

2017

Concert recording 2017-11-19a

Laura Frederickson

Yoko Fukuda

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Honors Senior Voice Recital
Laura Frederickson, soprano
Yoko Fukuda, piano

November 19, 2017 | 6:00pm
Stella Boyle Smith Concert Hall

Program

- | | | |
|--|--|---------------------------------------|
| From <i>Neun Deutsche Arien</i> | | George Frideric Handel
(1685-1759) |
| IV. Süße Stille, sanfte Quelle <i>HWV 206</i> | | |
| VIII. In den angenehmen Büschen <i>HMV 210</i> | Alaina Tuberville, <i>flute</i>
Charles Hartman, <i>cello</i> | |
| From <i>Six Elizabethan Songs</i> | | Dominick Argento
(b. 1927) |
| I. Spring | | |
| IV. Dirge | | |
| V. Diaphenia | | |
| From <i>Liederkreis, op. 39</i> | | Robert Schumann
(1810-1856) |
| I. In der Fremde | | |
| IV. Die Stille | | |
| V. Mondnacht | | |
| XII. Frühlingsnacht | | |

INTERMISSION

- | | | |
|--|--|--|
| Abendempfindung <i>an Laura K. 523</i> | | Wolfgang Amadeus Mozart
(1756-1791) |
| Chi sà, chi sà, qual sia <i>K. 582</i> | | |
| Les Roses D'Ispahan | | Gabriel Fauré (1845-1924) |
| Si mes vers avaient des ailes | | Reynaldo Hahn (1874-1947) |
| Mandoline | | Claude Debussy (1862-1918) |
| Le Colibri | | Ernest Chausson (1855-1899) |
| Steal me, sweet thief | | Gian Carlo Menotti
(1911-2007) |
| Quando m'en vo' | From <i>The Old Maid and the Thief</i> | Giacomo Puccini
(1858-1924) |
| | From <i>La bohème</i> | |

*Laura is a student of Dr. Moon-Sook Park.
This recital is given in partial fulfillment of the Bachelor of Music in Music Education.*

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BIOGRAPHY

Laura Frederickson

Laura was born in Washington, Missouri, and grew up in the suburbia of St. Louis. She started to play piano and violin at age three, and continued piano lessons until age thirteen. She learned cello at age ten, flute at age eleven, and oboe at age twelve. She continued playing flute and oboe in band ensembles all the way through college, at University of Arkansas. She took oboe lessons all through her middle and high school years, and learning english horn her senior year of high school. She sang with the St. Louis Children's Choirs in high school, and toured to Scotland. Her first experience in public school choir was her junior year of high school, where she auditioned into the top Chamber Choir, and made it into the All-State Choir that same year. In fierce competition, she was elected to attend Missouri Fine Arts Academy, focusing in vocal performance. On the side, Laura performed oboe and english horn in a concert band at Missouri Baptist University, directed by her father, Matthew Frederickson.

She started her college career as a double major in Instrumental and Vocal Music Education, emphasizing in both oboe and voice. She then created a more focused route in Vocal Music Education, and plans to continue studies of Vocal Performance and later Choral Conducting in graduate school. Throughout her undergraduate career at the University of Arkansas, she has been a choral member in Schola Cantorum, Chamber Choir, Women's Chorus, and Inspirational Chorale, with multiple solos in masterworks such as the soprano aria *Pie Jesu* in Faure's Requiem and the first *Historicus* solo in Carissimi's oratorio of Jonas. Laura also performed in the opera of *Die Zauberflöte*, where she performed the role of *Second Lady* and covered the position of *Pamina*. In the spirit of the Razorbacks, Laura marched piccolo in the Razorback Marching Band for three years, and humbly served the marching band through Tau Beta Sigma. In the spring semesters, she played oboe and english horn in the Wind Symphony. Freshman year, Laura founded the Registered Student Organization, The Fayettetones, as it continues to create a cappella music today.

Upon being in the honors program, she has been selected for the J. William Fulbright College of Arts and Sciences Dean's List every semester, and has been nominated for the Senior of Significance Award. She was also among the first to be awarded the Janice Yoes Award, and has gained scholarships through singing in the choir of Barbara Mashburn's Scholarship Foundation. She has also been awarded scholarships through the Department of Music for both instrumental and vocal, through Inspirational Chorale, and through the Razorback Marching Band. Upon her accomplished placement at the NATS (National Association of Teachers of Singing) voice competition, Laura was recognized by the University of Arkansas and was awarded a plaque in the Nationally Competitive Award Ceremony.

She currently studies voice under Dr. Moon-Sook Park, and teaches voice and piano lessons through the University of Arkansas Community School and Apex School of Music. She also sings at multiple churches throughout the Northwest Arkansas area, and is a Recording Technician for the University of Arkansas. She volunteers in teaching sectionals and leading tutoring sessions, and tries to support the music department in all that she can. She continuously finds opportunities to share music through her passions of musicianship, and

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loves to sing in any circumstance. Finishing undergraduate classes at age twenty, Laura strives to gain education in further graduate school, and aspires to follow her dreams as a performing and teaching musician.

Yoko Fukuda

Born in Osaka, Japan, Yoko Fukuda started playing piano at the age of six. She earned both her Bachelor and Master of Music from the Osaka College of Music at the top of her class and as an honorable scholarship recipient. During her studies at OCM she was selected to perform with the OCM Symphony Orchestra and the Sofia Philharmonic Orchestra. Regarding her performance the President of the Sofia Philharmonic Association praised "Her performance has lofty spirituality and elegance. A bright future is blessed by a muse that lies before her." Her early teachers include K. Serizawa, T. Karashima, and S. Okahara as well as chamber music and German lied interpretation. She has been awarded several prizes from piano competitions in Japan such as: the 15th Kyoto Piano Concours with The Kyoto Newspaper Co., Ltd. Prize, the 17th JPTA (Japan Piano Teachers Association) Piano Audition, the 24th and the 26th PTNA (Piano Teachers' National Association) Piano Competition with Yomiuri Shimbun Co., Ltd. Prize, and the 24th Takarazuka Vega Music Competition. In addition, Yoko has shown ability as an accompanist. In 2011, she was invited to the Japan Week Festival celebrating the 150th Anniversary of German/Japanese diplomatic ties. While at the festival she had the opportunities to perform German songs in Frankfurt. In 2014, she moved to the United States to study with Prof. Jura Margulis, and she finished the Post-Graduate Performance Diploma at the University of Arkansas, Fayetteville. In 2017, she was a semifinalist in the 55th Arcangelo Speranza International Competition (Italy), a finalist in the 20th Pietro Argento International Competition and received Diploma (Italy).

ACKNOWLEDGEMENTS

To my parents: Mom and Dad, you have truly inspired me to be the best musician I can be, and have always seen more potential in me that I ever have. Mom, you always tell me to follow my heart, no matter where it leads, and you encourage me in every aspect of life. Thank you for believing in me; you never fail to put a smile on my face. Dad, I look up to you more than I do anyone in musicianship; I can only dream of becoming as successful musician as you. You are always so humble in your successes, even as you achieve everything you put your mind to. Thank you for always aiding me with the best music education, and looking out for me upon the growing experiences of life. Mom and Dad, your constant encouragement and love is the prime source of who I am today.

To my family and friends: I want to thank you all for always encouraging me with the musical aspects of my career and with all the obstacles that college throws at me. Your support gives me strength to keep pushing on through the difficulties of a music major. My friends, thank you for the countless laughs, the random singing moments, the bonds we have over chocolate, and nagging me to keep me awake during late studying. My family, thank you for always having my back in everything, no matter what the scenario. Your welcoming glows with love at every gathering; my greatest joys ignite when I see you all. My friends and family, thank

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you for being silly with me, and loving on me in every aspect. Without you, my strength and happiness would not nearly be as persistent.

To Grammie: Thank you for your financial assistance, for without your help, I would likely refrain from graduating at the University of Arkansas. Your constant love and support is strongly valued; I look forward to seeing you soon.

