst mɪr das ɡrɑp]
[di 'ɡantsə vɛlt]
[ɪst mɪr fɛr'gɛlt]
[maen 'armɐ kɔpf]
[ɪst mɪr fɛr'vɪkt]
[maen 'armɐ zɪn]
[ɪst mɪr tɛɪ'ʃtʏkt]
[nɑχ ɪm nur ʃɑo ɪç]
[tsʊm 'fɛnstɔɪ hɪn'aos]
[nɑχ ɪm nur ɡɛ ɪç]
[aos dem haos]
[zaen 'hoɔɪ ɡɑŋ]
[zaen 'ɛdlə ɡə'ʃtalt]
['zaenə 'mʊndəs 'lɛçɛln]
['zaenəɪ 'aʊgən ɡə'valt]
[ʊnt 'zaenəɪ 'rɛdə]
['tsɑʊbɛrflʊs:]
[zaen 'hɛndɛdrʊk]
[ʊnt aχ zaen kʊs:]
[maen 'buzən drɛŋt zɪç]
[nɑχ ɪm hɪn]
[aχ dʏrt ɪç 'fasən]
[ʊnt 'haltən ɪn]
[ʊnt 'kʏsən ɪn]
[zo vɪ ɪç vɔlt]
[an 'zaenən 'kʏsən]
[fɛɪ'ɡɛ:ən zɔlt]

Translation

My peace is gone
My heart is heavy;
I shall never
Ever find peace again.
When he's not with me,
Life's like the grave;
The whole world
Is turned to gall.
My poor head
Is crazed,
My poor mind
Shattered.
It's only for him
I gaze from the window,
It's only for him
I leave the house.
His proud bearing
His noble form,
The smile on his lips,
The power of his eyes,
And the magic flow
Of his words,
The touch of his hand,
And ah, his kiss!
My bosom
Yearns for him.
Ah! if I could clasp
And hold him,
And kiss him
To my heart's content,
And in his kisses
Perish!

Chodníček

Půjdeme, půjdeme,
Chodníčku nevíme.
Dobří lidé věd'á,
Oni nám povědá.
Přes hory zelené,
Budeme tam sbírat'
Maliny červené!
A jahody zralé,
Už my si vedeme
To děvčátko švarné

IPA

[ˈpu ijdɛ mɛ ˈpu ijdɛ mɛ]
[ˈxɔdɲi: tʃku nɛ vi: mɛ]
[ˈdɔ bři: ˈlɪ dɛ: vjɛ d'a:]
[ˈʔɔ ɲi na:m ˈpɔ vjɛ d'a:]
[ˈpʀɛz ɦɔ rɪ zɛ ˈlɛ nɛ:]
[ˈbu dɛ mɛ tam ˈzbi: rat]
[ˈma lɪ nɛ: ˈtʃɛ vɛ nɛ:]
[ˈa ja ˈɦɔ dɪ ˈzra lɛ]
[uʒ mɪ sɪ ˈvɛ dɛ mɛ]
[tɔ d'ɛf tʃat kɔ ˈʃvar nɛ:]

Translation

We will go, we will go
Though we do not know the path
Good people know it,
they'll tell us
We will go over green hills
There we will gather
red raspberries and
ripe strawberries
And we will bring
a pretty girl with us.

Det blir vackert där du går

Det blir vackert där du går
marken, stigen,
stranden som du följer,
allt tycks ljusna, glädjas,
allt som ser dig.
Kan väl jorden glädjas
för att någon stiger på den,
trampar på den,
en som den älskar?
Fråga inte mig.
Jag ser blott skenet,
hur det dröjer kring dig,
svävar över marken,
som om jorden log.
Stig på den,
som gläds att se dig lycklig.
Blott inte hårt,
Som om du visste
att du var älskad