To Yoko Fukuda: Yoko, it has been quite a joy creating music with you. You have always been so reliable, and always have a smile on your face through the bombarding of accompaniment requests. What can we say? You are such a talented pianist! You are so strong, and you always laugh with me through the rehearsing struggles. I will always cherish the memories of making music together, and I wish you only the best as you continue your career as a professional pianist.

To Alaina Tuberville and Charles Hartman: Alaina and Charles, I earnestly appreciate you both as you have accompanied me with the Handel. You are among the top musicians I've seen at this university, and are so humble in your many accomplishments. Thank you for arriving beyond prepared to rehearsals, and always expressing the best musicality possible. I have really enjoyed creating music with you both; I hope to keep in touch through our music endeavors.

To Dr. Moon-Sook Park: Dr. Park, what a blessing you are to me. You are one of my few professors that astoundingly balances the equal importance of musicality and the humanity of each student. Your caring heart shines beyond every level, and since day one, you've seen more potential in me than I have ever perceived. You have opened my eyes to a new realm of classical music, of which I was so blind to before. Thank you for always pushing me to do my absolute best in musical and nonmusical related activities alike. Your teachings will forever be appreciated, as I will use this training for the rest of my life. I can only teach what I can learn, yet you have provided me with an interminable amount of knowledge for my music career and my music students in my near future. I wish nothing but the best as you continue to bless students with your teachings; Toi toi toi!

To Dr. Stephen Caldwell: Dr. C, you are truly someone I can only strive to exemplify as I journey towards my future teaching profession. You have taught me to challenge myself in every circumstance, and to reach out to every singing opportunity I can, so that I challenge my musicality and further prepare myself for the real world. Thank you for putting up with my countless questions, for you seem to be a talking encyclopedia in every subject that is introduced. You have presented incredible resilience, even when the world seemed like it was crashing into little pieces. In response, you have taught me to be strong, as you have exemplified the model of discreetly pushing through the walls of burdens, all the while teaching with a smile on your face. You only settle for the best, and continuously inspires students towards superior excellence. You are sincerely my most favorite choir director I have ever had; I can only aspire to be as intelligent of a choir director as you are.

To my God: Even when I fail in trials, you always have loved me and gave me more strength than I have ever imagined possible. You constantly surprise me Lord, for your plan is far greater than any of my curious dreams. I shall always praise you through music, for which I am vastly thankful for.

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PROGRAM NOTES AND TRANSLATIONS

Neun Deutsche Arien

Famously known for his eclectic background of multiple cultural and stylistic influences, George Frideric Handel (1685-1759) was commonly recognized as one to claim the title as founder of oratorios. His oratorios consisted of compositions for orchestra and voices telling a sacred story without costumes, scenery, or dramatic action. He often told Bible stories that were told by “common mummies,” and the word of God was being spoken in the theater. This was a huge head-turner for both those in and out of the church alike. The bishop of London didn’t permit in doing this, but he proceeded anyway, and the royal family attended, the performance was a huge success, but the church was still angry. Handel was a devout Lutheran, and yet knew the only way that he was going to get an income during Lent was if he created music that encouraged the Christian faith.

His world experiences gained him musical expertise of the greatest musicians from places all around Europe such as France, Germany, Italy, and England. Handel was influenced by Pietro Metastasio, noting the style of how Metastasio communicated the message of aria scenes. While in London, Handel incorporated this idea into his pieces, and used each instrument as a symbol to a character or idea in the music. This is known as “speaking motifs,” where Handel used tons of musical symbols to understand the dialogue. Whether the symbols were through certain chord patterns, echoing melodies, or spellings of note orders, this all created a whole new layer to the emotional symbolism throughout his collections.

Handel was also influenced by Georg Philipp Telemann; Handel borrowed ideas from the first published cycle of Telemann’s cantatas. Handel also borrowed ideas from Telemann’s aria and further composing “son confuse pastorella.” Telemann produced music that reflected peace and security among Christ’s love. Telemann was famous for using decoration in the flutes and the violins over the tonic pedal, just as Handel’s *Neun Deutsche Arien* (“Nine German Arias”) follows. Furthermore, Handel incorporates Telemann’s idea of keeping a pastoral quality with principal obbligato instrument, drone bass, and the musette-like texture, further creating an “innocent trust” feeling. Barthold Heinrich Brockes (1680-1747), a dear friend of Handel, was the librettist to these nine arias. Brockes was a very well-known writer; he was famous for collaborating with J. S. Bach in some of Bach’s most famous pieces.

In Handel’s *Neun Deutsche Arien* of 1724, Handel supported simple textures with a repeated quaver bass often providing a tonic or dominant pedal. This set of arias written for soprano voice, are accompanied with a continuo and an obbligato part playable by violin, flute, or oboe. He created these simple textures so it refrains in distraction from the voice and the poetry, rather than working alongside the meanings of the text like in German lied that is later used in the Romantic Period. Popularly in works of his, Handel uses multi-layered, poetic, artistic, and musical references to his other works, rather than necessarily making each piece in independence. Therefore, Handel uses this same idea and echoes melodies throughout these nine German arias, further unifying a referenced concept that is represented in a motif or melodic idea. In supplementary reference, his operas refer to each other, like said previously in his stylized Italian-influenced works. He is also famous for reiterating melodies of other composer’s compositions in his pieces as well.

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“Handel’s ability to adapt his developing musical language to varying circumstances, to match the context, and to extend and integrate the musical materials with which he worked, but without losing a sense of his own musical integrity, was to remain a constant, central factor in his eclectic compositional character.”¹

Süße Stille, sanfte Quelle, HWV 206

In a pastoral element, Handel uses the divine 3 tradition in the metric $\frac{3}{4}$ time signature, and exemplifies it in the composed organization of Ternary “ABA” form. The gentle triple-time meter and the tonic pedal tones mimic the themes of the 18th century French pastoral dance traditions. The French dance of this time is further known as the musette, in which features dances such as Sarabande, Sicilano, Minuet, and Gavotte. In this particular performance, I perform this piece accompanied with a piano and cello continuo, adding color with the single obbligato part played by flute. The flute and the soprano voice bounce off of each other’s melodies. Mainly, the flute echoes the soprano, as if the echo is foreshadowed in representation to the acoustics of the church. Handel beautifully writes the coinciding of the flute and voice together as they receive and respond the flourished varieties of the melody. In the baroque tradition, the repeated section (in this case, the last A section in the ternary form) is embellished through the ornamentation of flute and voice. There is huge flexibility with each musician, as they can add trills, mordents, appoggiaturas, turns, neighboring tones, grace notes, altering note values, and other ornaments to express the uniqueness of musical creativity. Even though the flute and the voice are adding ornaments the second time around, the sustained continuo usually stays the same to create unity through the piece. For in this piece, the cello and the piano refrain from using ornaments in the music to keep the sense of comfort and familiarity.

The theme of this set of arias explain the divine power of the God in Christianity, so that Handel could perform these pieces in the church and get paid for his performed music during the time of Lent. The meaning of this particular piece expresses how the Lord’s peace is much more important than one’s worries, and how He relieves us with unending peace. This theme is exemplified through the Larghetto tempo, as the calamity of the major key uses the tonic as constant reference. The tonic resembles the Lord, as we are relieved when we meet with the tonic through the melodies representing the ups and downs in life.

Süße Stille, sanfte Quelle

Süße Stille, sanfte Quelle
Ruhiger Gelassenheit!
Selbst die Seele wird erfreut,
Ween ich mir nach dieser Zeit
Arbeitsamer Eitelkeit
Jene Ruh vor Augen stelle,
Die uns ewig ist bereit.

Sweet silence, gentle source

Sweet silence, gentle source
Of calm serenity!
This will make my soul joyful,
when I, after this time
of busy vanity,
have before my eyes that peace
That is prepared for us in eternity.²

¹ Cummings, Graham. "Handel and the Confus'd Shepherdess: A Case Study of Stylistic Eclecticism." *Early Music* 33, no. 4. (2005): 575-89. <http://www.jstor.org/stable/3519581>.