IPA

[dɛ:t bli:r ˈvackɛrt dæ:r dʉ ˈgo:r]
[mar:kɛn ˈsti:ɡɛn]
[ˈstran:dɛn sɔm: dʉ ˈføl:jɛr]
[ˈal:t tyk:s ˈju:sna ˈglɛdjas]
[ˈal:t sɔm: ˈsɛ:r di:ɡ]
[kan: vɛl: ˈju:rɔn ˈglɛd:jas]
[fœ:r at: ˈno:gɔn ˈsti:ɡɛr po: dɛn]
[ˈtram:par po: dɛn:]
[ˈɛn: sɔm: dɛn: ˈɛl:skar]
[ˈfro:ɡa in:tɛ mi:ɡ]
[ˈja:ɡ sɛ:r blɔ:t ʃɛ:nɛt]
[ˈɦʉr dɛ:t ˈdrøjɛr kriŋ: di:ɡ]
[ˈsvɛvar ˈø:vɛr ˈmar:kɛn]
[sɔm: ɔm: ˈju:rɔn ˈlu:ɡ]
[ˈsti:ɡ po: dɛn]
[sɔm: ˈglɛd:s at: sɛ: di:ɡ ˈlyk:liɡ]
[blɔt: in:tɛ ˈho:rt]
[sɔm: ɔm: dʉ: ˈvis:tɛ]
[att: ˈdʉ æ:r ˈɛl:skad]

Translation

It becomes beautiful where you walk,
the earth, the path,
the shore you follow,
all seems to lighten, become joyful,
everything that sees you.
Can the earth delight
that someone walks upon it,
treads upon it,
one who loves it?
Do not ask me.
I only see the light,
how it lingers round you,
floats over the ground,
as if the earth smiled.
Walk on it,
which takes joy in seeing you happy.
Only not heavily,
as if you knew
that you were loved.

European Tour

Mandoline was from Faure's *Cinq mélodies de Venise (Five Songs of Venice)*, based off poems by Paul Verlaine. He was inspired to create a song cycle after returning to Paris from Venice in 1981, Mandoline was actually written while in Venice, based off of a Watteau painting called *L'Indifferent*. In this painting, all the characters in the song can be seen entertaining guests at a party. Mandoline has a light-hearted, plucked dance-like accompaniment meant to mimic the sound of the instrument it is named after. The sweeping melody line is in the style of a serenade one would typically hear at an evening party in Venice.

Gabriel Fauré had musical abilities that were apparent at an early age. Swiss composer and teacher Louis Niedermeyer heard the boy, and immediately accepted him as a student. Fauré also studied piano under Camille Saint-Saëns, who introduced him to the music of Franz Liszt and Richard Wagner. In 1896 he was appointed organist at the church of La Madeleine in Paris and professor of composition at the Paris Conservatory. In 1905 he took over the place of Théodore Dubois as director of the conservatory, and he remained in office until his deafness led him to resign in 1920. Among his students were Maurice Ravel, Georges Enesco, and Nadia Boulanger.

Gretchen am Spinnrade (or Gretchen at the Spinning Wheel), is based off of a character from Johann von Goethe's infamous tragic play *Faust*. In this story, we get to glimpse into the psyche of Gretchen, a woman abandoned by her lover (Faust), only to bear—and lose—his child. The accompaniment moves up and down, painting the picture of a spinning wheel. This also paints the image of a desperate Gretchen, as the wheel spins faster and faster and her demeanor becomes wilder and more frantic. The height of the vocal line peaks at her claims that she would hold him, and kiss him, and in his kisses, she would perish. But in reality, when Faust does come back to save her, she rejects him, saying she does not want to live in a world where he does not love her.

Franz Schubert is considered the father of German art song, and the bridge that connects from the late classical period to the early Romantic period. While most people can recognize Schubert's Lieder by the intensity of his subject matter, true Schubert enthusiasts have gone deeper, in hopes of fully understanding why his songs captivate audiences to this day. Schubert favorite theme was Psychological Drama. His prowess at depicting the intricacies of the Human psyche have caused some to invoke the movement of "Sturm und Drang" (Storm and Stress). Schubert had his own instinctive response the poetry and how it should be portrayed.

Chodníček is a song from a collection called *Pisnický na jednu stránku, or Songs on one page*, based on Moravian Folk Songs. The themes of this song depict a young, vibrant type of love. This is set in 20th century musical language, while still holding true to Moravian cultural symbolism. You can hear the staccato of excited skipping in the accompaniment, with a vocal line reminiscent of children chanting nursery rhymes. The journey symbolizes one's discovery of love, and the fruit being the sweet reward after discovering it.