² Brockes, Barthold Heinrich, and Georg Friedrich Handel. "Neun Deutsche Arien HWV 202-210." Translated by Craxton et al., *Naxos*, Naxos Rights International Ltd., 2011, www.naxos.com/sharedfiles/PDF/8.572587_sungtext.pdf#.

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In den angenehmen Büschen, HMV 210

In this Aria, Handel uses the obbligato to introduce the first melody that the soprano later entrances, and later embellishes the soprano melody with the obbligato throughout the piece. In this performance, the flute harmonizes with the soprano in the comfortable melodic major thirds, and uses the melody to echo back and forth between the voice and flute. The cello and piano continuo abstains from embellishments, yet accents the melodies with a less intricate basso continuo, to further keep the unified feeling of comfort. Handel writes the first four lines of the text with an original melody, and then repeats the same text again with an embellished melody. He does the same for the next three lines of text. Therefore, he creates four different subgroups of form organization. As mentioned before, the popular style of the Baroque period incorporated ornaments such as trills, upper mordants, and turns. Especially in *In den angenehmen Büschen*, Handel tends to favor the use of mordants. Mordants in the Baroque period begin with an extra inessential note (the lesser, added upper note), rather than with the principal note, further creating emphasis on the primary emphasized note. The principal note is popularly the tonic or the dominant, especially in Handel's works.

As Brockes writes the text, he conveys the importance of running to the Lord through both joys and sorrow, as we will be refreshed in His goodness. He also writes that we praise him in knowing that He will always be there, no matter what place we are at in life, mentally or physically. This aria is happy and major, contrasting with slight minor edges to notify the hard times, yet it sounds generally happy to exemplify that through it all, we take pride in uplifting the Lord, for He holds us together and makes us strong. The unchanging symbolism of the Lord is exemplified again through the continuo, and through the unvarying key and time signatures. The harmonies of the voice and flute coincides with referencing each other just as the previous aria and as baroque style evinces.

In den angenehmen Büschen

In den angenehmen Büschen
Wo sich Licht und Schatten mischen,
Suchet sich in stiller Lust
Aug und Herze zu erfrischen.
Dann erhebt sich in der Brust,
Mein zufriedenes Gemüte
Und lobsingt des Schöpfers Güte.

In the Pleasant Countryside

In the pleasant countryside
where light and shadows mix,
Seek themselves in quiet solitude,
Eye and heart to refresh.
Then rises in my breast,
my satisfied heart
And sings the praises of the Creator's goodness.³

³ Händel, Georg Friedrich, and Barthold Heinrich Brockes. "In Den Angenehmen Büschen." Translated by Bard Suverkrop, *IPA Source In Den Angenehmen Büschen - Composer*, IPA Source, 2007, www.ipasource.com/in-den-angenehmen-buschen-6447.html.

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Six Elizabethan Songs

Dominick Argento (b. 1927), an American Composer, combines tonality, atonality, and the lyrical use of twelve-tone writing throughout his lyric operas, song cycles, and choral music alike.⁴ The son of Sicilian immigrants, Argento grew up in York, Pennsylvania. His was educated at the Peabody Conservatory, and the Eastman School of Music. Now retired, he teaches and holds the title of Professor Emeritus at the University of Minnesota.

The *Six Elizabethan Songs* were primarily written in Florence during the winter months of 1957, and dedicated to the tenor Nicholas di Virgilio to perform with piano accompaniment. Argento later revised the arrangement in adding a baroque ensemble, creating two versions of the *Six Elizabethan Songs*. These songs are named "Elizabethan" because the text is drawn from the English Elizabethan era, a rich time in literature. This includes the age of Shakespeare, Nashe, Daniel, Constable, and Johnson; Argento puts a light on their texts with his contemporary composition style of 20th century writing. Including all stages of life, these *Six Elizabethan Songs* consist of (1) Spring, (2) Sleep, (3) Winter, (4) Dirge, (5) Diaphenia, and (6) Hymn. Argento invents a unique style of music that is a style of his own, and cannot simply be categorized in a certain stereotypical genre. He certainly has a mind of his own. Argento likes to use the text as more of a speaking tone through the music notes, rather than a melodic symmetry that popular Romantic composers convey. For he quotes, "I prefer to write songs set to prose rather than poetry because I believe that poetry is written to be public, while prose is more private and personal. This establishes an intimacy with the audience at the start."⁵ Argento was well educated on how to place the ranges and abilities of both instrumentation and voicing, as his passion flourishes in composing originality through the intellectual "guidelines" of music theory.

⁴ Argento, Dominick. "2009 Raymond W. Brock Commission." *The Choral Journal* 49, no. 7 (2009): 23-25.
<http://www.jstor.org/stable/23556971>.

⁵ Driscoll, Lisa. "Celebrating the Life and Works of Dominick Argento." *Classical Singer*, Sept. 2012, pp. 54-57.,
www.classicalsinger.com.

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Spring

Thomas Nashe (1567-1601), who wrote the text of this piece, was a playwright, poet, and satirist from the Elizabethan era. This particular text is from "Summer's Last Will and Testament," a stage comedy he wrote in 1592.⁶ This play was noticeably popular through the development of the English Renaissance era, just as all of these other texts from Argento's song cycle. The spring season sets the scene for the play-on-word character of Will Summers, while at the end, the Summer comes to a close and Will Summers dies. This all sets in London during the time of the plague, as Will Summers works his duties as the famous jester of Henry VIII.

This song is about how life blossoms in the spring, in recognizing the countless beauties that the world holds. The text explains how we should always see everything as absolutely beautiful, even when we sometimes take every day things for granted and not appreciate the undervalued things in life. Nashe emphasizes that we must look on the bright side of things, and notice that Spring is full of new life and blossoming love. Through the happiness and optimism, Argento writes with constant energy and zeal, further incorporating the exciting and spontaneous animation of spring.

Spring

Spring, the sweet Spring, is the year's pleasant king,
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing:
Cuckoo, jug-jug, pu-we, to-witta woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,
And we hear aye birds tune this merry lay:
Cuckoo, jug-jug, pu-we, to-witta woo!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet:
Cuckoo, jug-jug, pu-we, to-witta woo!
Spring, the sweet Spring!⁷

⁶ Geller, Sherri. "Commentary as Cover-Up: Criticizing Illiberal Patronage in Thomas Nashe's "Summer's Last Will and Testament"." *English Literary Renaissance* 25, no. 2 (1995): 148-78. <http://www.jstor.org/stable/43447483>.

⁷ Argento, Dominick, and Thomas Nashe. "Spring." Translated by Bard Suverkrop, *IPA Source Spring - Composer*, IPA Source, 2012, www.ipasource.com/spring-11161.html.

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Dirge

The set text of this piece is in fact written by the famous William Shakespeare (1564-1616). This text is taken from Shakespeare's *Twelfth Night*⁸, a comedy about the twins Viola and Sebastian as they are separated in a shipwreck. This play was written in the reference to be performed close to Christmas season, for the Twelfth Night is a holiday festival in some Christian traditions marking the Three Kings Day, also notified through the Twelve Days of Christmas. In this play, a poetic song, known as *Come Away, Come Away Death*, is about a man who wants to die because of the unreciprocated love from Olivia, the "fair cruel maid." In Act 2, Scene 4, the man known as the Fool, also known as the clown Feste, sings this to a man named Orsino for some money. This echoes the Duke's hopeless love for Olivia and Viola. Shakespeare's themes of love throughout his works have this tendency to refer love as a prelude to death, as it is the most powerful matter in the world.

The character singing this text hints at the inner core of the Duke's heart, explaining how he got his heart broken by his lover because the one he loves is reluctant in loving him back. He is so deeply hurt that he is pleading that he would rather die than receive a kiss from his lost lover. The character is asking for the listener to prepare his death, for he has never felt such horrid pain. He feels that there is no meaning to live without his lover. Yet, he secretly wants his lover to know that he is hurting.