Bohuslav Martinů is a Czech composer, most noted for his works "distinctive blend of French and Czech influences". This is due to the fact that he studied music in his homeland with the Prague Philharmonic, and then later moved to France to study under noted composer Albert Roussel in 1923. He then left for American in the 1940s, as the Nazi's began their invasion into France, and began teaching at Princeton and at the Berkshire Music Center. Although he planned on returning to his home country after World War II, he ended up spending the majority of the remainder of his life in the states, until moving to Rome in 1957 to be a Resident Composer at the American Academy.

Det blir vackert där du går describes how a love makes the world around the speaker seem brighter, happier, and fuller of life. Themes in this lush, ethereal music, you hear themes considered "central to the Swedish sensibility". The admiration of Nature of nature, a sense of longing. And yet, as is common in Swedish *romanser*, there is a hint of sadness. The object of the reader's affection seems to have a heaviness weighing on them, as they do not know they are loved. This sense of loss, and wandering is seen in the floating of the melodic line, which was common to the Swedish repertoire in the Romantic/Late Romantic period.

Gunnar de Frumerie was first introduced to the world of music by his mother, who taught him how to play the piano. From there, he went on to study piano and composition in Paris and Vienna. He was later given a position as a piano professor at the Musikhögskolan, or the Royal College of Music, in Stockholm. It was during this time that he wrote and published his song cycle *Hjärtats sånger*, or Songs of the Heart. This collection of six songs delves into the dual aspects of Frumerie's compositional style. His simple, thin compositions contrasted sharply against those with more robust, full accompaniments and melodies.

Dúlamán

A 'nion mhín ó!
 Sin anall na fir shuirí
 A mháthair mhín ó.
 Cuir na roithleán go dtí mé
 Dúlamán na binne buí,
 Dúlamán Gaelach,
 Dúlamán na farraige,
 Be'fharr a bhí Éireann
 Tá ceann buí óir ar.
 A' dúlamán Gaelach
 Tá dhá chluais mhaol'ar
 A' dúlamán Maorach.
 Bróga breátha dubha ar
 A' dúlamán Gaelach
 Tá 'Bairéad agus triús ar
 A' dúlamán Gaelach

IPA

[a ni in vi no]
 [ʃin an !l na fər ho ri]
 [a wa hə vi no]
 [kwɪə na r! xu lan g! dʒi meɪ]
 [du !l man n! bɪ n! bwi]
 [du !l man geɪ !x]
 [du !l ma na fə rɪ g!]
 [ʃæ var a vi ae rin]
 [ta ki aʊn bwi or er]
 [a du !l man geɪ !x]
 [tak a klu ɪʃ weɪl er]
 [a du !l man mwer !x]
 [bro g! bræ ha du ! a er]
 [a du !l man geɪ !x]
 [bar e!d ag!s trus er]
 [a du !l man geɪ !x]

Translation

O gentle daughter,
 Here come the wooing men
 O gentle mother,
 Put the wheels in motion for me
 Seaweed of the yellow peaks,
 Gaelic seaweed
 Seaweed of the ocean
 The best in all of Ireland
 There is a yellow gold head
 On the Gaelic seaweed.
 There are two blunt ears on
 The stately seaweed.
 Beautiful black shoes
 Has the Gaelic seaweed
 A beret and trousers
 Has the Gaelic Seaweed

Dacw nghariad

Dacw nghariad I lawr yn y berllan
 Tw rym di ro
 Rym di radl didl dal*
 O na bawn I yno fy hunan,
 Dacw'r ty, a dacw'r sgubor
 Dacw ddrws y beudy'n agor
 Ffaldi radl didl dal,*
 ffaldi radl didl dal*
 Tw rym di ro*
 Rym di radl didl dal*
 Dacw'r dderwen wych ganghennog
 Golwg arni sydd dra serchog
 Mi arhosaf yn ei chysgod
 Nes daw 'nghariad I 'ngyfarfod
 Dacw'r delyn, dacw'r tannau
 Beth wyf gwell, heb neb i'w chwara
 Dacw'r feinwen hoenus fanwl
 Beth wyf well heb gael ei meddwl