Influenced in working with Luigi Dallapiccola (1904-1975), Argento uses twelve-tone serialism while still keeping the melody somewhat melodic. The title, *Dirge*, refers to a musical term that signifies a slow, mournful funeral song. As Argento composes the instrumental introduction and wandering thirds, he establishes the mood of death, further creating an uncomfortable and atonal feeling to the listener. This text of *Come Away, Come Away Death* is set by many composers who seem to create a more melodic and tonal feel, yet Argento makes a point to emphasize his uniqueness in contrast, further making his musical interpretation all the more powerful.

Dirge

Come away, come away death,
And in sad cypress let me be laid;
Fly away, fly away, Breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
I prepare it!
My part of death, no one so true
Did share it.
Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown;
A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there!⁹

⁸ Pressley, J. M. "Twelfth Night; Or, What You Will." *Shakespeare Resource Center - Twelfth Night Synopsis*, Shakespeare Resource Center, 2017, www.bardweb.net/plays/twelfthnight.html.

⁹ Shakespeare, William, and Dominick Argento. "Dirge." Translated by Bard Suverkrop, *IPA Source Dirge - Composer*, IPA Source, 2013, www.ipasource.com/dirge.html.

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Diaphenia

This text is primarily written by Henry Constable (1562-1613), of which is from his poem subtitled *Damelus' Song to His Diaphenia*. This poem is written in the iambic pentameter with rhythm hinted in the emphasis of the text syllables, in which Argento further incorporates in the hidden time signatures exposed in the emphasis of each note throughout the musical composition. The piece is separated into three separate sections just as the poem, all three in equal lengths, yet the middle section majorly contrasts in the melodies, further creating Ternary form. At the end of the second stanza, Argento turns the mood from happy and lively to atonal and dead, as the text sings, "for dead," and descends in the chromatic tones. Soon after, there is a pause for a breath to initiate the continuation of the "breath to life." This melody gradually ascends into the fast tempo again, representing the breath that gives fast movement and life to the singer. As the Elizabethan era is consumed with the delight of love, this poetry explains how the sweet nature and life symbolizes the absolute beauty of love itself, as love can be seen symbolically through every aspect in life. This even possibly suggests that one can experience love if optimism is an option.

Diaphenia

Diaphenia, like the daffadowndilly,
White as the sun, fair as the lily,
Heigh ho, how I do love thee!
I do love thee as my lambs
Are belovèd of their dams:
How blest were I if thou would'st prove me.

Diaphenia, like the spreading roses,
That in thy sweets all sweets encloses,
Fair sweet, how I do love thee!
I do love thee as each flower
Loves the sun's life-giving power;
For dead, thy breath to life might move me.

Diaphenia, like to all things blessèd,
When all thy praises are expressed,
Dear joy, how I do love thee!
As the birds do love the spring,
Or the bees their careful king,--
Then in requite, sweet virgin, love me!¹⁰

¹⁰ Argento, Dominick, and Henry Constable. "Diaphenia." Translated by Bard Suverkrop, *IPA Source Diaphenia - Composer*, IPA Source, 2013, www.ipasource.com/diaphenia-10995.html.

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Liederkreis, op. 39

In the Romantic era of amorous art songs and picturesque poetry, Robert Schumann (1810 – 1856), a highly regarded German composer, was famously known for collaborating with well-known poets in composing magnificent German lieder. He loved to elaborate on the ideas of Schubert, as well as Handel, Beethoven, and Mendelssohn.¹¹ Even though his piano career largely failed, he expressed his passion through his attributes of piano accompaniment that further emboldened alongside the voice. Schumann's words on his importance of equal credit given to the poet, the accompaniment, and the vocal line states:

“Paralleling the development of poetry, the Franz Schubert epoch has already been followed by a new one which has utilized the improvements of the simultaneously developed instrument of accompaniment, the piano...The voice alone cannot reproduce everything or produce every effect; together with the expression of the whole the finer details of the poem should also be emphasized; and all is well so long as the vocal line is not sacrificed.”¹²

One very significant influence on Robert Schumann was the love life of his spouse, Clara Wieck (1819 – 1896). Schumann first met Clara when she was nine years old, as he was talking music lessons from her father.¹³ In time, Clara became one of the most accomplished pianists of the 19th Century. Her father largely disapproved of their marriage. Despite the society's discomfort in response to the couple's age difference, the couple went to the court where the judge permitted them to be married. They got married in 1840, when Clara was 21 years old.¹⁴ They seemed to have a marriage full of obstacles and issues, mainly in result of Robert Schumann suffering from mental issues and attempting suicide.¹⁵ During Schumann's marriage difficulties, he composed the *Liederkreis* Op. 39 (Song Cycle), further dedicating these songs to Clara, with his love echoing throughout these endearing pieces. Schumann worked with the poems of Joseph Freiherr von Eichendorff (1788 – 1857), in which inspired Schumann's twelve songs in the *Liederkreis*.

Eichendorff, a brilliant Prussian poet, was born in a castle in Upper Silesia, a part of the Kingdom of Prussia. As he grew up in a Roman Catholic family, his spiritual influence encouraged his focus on Christianity throughout his famous writings.¹⁶ Affected by the Napoleon movement, he and his brother Wilhelm were forced out of his university of Halle an der Saale. Joseph Eichendorff originally studied law and the humanities there. After he was forced out, he transferred to the University of Heidelberg where he befriended many well-

¹¹ “The Complicated Musical Genius of Robert Schumann, by Steven Isserlis.” *Gramophone*, 12 Jan. 2016, www.gramophone.co.uk/feature/the-complicated-musical-genius-of-robert-schumann-by-steven-isserlis.

¹² Schumann, Robert. *Observations. On Music and Musicians*, edited by Konrad Wolff. Translated by Paul Rosenfeld, University of California Press, 1983, p. 75.

¹³ Stutzmann, Nathalie. “Robert Schumann: A Romantic Hero.” *NPR*, National Public Radio, 8 June 2010, www.npr.org/templates/story/story.php?storyId=127530367.

¹⁴ “Clara Wieck Schumann Biography.” Edited by TheFamousPeople.com, *Childhood, Life Achievements & Timeline*, TheFamousPeople.com, 7 Oct. 2015, www.thefamouspeople.com/profiles/clara-wieck-schumann-393.php.

¹⁵ “Clara Wieck Schumann Biography.” Edited by TheFamousPeople.com, *Childhood, Life Achievements & Timeline*, TheFamousPeople.com, 7 Oct. 2015, www.thefamouspeople.com/profiles/clara-wieck-schumann-393.php.

¹⁶ “Joseph (Karl Benedikt) Freiherr Von Eichendorff | Biography & History.” *AllMusic*, RhythmOne, 2017, www.allmusic.com/artist/joseph-karl-benedikt-freiherr-von-eichendorff-mn0002341039/biography.

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known poets of the Romantic era.¹⁷ After schooling, Eichendorff's took a position in the Lützowsche Freikorps, which provoked his craving of death throughout the military feats of struggling against Napoleon.¹⁸ During this period, infant mortality was very high, as both his brother Gustav and his sister Louise Antonie died in 1803 at a very young age, as well as two of his daughters between 1822 and 1832.¹⁹ His poetry flowed with parental lament in response to these unforgettable losses.

Eichendorff's poems seem to express motifs that echo brevity of time, as if time is a hypothetical dimension. This further instigates the prospect of death through the natural image of night, while the day allows us to see the beauty of nature for a short, benign moment. He often wrote upon themes influenced by his past, in which translates through the metaphors of nature.² Eichendorff also exercised his passion of writing of his spiritual influence of Christianity, and uses such deep symbolism to portray his beliefs through the obstacles of his life.²⁰ Eichendorff's conceptions of expressive imagery satisfactorily contributes deep interpretations that can be perpetually unwrapped layer by layer.