IPA

[ˈdaku ŋaˈriəd i laur in iˈberlːan]
 [tsu rɔm di ro]
 [rɔm di ˈradlə ˈdɪdlə dal]
 [O na ˈbaun ji no ˈfi hɪnan]
 [ˈdakur tsi a ˈdakur ˈsgɪbor]
 [ˈdaku ɔrus i ˈbeudin ˈagor]
 [ˈfaldi ˈradlə ˈdɪdlə dal,]
 [ˈfaldi ˈradlə ˈdɪdlə dal]
 [tsu rɔm di ro]
 [rɔm di ˈradlə ˈdɪdlə dal]
 [ˈdakur ɔerˈwen ɔix gan ˈhenog]
 [ˈgolug arˈni sɪð fa ˈserxog]
 [mi arˈhosaf ən ei ˈxəsgod]
 [nes dau ŋaˈriəd i ˈŋyˈfarfod]
 [dakur delɪn, dakur tsanːai]
 [bɛθ ɔɪf gwɛl, hɛb neb iu xwarai]
 [dakur veɪnwɛn hɔɪnɪs fanul]
 [bɛθ ɔɪv nes hɛb gail ei meðul?]

Translation

There is my sweetheart down in the orchard
 Tw rym di ro
 Rym di radl didl dal
 Oh how I wish I were there myself
 There is the house and there is the barn
 There is the door of the cow house open
 Ffaldi radl didl dal,
 Ffaldi radl didl dal,
 Tw rym di ro
 Rym di radl didl dal.
 There is the gallant, branching oak.,
 A vision, lovingly crowned
 I will wait in her shade
 Until my love comes to meet me.
 There is the harp, there are her strings
 What better am I, without anyone to play her for?
 There's the delicate fair one, exquisite and full of life
 What nearer am I, without having her attention?

*These are nonsensical words (Like "Fa la la la la" or "Fi Fiddle Dee Dee") and thus have no translation

O.K. in the U.K.

Dúlamán was originally a working song, originating in Northern Ireland. It gained popularity in the 70s by an Irish musical group called Clannad. The word *Dúlamán* in Gaelic means seaweed. The song actually refers to two kinds of seaweed. One is used for dyes (Gaelach) and the other is used for food (Maorach). The song is a conversation between two men who make a living by collecting and selling their certain type of seaweed, for which they are given nicknames in the song. Dúlamán Maorach wishes to marry the daughter of Dúlamán Gaelach. However, Gaelach does not want to have Maorach as a son-in-law. In further verses, it is revealed that the persistent Maorach intends to marry his daughter without his consent, possibly by eloping.

Irish Folk music in its earliest history, was found as their ancient transcriptions of law and medicine were set to music and poetic compositions. Since then, it has grown to become of the more popular musical genres. This surge can be attributed to a revival in 1893 of interest in Irish music, which also coincided with the Irish Nationalist movement. Records of the Irish language stretch back to as early as the Third Century, on what were called Ogham stones, which had the Gaelic alphabet inscribed on their surface. The word *Ogham* itself implies a heavy emphasis on music and thus indirectly supports the claim that Ireland was the origin of the earliest forms of music tablature. From the sixth and continuing on into the ninth century, we see music forms such as folk songs, chants, dance songs, and hymns become staples in standard Irish musical repertoire. Later, this inspiration would continue to influence other musical styles, such as sonata form.

Daww ‘nghariad (There is my Love) is beautiful in its simplicity and is a classical example of Welsh Folk song. The theme of love is popular in Welsh folk songs. Meredydd Evans estimates that there could be as many 170 folk songs on this subject. Of those, the vast majority are of rejection in love, and this song could be an example of such a song. The soft, lilting melodic line depicts the scene of a man awaiting the arrival of his love. It is unclear if his melancholy is due to being away from the woman he loves, or if he is not noticed by her at all. The patter of the accompaniment reflects a pensive, if somewhat nervous, state in which we find our narrator, as he sits and waits for his love to return his affections.

Mary Davies was a young mezzo-soprano when her performances in concerts in the capital of Wales gained her notoriety. She would later join the Welsh Choral Union, under the baton of John Thomas. In 1873, She won a scholarship to the Royal Academy of Music. This scholarship was only supposed to last for 3 years, but she was so successful in her studies that it was extended to 5. Her professional debut was at a concert in that same year. After the death of her Husband, she founded the Welsh Folk Song Society in 1906, serving as its President. The University of Wales would recognize her work in 1916 by conferring on her the honorary degree of Mus. Doc., and she would later receive a medal from the Honorable Society of Cymmrodorion in 1929.