In Schumann's song cycle op. 39 we see a voyage to a solitary forest of hidden obscurities. Schumann seems to keep drawing attention to the woodlands as he echoes the soft sounds of the woods. He enacts the imagination of wandering through the quiet and numinous nature of the Earth, referencing to a further emotional journey of love, deeply giving a testimonial of his variant love for Clara behind the scenes. The general theme of songs 1 through 6 express the profound melancholy, yet expresses hope of future happiness more in the songs 7 through 12.²¹ The song cycle consists of (1) In der Fremde, (2) Intermezzo, (3) Waldesgespräch, (4) Die Stille, (5) Mondnacht, (6) Schöne Fremde, (7) Auf einer Burg, (8) In der Fremde, (9) Wehmut, (10) Zwielficht, (11) Im Walde, and (12) Frühlingsnacht. Barbara Turchin responds to these poems and writes:

"The climactic impact of [the] final poem is the result of a recapitulation of images, sounds, and metaphors from the preceding poems. Eichendorff's outcry... encapsulates the two emotional extremes of the cycle and its atmosphere of wonder."²²

¹⁷ The Editors of Encyclopædia Britannica. "Joseph, Baron Von Eichendorff." *Encyclopædia Britannica*, Edited by Grace Young et al., Encyclopædia Britannica, Inc., 7 Oct. 2016, www.britannica.com/biography/Joseph-Freiherr-von-Eichendorff.

¹⁸ The Editors of Encyclopædia Britannica. "Joseph, Baron Von Eichendorff." *Encyclopædia Britannica*, Edited by Grace Young et al., Encyclopædia Britannica, Inc., 7 Oct. 2016, www.britannica.com/biography/Joseph-Freiherr-von-Eichendorff.

¹⁹ UpClosed. "Joseph Freiherr Von Eichendorff Biography | Writer, Poet, Translator, Playwright, Diarist, Poet Lawyer, Novelist | Germany." *UpClosed*, UpClosed, 1 Apr. 2017, upclosed.com/people/joseph-freiherr-von-eichendorff/.

²⁰ "Joseph (Karl Benedikt) Freiherr Von Eichendorff | Biography & History." *AllMusic*, RhythmOne, 2017, www.allmusic.com/artist/joseph-karl-benedikt-freiherr-von-eichendorff-mn0002341039/biography.

²¹ Turchin, Barbara. "Schumann's Song Cycles: The Cycle within the Song." *19th-Century Music* 8, no. 3 (1985): 231-44. doi:10.2307/746514.

²² Turchin, Barbara. "Schumann's Song Cycles: The Cycle within the Song." *19th-Century Music* 8, no. 3 (1985): 237. doi:10.2307/746514.

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In der Fremde

This first work of the *Liederkreis* opens up with a depressing outlook on being alone, rather than following the cultural norm of focusing on attracting and welcoming the listener to the song cycle. The distress of the beginning initiates the joys and sorrows that later echo throughout the following movements of the song cycle. The uncomfortable loneliness and isolation shadows the opening f# minor in the accompaniment. The constant sixteenth note minor arpeggios reflect the tense and uncomfortable longing throughout the whole movement, and intensifies as it highlights the main emotions alongside of the text interpretations. The message hints that he, the singer, is there wishing for someone to cure his loneliness. He explains how he is all alone as if he is in a foreign land away from all who he knows, and envisions that no one will remember him. As the major key initiates in measure 9, he wonders when he will die, as if it is a relieving thought. He then questions in the end whether people will remember him at all when he dies, and ends with the same piano theme of the beginning, initiating and ending the thought. Even though it starts and ends in the same theme, it begins the thought in f# minor, and ends subtly in A major. It seems that throughout this piece, f# major is what the art song revolves around, and briefly touches on A major every once in a while. There are multiple dominant and secondary dominant chords that are dragged out before resolutions, further anticipating longing for the conclusion. During the minor keys, the vocal line seems to stay in a narrow range, keeping the scale degrees between 1 and 3. As the scale degree goes to 4, Schumann placed grace note ornaments that reached up towards the 4, as if he struggled to climb up with the weight of distress. As he stretched to the 4, he stumbled back down to the tonic in emotional exhaustion. This piece can be seen as a bell curve, where as in the beginning and end, the f# minor arpeggios communicate the tremendous sadness and loneliness, while in the middle, the A major and its dominant E major hints the relief of wondering how soon the death will arrive. But, before the A major is established with a root position tonic, the song pivots to the subdominant minor in measure 16. In the end, the ending statement “und Keiner kennt mich mehr hier” is repeated twice, to emphasize the intense sadness of believing that no one will remember him when he dies. As the major was only used in the reflection of relief through death, the song ends in a subtle major, further insinuating a subtle death that is unfamiliar to the peoples’ recollections.

In der Fremde

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

Wie bald, ach wie bald kommt die stille Zeit,
Da ruhe ich auch, und über mir
Rauschet die schöne Walkdeinsamkeit,
Und keener kennt mich mehr hier.

Far from Home

From the homeland, behind the lightning’s red
there come the clouds here,
but father and mother are long dead;
And no one knows me there anymore.

How soon, ah, how soon comes the quiet time,
then rest I also, and over me
rustles the beautiful forest solitude,
And no one will know me anymore here.²³

²³ Schumann, Robert Alexander, and Joseph von Eichendorff. “Aus Der Heimat Hinter Den Blitzen Rot.” Translated by Bard Suverkrop, *IPA Source In Der Fremde - Aus Der Heimat - Composer*, IPA Source, 2007, www.ipasource.com/in-der-fremde-aus-der-heimat.html.

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Die Stille

The fourth song in the song cycle, translated as “the silence,” is a short and fun little song that embodies the excitement of the initial giddy feelings that one secretly keeps of a certain attractive other. The singer is super excited that he has found love, and wants it to stay a secret, so he practically whispers the whole song. The song is not too fast, and is seemed to be very quiet. The vocalist is happy and giddy, while jumpy in self-containment. The shortness of breath portrayed in the eighth rests between phrases flutter the excitement in the admirer’s heart. The short bursts of energy reveals a failed attempt of the singer trying to contain the excited eagerness.

Robert Schumann omitted the third verse and repeated the first, completing the ternary form and avoiding resolution until the piano finishes the ending statement. The piece is unified with a soft sense of whispering, with the antsy excitement exemplified in the 6/8 time and abrupt staccatos. At the end, the singer exclaims “kein mensch es sonst wissen sollt” once in tempo like in the first stanza, and then repeats again with a ritardando, further emphasizing the summarizing message that no one should know the singer’s secret love attraction.

Die Stille

Es weiß und rät es doch keiner
Wi emir so wohl ist, so wohl!
Auch wüsst’ es nur einer, nur einer,
Kein Mensch es sonst wissen sollt!

So still ist’s nicht draußen im Schnee,
So stumm und verschwiegen sind
Die Sterne nicht in der Höh’,
Als miene Gedanken sind.

Ich wünscht’, ich wär’ ein Vöglein
Und zöge über das Meer,
Wohl über das Meer und weiter,
Bis dass ich im Himmel wär’!

Es weiß und rät es doch keiner
Wi emir so wohl ist, so wohl!
Auch wüsst’ es nur einer, nur einer,
Kein Mensch es sonst wissen sollt!

The Silence

No one knows or guesses,
How happy I am, how happy!
Ah, if only one knew, just one, just one,
No other person should know it!

It is not as quiet outside in the snow,
so mute and discreet are
the stars in the sky are not,
As my thoughts are.

I wish I were a little bird
and could fly over the sea,
well over the sea and farther,
until I was in heaven!

No one knows or guesses,
How happy I am, how happy!
Ah, if only one knew, just one, just one,
No other person should know it!²⁴

²⁴ Schumann, Robert Alexander, and Joseph von Eichendorff. “Die Stille.” Translated by Bard Suverkrop, *IPA Source Die Stille - Composer*, IPA Source, 2007, www.ipasource.com/die-stille.html.