La Promessa

Ch'io mai vi possa
lasciar d'amare,
No, nol credete,
pupille care,
Ne men per gioco
v'ingannero.
Voi foste e siete,
le mie faville
E voi sarete,
care pupille,
Il mio bel foco
sin ch'io vivro

IPA

[kio mai vi 'pɔs:a]
[la'ʃar da 'mare]
[non lo kre'dete]
[pu'pil:e 'kare]
[nɛ men per 'dʒɔko]
[viŋ'gan:ɛrɔ nɔ]
[voi 'foste 'sjete]
[le mie fa'vil:e]
[e voi sa'rete]
[kare pu'pil:e]
[il mio bel 'fɔko]
[sin kio vi'vro]

Translation

That I will ever be able
To stop loving you
No, don't believe it,
Dear eyes!
Not even to joke
Would I deceive you about this.
You alone
Are my sparks
And you will be
Dear eyes
My beautiful fire
As long as I live

O Moiskos

'Esu, phíle mousiké,
Phonaklá mou badraké!
Neró pínontas gluká
Kelaideís to mpakaká.
K'egó pínontas krasí
Me ten koupa té khrisí,
Mes' s'ta déndra t'anderá,
Tragoudó to ta-ra-rá.
Él' as pínoumen mazu
O kadénas óso zé
Kai ton kósmo ton kaló
As gelóume san treló.
**Tupklais na 'choun ta pollá
Kai megála tou kalá
Kai ta pléo daumastá
Eis to piei mas omprostá.

IPA

[ɛs'i 'fi.le mu.si'ke]
[fo.na'kla mu va.θra'ke]
[nɛ'ro 'pi.non.tas li 'ka]
[ke.lai'θis to 'vra.ka.ka]
[ke_e'go 'pi.non.tas kra'si]
[mɛ tin 'ku.pa tin χri 'si]
[mɛs ta 'θɛn.θra tan. θi 'ra]
[tra.gu.'θo to ta ra ra]
[ɛl as 'pi.no.men ma'zi]
[o ka'θɛ.nas 'o.so zi]
[ke ton 'kos.mon ton ka'lon]
[as je'lu.men san trɛ 'lon]
['ti.flɛs na 'χun ta po'la]
[ke me'ga.la tu ka'la]
[ke ta 'plɛ.on θa.ma'sta]
[is to pji mas om.pro'sta]

Translation

You silly friend musician
My loudmouth frog
While you drink water sweetly
You sing the *Vra-ka-ka
And I, while I'm drinking wine
In a golden cup
Within the blooming trees
I'm singing *ta-ra-ra
Let us drink together
Each of us as long as we live
And for the good world
Let us laugh like crazy
It is far better than many
And great goods
And most wonderful ones,
Us drinking together

*These are nonsensical words
(Like “Fa la la la la” or “Fi Fiddle
Dee Dee”) and thus have no
translation

**Best English Approximation:

Us drinking together is far better
than all the goods in the world

A Trip to The Peninsulas

La Promessa is based on a poem by Metastasio. This lilting song is written in a simple yet elegant canzonetta style, evoking strong feelings of love and devotion. This song was in the first of Rossini's three sets of art songs and, while these were written after he had stopped composing operas, they do not shy away from his flair for the dramatic. They are the most reminiscent of his former operatic work, with a rising melodic line, and dramatic leaps. The song also allows for freedom for expression, letting the performer push and pull the tempo to elicit a greater emotional response from listeners.

Giacomo Rossini was the son of a trumpeter and opera singer, so he spent the majority of his childhood in theatres and around music. At age fourteen he composed his first opera, *Demetrio e Polibio*, and by fifteen he had learned how to play the violin, harpsichord, and horn. He also learned to sing and would sometimes perform in public to earn money. Upon reaching adolescence, his voice changed, and he stopped singing. From there, Rossini became an accompanist before eventually becoming a conductor. He was heavily influenced by the German school of composition, especially when writing his early cantata. From there, he created a new, flowing form of singing known as *bel canto*. He is best known for breaking the mold of traditional opera buffa in many of his 40 operas.

A Moiskos (The Musician) is a folk song, and while it is not entirely clear who wrote it, it has been largely associated with Athanasios Christopoulos. He is most known for writing in the Anacreontic style, or the style of the ancient Greek poet Anacreon. His works are full of themes about celebration, infatuation, and libation. This is a good example of all three; although it is in the minor key, it is full of a jovial spirit. The narrator jokes with a friend, ending with the exclamation that drinking together is better than any worldly treasure. In this song you can see a fusion of Eastern and Western musical ideas, coming together quite literally in harmony, just like the two musicians in this song.

Granville Bantock was an English composer, most known for his large choral and orchestral works. And while he is the arranger for this song and not the composer, I feel it is important to recognize his work in creating *One Hundred Folk Songs for All Nations*. This helped bring lesser known songs that we normally would not have access to. He studied in London at Trinity College of Music and the Royal Academy of Music. Founder and Editor of the *New Quarterly Music Review*, he succeeded the famous composer Edward Elgar as professor of music at the University of Birmingham. He is known to do program music where Asian and Celtic themes are quite prevalent. Important works include *Atlanta in Calydon* (1911) and *Vanity of Vanities* for unaccompanied voices (1913); the *Hebridean Symphony* (1916); the large tone poems *Dante and Beatrice* (1910) and *Fifine at the Fair* (1912); and the massive *Omar Khayyam* for solo voices, chorus, and orchestra (1906–09).

Zhavaranonok

Meždu nehom i zemlěj
Pesnja razdaětsja,
Neishodnoju struěj
Gromče gromče lětsja
Ne vidat' pevca polej
Gde poët tak gromko
Nad podružen'koj
Svoej žavoronok zvonkij.
Veter pesenku nesët,
A komu, ne znaet.
Ta komu, ona pojmët,
Ot kogo, uznaet!
Lejsja, pesenka moja :
pesn' nadeždy sladkoj
Kto-to vspomnit pro menja
i vzdohnët ukradkoj.

IPA

[m'jɛ.zdu n'jɛ.bəm i z'jɛm.'l'jɔj]
[p'jɛ.sn'ja ra.zda.'jɔ.tsja]
[n'jɛ.i.sxɔ.dnɔ.ju stru.'jɔj]
[grom.tʃɛ 'grom.tʃɛ 'l'jɔ.tsja]
[n'jɛ v'i.'dat' p'jɛ.'ftsa pa.'l'jɛj]
[gd'jɛ pa.'jɔt tak 'grom.ka]
[nad pa.'dru.zɛn'.kɔj]
[sva.'jɛj 'zɑ.va.ra.nɔk 'zvɔŋ.kij]
[v'jɛ.tjɛr p'jɛ.sjɛŋ.ku n'jɛ.sɔt
[ɑ ka.'mu n'jɛ 'znɑ.jɛt]
[ta ka.'mu ɑ.'nɑ pɑj.'mjɔt]
[ɔt ka.'vɔ u.'znɑ.jɛt]
[l'jɛj.sja 'p'jɛ.sjɛŋ.kɑ mɑ.'ja]
[p'jɛsn' nɑ.'d'jɛ.zd'i 'slɑ.dkɔj]
[k'tɔ.ta 'fspɔm.n'it prɔ m'jɛ.'n'ɑ]
[iv zdɑx.'njɔt u.'krɑ.tkɔj]

Translation

Between heaven and earth
A song is heard
A sourceless stream
Louder and louder it flows
Not seen singer fields
Where sings so loudly
Over friendly his lark calls
Wind carries the song
But to-whom ,
It does-not know
She will understand, from whom
And discover
My little flowing
Hopeful sweet song
Someone will remember me
And sigh furtively

Mò li huā

hǎo yì duǒ měi lì de mò li huā
fēn fāng měi lì mǎn zhī yā
yòu xiāng yòu bái rén rén kuā
ràng wǒ lái jiāng nǐ zhāi xià
sòng gěi bié rén jia
mò li huā yā mò li huā

IPA

[xɑo ʋi dwɔ mei li de mo li xwa]
[fɛn fɑŋ mei li mɑn tʃi ja]
[jo ɕiɑŋ jo bai rɛn rɛn kwa]
[rɑŋ wo lai tɛjiɑŋ ni tʃɑi xià]
[sɔŋ gei be rɛn tɛia]
[mo li xwa ja mo li xwa]