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Mondnacht

Mondnacht is arguably one of the most famous German lied pieces of all time, as it is rated among the most beautiful poems in the German language. Eichendorff intertwines the naturistic symbolism with the inner reflections, further pointing towards a uniting of love and Christianity. As the German translation of “heaven” is masculine and the translation of “earth” is feminine, Eichendorff uses these heavily symbolic items in further describing the reference of how “the heaven silently kissed the earth,” and referring to the beautifully sweet affect the heaven has on the earth. While some people translate the heaven and the earth as a love affair between a man and a woman, it is also interpreted as the Lord of Christianity loving on all that is of the Earth, as Eichendorff often favored incorporating religion into his works.

In deep symbolism of the heaven and earth unification, Schumann spells out the German word “Ehe” (“Marriage”) with the notes E, B, and E (B is the equivalent to H in German musical notation) in the bass in measures 10-12, and echoes again during measures 18-20, 32-34, 40-42, further embellished in measures 56-58. Schuman also incorporates text painting in the repeated ascending melodic motif of C#-D#-E#-F#, as it rises lightly and emphasizes words such as “serenely,” “bright,” and “gently,” giving a calming and peaceful atmosphere.

Eichendorff organized the text of this piece by using iambic trimeter to further accent every other syllable, while also accenting all umlauts. Schumann took advantage of these accented syllables and wrote the phrases in parallel to the natural stress of the words. The crossed rhyming three stanzas were written as a sentence each, having every line alternate six and seven syllables every other line. The text was written with the artistry of rhythm, in response to the natural weight that the words delivered. There is precise unity throughout the poetry, which, in my opinion, Schumann resembles the unity by repeating the same musical ideas for each stanza. However, each stanza was created to have its own state of uniqueness as well, and I believe Schumann wanted to express this idea briefly throughout the music. He composed the accompaniment to repeat the same sixteenth note chords for each stanza, adding more voices to each main chord structure as the song moves on.

I believe Schumann interpreted the climax of Eichendorff’s poem to be located in the two lines describing, “My soul spread wide its wings out,” so Schumann further alters the unity of the melody accompanying each line to an ascension of tension and resounding the first motif in the beginning of the accompaniment. The key subject of the soul flying out into the heavens as if it were home is reiterated through the translated German word of “flight.”²⁵ First, it is used in the form of a noun, to create the simplicity and purity of the object. Second, it is used in a verb form, referring to an action. Third, the same word is conjugated to the subjunctive verb in which abstractly sets the imagination of the travel through the sky. The same theme of going from object, to action, and then to abstract thought is also measured per each of the three stanzas of the piece. The first stanza talks of the nouns being the main subject of each separate line, while the second stanza focuses more on the verbs occurring through the nouns per each line. The third stanza finishes the song with the vocalist being in the moment of these nouns and verbs interacting with his deep thoughts, as if it is calling his soul to the final

²⁵ Cacioppo, Curt. "Poem to Music: Schumann's "Mondnacht" Setting." *College Music Symposium* 30, no. 2 (1990): 46-56.

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closing noun. Each stanza similarly gains volume as it starts quiet and tender, yet the third stanza gains the most emphasis and fortissimo to accent the wings opening as referenced earlier. There is also mirror symmetry occurring in first line and last line, for they are formed identically; both conjunctive and comparisons of “it was as if...” relates to the singer’s contemplation of the described event. As Schumann believes the piano and the voice work together as one and not have importance over another, the vocal line ends in an irregular resolution pointing the ear towards the piano to finish in a perfect authentic cadence.

Mondnacht

Es war, als hätt’ der Himmel,
Die Erde still geküsst,
Dass sie im Blütenschimmer
Vom ihm nur träumen müsst.

Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschten leis die Wälder,
So sternklar war die Nacht.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

Moonlit Night

It was as if heaven had
silently kissed the earth,
so that the earth in the shimmer of blossoms
Could only dream of heaven.

The breeze went through the fields,
the ears of corn waved gently,
the forests rustled softly,
The night and stars were so clear.

And my soul spread
wide its wings out,
Flew through the still areas,
As if it were flying home.²⁶

²⁶ Schumann, Robert Alexander, and Joseph von Eichendorff. “Mondnacht.” Translated by Bard Suverkrop, *IPA Source Mondnacht - Composer*, IPA Source, 2007, www.ipasource.com/mondnacht-9625.html.

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Frühlingsnacht

The last song of the *Liederkreis* song cycle, *Frühlingsnacht*, excites in optimism and in proud success of reuniting love. The scene sets in a “Spring Night” as it is titled, describing the joy and beauty in nature, and how the love in the air exclaims with the lover that he finally has his beloved. Super excited and giddy, the singer cannot believe that he now has his lover. The 16th note pick-up notes show the spastic exhilaration with the entrance of each line of text. As the piece sounds major, there are constant modulations ascending each time a line of text is sung in the stanzas. The first three lines of each stanza are ascending each time, as the fourth line brings everything down to the original key. As the singer sings in duple subdivisions, the piano contrasts in triplets to further create an edge of eagerness. As there is repetition in the last line: “Sie ist Deine, sie ist Dein!” (She is yours, she is yours!) the song ends with an outburst as the finale of the song cycle, and prompts a revelation to the text’s meaning of *Frühlingsnacht*.

Frühlingsnacht

Über’n Garten durch die Lüfte
Hört’ ich Wandervogel ziehn,
Das bedeutet Frühlingsdüfte,
Unten fängt’s schon an zu blühen.

Jauchzen möcht’ ich, möchte weinen,
Ist mir’s doch, als könnt’s nicht sein!
Alle Wunder wieder schienen
Mit dem Mondesglanz herein.

Und der Mond, die Sterne sagen’s,
Und im Träume rauscht’s der Hain,
Und die Nachtigallen schlagen’s:
Sie ist diene! Sie ist dein!

Spring Night

Above the garden through the airs
I heard migrating birds passing;
that means spring’s fragrance;
Below everything already begins to bloom.

I want to rejoice, I want to cry,
Is to me it still, as if it could not be!
All old wonders again appear
With the moonlight here.

And the moon, the stars say it,
and in dreams it murmurs in the grove,
and the nightingales sing it:
She is yours! She is yours!²⁷

²⁷ Schumann, Robert Alexander, and Joseph von Eichendorff. “Frühlingsnacht.” Translated by Bard Suverkrop, *IPA Source Frühlingsnacht - Composer*, IPA Source, 2008, www.ipasource.com/fruhlingsnacht-11886.html.

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Abendempfindung an Laura

This sentimental piece of the pre-Romantic movement in German literature adds to the theme of a lamenting thought of death addressed not only to friends, but to a lover. This is not the first time Wolfgang Amadeus Mozart (1756-1791) sets words with the approach of death; this theme is well-broadened over a course of his works. Mozart lost his father in 1787, the same year he composed this piece; he wrote this lied a month after his father died. This piece is often seen as a longing loss of a lover, yet there is no reference to Laura in Mozart's love life.²⁸ The poetic text of this lied had been published a few years earlier by Johann Heinrich Campe (1746-1818) with the title *Abendempfindung an Laura*.

The poem is strophic, but the music is through-composed, giving unity by the repeated arpeggios and caesuras in the piano accompaniment. Mozart articulates the caesuras (mm. 35-37, 63-64, 94-96) in the text, creating the natural pauses in the middle of the line. The caesuras put emphasis on the meanings of the words, further using the space between sound to create room for thought. The major and minor shifts of the keys segue in response to the lines sectioned in the previous stanzas. The poem consists of six stanzas, each of which contains ten and seven-syllable lines alternating in an a-b-a-b pattern. To create stress on certain important words throughout the text, Mozart creates the longing sensation by adding a multitude of appoggiaturas (mm. 20, 39, 41, 52, 58, 66, 72, 73, 74, 83, 84, 101, 104). These suspensions create the dragging of the motivation to keep going in life, and accents the feeling of being depressed on the thought that everyone dies, in hopes that the writer will be remembered. With the appoggiaturas always falling on the strongest beat, it is as if each beat brings weight, to emphasize the emotional struggle in the text.

The first section of the lied (mm. 1-13), the first two lines of the poetic text, describes the twilight scene within which is hinted in the music as a happy, song-like phrase in the composition's home key, F major.²⁹ The third and fourth lines of the stanza, in contrast, sing in a recitative style, exclaiming how beautiful time flies away in a dance. Then, the minor key approaches into the C melodic minor to announce the more drag scene of the end of life, and how the curtain will roll down of everyone's life at some point. Throughout the composition, Mozart contrasts between the major and minor keys, as well as recitative and cantabile styles to set the tones of the text. In the last stanza, it reassures the lament at the grave, as if it is the greatest gift to give. Mozart uses textual repetition as a simple verbal reinforcement of the broader developing in the melodic line. The piece ends with the piano, ending the thoughts of Laura, first by the continuo of arpeggios and then ends in a caesura. The final pauses added at the end hints to the final close, ending in the thought that the death will be remembered if one were to die.

²⁸ Paisey, David. "Who Was Mozart's Laura? Abendempfindung and the Editors." *Electronic British Library Journal*, Article 9, 2006, www.bl.uk/ebj/index.html.

²⁹ Alpaugh, David. "Newsletter of the Mozart Society of America." *Mozart's Toy Story* [Minneapolis and Saint Paul], Edited by Stephen C. Fisher, Volume XV ed., 27 Jan. 2011, www.mozartsocietyofamerica.orgpp. 9-15.

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Abendempfindung an Laura

Abend ist's, die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz;
So entfliehn des Lebens schönste Stunden,
Fliehn vorüber wie im Tanz.
Bald entflieht des Lebens bunte Szene,
Und der Vorhang rollt herab;
Aus ist unser Spiel, des Freundes Träne
Fließet schon auf unser Grab.
Bald vielleicht (mir weht, wie Westwind leise,
Eiene stille Ahnung zu),
Schließ ich dieses Lebens Pilgerreise,
Fliege in das Land der Ruh.
Werdet ihr dann an meinem Grabe weinen,
Trauernd meine Asche sehn,
Dann, o Freunde, will ich euch erscheinen
Und will himmelaut euch wehn.
Schenk auch du ein Tränchen mir
Und pflücke mir ein Veilchen auf mein Grab,
Und mit dienem seelenvollen Blicke
Sieh dann sanft auf mich herab.
Weih mir eine Träne, und ach! Schäume
Dich nur nicht, sie mir zu weihn;
Oh, sie wird in meinem Diademe
Dann die schönste Perle sein!

Evening Thoughts of Laura

It is evening; and the sun has set,
and the moon shines with a silver luster;
so flies the life's most pleasant hours,
Fly past as if in a dance.
Soon will fly away the life's colorful pageant,
and the curtain will roll down;
over is our play, the friend's tears
Flow already upon our grave.
Soon, perhaps (The West wind blows on me gently,
a quiet foreboding -),
I will finish my life's pilgrimage,
I will fly to the land of rest.
If you will weep by my grave,
mournfully gaze on my ashes,
then, oh friends, I will appear to you
And will bring you to heaven.
Also give a small tear for me,
and pluck for me a small violet for my grave,
and with your soulful gaze,
Look then gently on me below.
Dedicate a tear to me, and ah! Shame
do not be ashamed to give it to me;
oh, it will in my crown
Then the fairest pearl be!³⁰

³⁰ Campe, Joachim Heinrich, and Wolfgang Amadeus Mozart. "Abendempfindung." Translated by Bard Suverkrop, *IPA Source Abendempfindung - Composer*, IPA Source, 2007, www.ipasource.com/abendempfindung-6994.html.

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Chi sà, Chi sà, qual sia K. 582

In Vicente Martin y Soler's (1754-1806) opera of *Il burbero di bouon cuore*, W. A. Mozart (1756-1791) wrote the music in Act I Scene 14 to the famous aria *Chi sà, Chi sà, qual sia*, while Lorenzo da Ponte (1749-1838) provided the text.³¹ In this aria's scene, the character Madama Lucilla sings that she does not understand why her husband, Giocondo, is so angry at her for going shopping. Even though her husband was originally wealthy, her going shopping made him broke. Lucilla thinks the issue in their arguments has to do with the relationship itself rather than the actions that she's done.

The original instrumentation is set for a soprano accompanied by the orchestra, which at the time was two clarinets, two bassoons, two french horns, and strings. This personal performance in the recital is performed with a soprano accompanied with piano accompaniment. Even though the song is written to be in the Andante tempo, the sixteenth and eighth note anacruses to each statement suggests anticipation of naïve agitation. As the song progresses, Mozart increases the intensity of the text by repeating the words in more articulated pitch progressions, both ascending and descending in a mixture of half steps and whole steps.

Chi sà, chi sà, qual sia

Chi sà, chi sà, qual sia
L'affanno del mio bene,
Se sdegno, gelosia,
Timor, sospetto, amor.
Voi che sapete, o Dei,
I puri affetti miei,
Voi questo dubbio amaro
Toglietemi dal cor.

Who knows my swain's affliction?

Who knows, who knows, what be
the anxiety of my beloved,
Is it anger, jealousy,
Fear, suspicion, or love?
You, oh gods, who know
the purity of my love,
take this bitter uncertainty
From my heart.³²

³¹ Cummings, Robert. "Chi Sà, Chi Sà, Qual Sia, Aria, Aria for Soprano & Orchestra, K. 582." *AllMusic*. AllMusic, 2017, www.allmusic.com/composition/chi-s%C3%A0-chi-s%C3%A0-qual-sia-aria-for-soprano-orchestra-k-582-mc0002356402.

³² Mozart, Wolfgang Amadeus, and Lorenzo da Ponte. "Chi Sa, Chi Sa, Qual Sia." Translated by Bard Suverkrop, *IPA Source Chi Sa, Chi Sa, Qual Sia - Composer*, IPA Source, 2008, www.ipasource.com/chi-sa-chi-sa-qual-sia.html.

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Les Roses D'Ispahan

Charles Marie René Leconte de Lisle's (1818-1894) poem of *Les Roses D'Ispahan* has been beautifully set to music by Gabriel Fauré (1845- 1924). In reminiscence of the West and with the influence of the East, Leconte de Lisle incorporates the Ispahan rose; a flower of which is introduced from the Middle East into Europe during the thirteenth century. The name of this pink rose is named after the city Isfahan in Iran. This bulky rose is later introduced in the United Kingdom in the nineteenth century, in similar time of these artists. The Ispahan rose is famous for having a strong, sweet fragrance; easy to distract the senses of anyone walking nearby.

Fauré plays with the formatting of music setting, and decides to remove two of the six stanzas of the poetry; the third and the fifth stanza to be exact. Leconte de Lisle wrote with specific four words to end the lines, further using twelve-syllables in each line. This writing style of poetry was commonly seen among the traditional French poetry of his time.

The strophic rhythms throughout the piano part unifies the calamity of the scene, while the major tonality adds to the comfort of the mood. The slight harmonic changes unfold Leconte's love for his beloved, Leïlah, who is characterized as the soul of the enchanted garden.

Les Roses D'Ispahan

Les roses d'Ispahan dans leur gaïne de mousse,
Le jasmins de Mossoul, les fleurs de l'oranger,
Ont un parfum moins frais, ont une odeur moins douce,
Ô blanshe Leïlah! que ton souffle léger.

Ta lèvre est de corail et ton rire léger
Sonne mieux que l'eau vive et d'une voix plus douce.
Mieux que le vent joyeux qui berce l'oranger,
Mieux que l'oiseau qui chante au bord d'un nid de mousse,

Ô Leïlah! depuis que de leur vol léger
Tous les baisers ont fui de ta lèvre si douce
Il n'est plus de parfum dans le pale oranger,
Ni de celeste arôme aux roses dans leur mousse.