Translation

What a Beautiful Jasmine Flower
Sweet-smelling, beautiful stems full of buds
Fragrant and White, everyone praises it
Let me pluck you
And give you to others
Jasmine Flower, oh Jasmine Flower

Arirang

Arirang, Arirang, Arariyo
Arirang gogaero neomeoganda
Nareul beorigo gasineun nimeun
Cheongcheonghaneuren
Chanbyeoldo manko
Urine gaseumen huimangdo manta

IPA

[a'riraŋ a'riraŋ ara'rijou]
[a'riraŋ 'gougæro: nɔ'mɔganda]
[na'rool ba'rigoo ga'ʃi.nɛn 'njimun]
[tʃʌŋtʃ ʌn 'hanʌrɛn]
[bjɔldoo mankoɔ]
[uri'ne gasu'mɛn hi'mando 'man.da]

Translation

Arirang, Arirang, Arariyo
Crossing over Arirang pass
The one who abandoned me
Just as there are
Many stars in the sky
There are also many dreams in our heart

Kōjō no Tsuki

Haru koro no hana no en
Meguru sakazuki kagesashite
Chiyo no matsu ga e wakeideshi
Mukashi no hikari Ima izuko
Tenjokage wa kawaranedo
Eiko wa utsuru yo no Sugata
Utsusan toteka ima mo nao
Ah! Kōjo no yowa no tsuki

IPA

[haru kɔ:ɾɔ: ɲɔ hana ɲɔ ɛn]
[mɛɲuru sa'kazuki kaɲɛ'saʃite]
[tʃijɔ ɲɔ ma'tsuŋæ wake'ideʃi]
[muka'ʃi ɲɔ 'hikari ima 'izuko]
[tɛndʒɔ: ɲ 'kaɲɛ_wa kawa'ranɛdɔ]
[eiko_wa utsuru jɔ ɲɔ 'suŋata]
[utsu'san ɲ'tɔtɛka ima_mɔ nao]
[ɑ: 'kɔ:dʒɔ: ɲɔ 'jɔwa ɲɔ 'tsuki]

Translation

Flowery feast in spring high up in the castle
Cups of sake were passed around
Lit by the moonlight through the old pine branches
Where is that old moonlight now?
Up in the sky the moon and the stars remain unchanged
But in the earthly life, rises and falls come and go
Does the moon hang there to reflect those changes?
Ah! the midnight moon over the ruined castle

Arriving in Asia

Mikhail Glinka was a big figure in Russian music, especially in the beginning of the 19th Century. This was due to his establishment of Western musical techniques in a Russian style. This ultimately gained him the favor of the Russian Nationalist movement. He did much of his study abroad, in Italy, France, and Germany. These influences, from Italian *bel canto* to French *chanson*, show up in his works and served as an inspiration to Tchaikovsky. That fusion became the basis for his *romances* and brought folk musical themes to new artistic heights. His most recognized style evokes feelings of thoughtful, pensive melancholy through frequent use of minor, relative minor, and supertonic.

Zhavoronok (The Lark), was written during a particularly low point in Glinka's life. He struggled to finish the librettos for his operas, He also struggled with his health, and then with his marriage. After his wife left him, he spent the majority of his time at Revel Monastery in Stepanov. While he was here, he worked through his pain by composing. He wrote *A Farewell to St. Petersburg*, an ominous title for an equally dark collection of songs. Using the European folk song style of thin textures, light accompaniment, and high ornamentations. From here, we see the Journey of the Lark, whose song carries on the wind like a solemn, sweet memory.

Mölihuā is recognized all over China. Its creation dates back to the Ming Dynasty, under the rule of Emperor Hongwu. There is an even a folk story describing how the song was composed. Emperor Hongwu's senior officials, named Chang Yuchun, Xu Da and Mu Ying, came together to discuss their stressful lives as a part of the Emperor's court. To calm their nerves, they began to improvise a song, basing it on the melodies of *Hua Gu Xi* (*Flower drum opera*). Due to its operatic origins, it is traditional to perform the song while doing a dance, with specific hand motions. The song was well received by both civilian and noble alike and began to spread throughout the Ming Empire. John Barrow and a German translator, Huttner, decided to bring the song back with them to Europe. According to existing records, Huttner introduced Mo Li Hua into European music first, adapting the song to European style. Barrow wanted to preserve its authenticity and presented it as he heard it. Instrumentation for this song has been as grand as full orchestra, or as simple as the plucking of the Pipa, a traditional Chinese instrument.

Traditional Chinese Folk Song is rooted in the belief that "sound influences the harmony in the universe". Up until recently, music was not well appreciated as a form of entertainment, and musicians held exceptionally low status in Chinese culture. The earliest records of true Chinese folk dates back to the 12th century and is based in flute music. Flute solos were written to tell the stories and histories of the regions and communities that lived there. These wooden flutes are still used for traditional performances. These songs did not use a pentatonic scale that we usually associate with Chinese music. In fact, their early style more closely resembles Middle Eastern folk music, largely on account of the ornaments. Forms of traditional folk music endure to this day, and while there is some European influence in more modern versions of these songs, they strive to retain their musical identity.

Arirang is a widely recognized Korean folk song, which has grown and evolved through the generations. It is a simple song, with the refrain 'Arirang, arirang, arariyo', which is followed by two, and those differ from region. Experts have estimated the number of variations of this song to be around 3,600. In fact, the room for creative expression is what makes the song so popular. Arirang is enjoyed throughout Korea, being an unofficial anthem of sorts. Arirang's subject and motif have become so dispersed, it can regularly be heard in movies, musicals, dramas, dance and much more. In fact, the popular Christian hymn "Christ, you are the fullness," uses this melody. This song has inspired communication and a sense of unity among Koreans all over the world.

Traditional Korean Folk Song is used to depict a picture of a loving, caring nation, and to evoke a sense of patriotism. One particular device used is called a "menari note". This sound evokes images of children crying, willow pipes, the chanting of casket bearers, and so on. The reason this sound is so beloved by the Korean people is it creates a sense of unity within the nation. And often times, their music is used to show the struggles Koreans have faced in the past, to strengthen their endurance for the future. Whether one lives in the North or the South, this music is used to show connections to the nation of Korea as a whole. The divide between these two parts of Korea lead to some musical variations and thus evoke a sense of exoticism.

Kōjō no Tsuki (Moon over the Ruined Castle) was originally written for a music textbook, as a song to study. At the time, it only existed as a melody, but it still proved to be quite innovative. It was a Japanese art song that combined advanced Japanese poetry and the Western style of music dictation, which had never been attempted

before. A piano part was added in 1918, and this became the version most commonly performed to date. The text comes from a poem written in 1898, in the archaic style associated with ancient Chinese poetry. Here, the solemn, steady vocal line pairs with the stately march of the piano to illustrate the cold, ephemeral majesty of the unchanging moon. From the glory days of the castle, to its ruin, the moon shines just the same.

Rentarō Taki is credited with being the first Japanese composer to successfully interpret the Western musical style enough to compose his own original works of a high caliber. In fact, he was so successful that the Japanese government sent him to study at a music conservatory in Leipzig. Despite having such an impact on Japanese music and art song, not much else is known about this composer. He contracted tuberculosis while in Germany, and had to return home, where he died at the age of 23. One of his piano works, *Urami* (Regret), was published posthumously.

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Translators

Discovering the Americas

Do Not Go, My Love (Tagor)
Perdi un Amor (Anonymous)
Melodia Sentimental (Vasconcellos)

N/A
Xoxi Mendez
Dora Vasconcellos

Off to Africa and The Middle East

Quongquothwane
A'tinee-N-Naya Wa-Ghanni (Gibran)
Shir Lashalom (Rotblit)

Miriam Makeba
Maya Tawil
Ros Schwartz

European Tour

Mandoline (Verlaine)
Gretchen am Spinnrade (Von Goethe)
Chodníček
Det blir vackert där du går (Lagerkvist)

Richard Stokes
Richard Stokes
Dr. Laurie Lashbrook
Anna Christine Hersey

O.K. in the U.K.

Dúlamán
Dacw 'Nghariad

Michael McGlynn
David Wood

A Trip to the Peninsulas

La Promessa (Metastasio)
A Moisikos (Christopoulos)

Christie Turnage Turner
Dr. Evi Gorogianni

Arriving in Asia

Zhavronok
Mòlihuā
Arirang
Kōjō no Tsuki

Jean Piatak
John Barrow
Mina Oh
Mutsumi Moteki