Oh! que ton jeune amour, ce papillon léger,
Reviennne vers mon cœur d'une aile prompte et douce,
Et qu'il parfume encore la fleur de l'oranger,
Les roses d'Ispahan dans leur gaïne de mousse.

The Roses of Ispahan

The roses of Ispahan in their mossy sheaths,
the jasmines of Mosul, the orange blossoms,
have a fragrance less fresh, have a scent less sweet,
Oh pale Leïlah, than your light breath!

Your lips are of coral and your light laughter
Is lovelier and sweeter than the sound of running water.
lovelier than the joyful breeze that rocks the orange trees,
lovelier than the singing bird by its mossy nest.

Oh Leïlah! Ever since in their light flight
all the kisses have fled from your sweet lips,
there is not more fragrance in the pale orange tree,
No heavenly aroma from the moss-covered roses.

Oh! may your young love, this light butterfly,
return to my heart on a quick and gentle wing,
and may it again perfume the orange blossoms,
And the Roses of Ispahan in their mossy sheaths.³³

³³ Leconte de Lisle, Charles-Marie-René, and Gabriel Fauré. "Les Roses D'Ispahan." Translated by Bard Suverkrop, *IPA Source Les Roses D'Ispahan - Composer*, IPA Source, 2008, www.ipasource.com/les-roses-d-ispahan-11571.html.

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Si mes vers avaient des ailes

Reynaldo Hahn (1874-1947), famously known for his French romantic vocal works, has written for both the operatic stage and voice with piano accompaniment. He studied composition under Jules Massenet, just as Ernest Chausson did. Massenet's influence is prominent in one of Hahn's earliest works, *Si mes vers avaient des ailes*. Hahn composed this piece when he was only 13 years old, using the text of the French poet, Victor Hugo (1802-1885).

The singer explains how "if [only the] verses had wings," the words would fly to the lover in spirit, for the lover is located in a distant land, away from their beloved. If the singer could fly to where ever the lover is, they would express love to them with indescribable passion. It is almost as if there is a hidden representation of the wings, as if the singer is missing an element represented by the wings. As if there is something preventing the singer from seeing their lover. So, they love from afar. The singer wishes to be there as easy as a bird can travel, as mobile as a spirit, and as continuous as love. I believe Hahn saw this text to rightly be emphasized with music, for the words alone are powerful in itself, yet the veiled meanings behind the text can further be explained through the painting of musicality.

Si mes vers avaient des ailes

Mes vers fuiraient, doux et frêles,
Vers votre jardin si beau,
Si mes vers avaient des ailes,
Comme l'oiseau!

Ils voleraient, étincelles,
Vers votre foyer qui rit,
Si mes vers avaient des ailes,
Comme l'esprit.

Près de vous, purs et fidèles,
Ils accourraient, nuit et jour,
Si mes vers avaient des ailes,
Comme l'amour!

If my verses had wings

My verses would flee, sweet and delicate,
to your garden so beautiful,
If my verses had wings,
Like a bird!

They would fly, sparkling,
toward your hearth, which laughs and smiles.
If my verses had wings,
Like the spirited mind.

Near to you, pure and faithful,
they would hurry, night and day,
If my verses had wings,
Like Cupid.³⁴

³⁴ Hahn, Reynaldo, and Victor Hugo. "Si mes vers avaient des ailes." Translated by Bard Suverkrop, *IPA Source Si mes vers avaient des ailes - Composer*, IPA Source, 2008, www.ipasource.com/si-mes-vers-avaient-des-ailes.html.

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Mandoline

Paul Verlaine (1844-1896) writes the text of this piece, with Claude Achille Debussy (1862-1918) later setting the text. Verlaine's poem references serenades, singing branches, and the mandolin, creating the perspective of the outside view looking into a rich, sophisticated party. Tircis, Aminte, Clitandre, and Damis are all pastoral names further referring to French mythology. Tircis is a shepherd with a corrupted heart, Aminte is a beautiful princess loved by everyone, Clitandre is the one who rebelliously loves the sister of Arnande, and Damis is a female white spirit who lurks in narrow places and forces people to dance with her in order to pass through bridges and sorts. In Verlaine's poetry, these characters each add their own essence of atmosphere, as the scene is lit by a moonlit night.

One particular woman in Debussy's life, Marie Vasnier, along with her husband, befriended Debussy. As Vasnier was a talented singer, both Debussy and Vasnier grew very close over many years; she inspired this song as he rapidly fell in love with her. *Mandoline*, among Debussy's earliest songs, was copied into a book of thirteen songs, called the "Vasnier Songbook," presented to Marie Vasnier as a farewell gift.

Through the written 6/8 time signature, the allegretto vivace bounces two piano chords in the beginning, in representation of the richness of character flowing about the room. The pitches of the G, D, and A in the beginning bouncing chords are the same notes of which are the three lowest strings of the mandolin.³⁵ Debussy uses ABCA form represented in the four stanzas, ending in an unsettled fifth to unite the uncomfortable mood in the setting.

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 pout mainte
Cruelle fait maint vers tendre.

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

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

Mandolin

The serenaders
and the lovely listeners
exchange sweet nothings
Beneath the singing branches.

It is Tircis and it is Aminte
and it is the eternal Clitandre,
and there is Damis who for many
cruel women writes many verses tender.

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

whirl in the ecstasy
of a moon pink and grey,
and the mandolin chatters
Amid the shivers of the breeze.³⁶

³⁵ Meconi, Honey. "Claude Debussy: Mandoline." *The Choral Singer's Companion*, Honey Meconi, 2017, thechoralsingerscompanion.com/debussy-mandoline.php.

³⁶ Verlaine, Paul, and Claude Achille Debussy. "Mandoline." Translated by Bard Suverkrop, *IPA Source Mandoline - Composer*, IPA Source, 2008, www.ipasource.com/mandoline.html.

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Le Colibri, op. 2 no. 7

French composer Ernest Chausson (1855-1899) wrote “Le Colibri,” in which a hummingbird sips nectar from a red hibiscus flower, representing that first kiss that the poet, Charles Marie René Leconte de Lisle (1818-1894) wrote about. In the seven *mélodies* of opus number two, Chausson took poetry from multiple poets and created beautiful compositions: (1) “Nanny,” (2) “Le Charme,” (3) “Les papillons,” (4) “La dernière feuille,” (5) “Sérénade italienne,” (6) “Hébé,” and (7) “Le Colibri.”³⁷ Chausson jumped into the movement of setting poetry into voice and piano arrangements, writing French *mélodies*, just as the Germans wrote their German *lieder*. The French *mélodie* tended to be much freer with their melodic and harmonic structures than the German *lieder*. Through Chausson’s chromaticism and rich harmonies, the song narrates the flight and death of a hummingbird; symbolic of a man’s past love. As the hummingbird dies from the nectar, the man also dies to a former lover’s kiss. All the beautiful imagery in the beginning represents fond memories of the past, and then reflects how he doesn’t have her anymore. The love is so strong that he said he would die if he kissed her, for he knew he couldn’t have her.

Chausson used arpeggios to capture the hummingbird flying over the hills, the garden, the springs, and the “bamboo [that] makes the sound of the sea.” Each location represents a memory of falling in love, as the hummingbird flies higher and higher. At the climax (mm. 21), the hummingbird finally descends as Chausson writes the highest note for the singer, further representing the lover experiencing the most love he could ever begin to imagine. As that high F is reached, the following notes descend along with the hummingbird, as the rhythmic timing seems to slow with the syncopation against the accompaniment.

Le Colibri

Le vert colibri, le roi des collines,
Voyant la rosé et le soleil clair,
Luire dans son nid tissé d’herbes fines,
Comme un frais rayon s’échappe dans l’air.
Il se hate et vole aux sources voisines,
Où les bambous font le bruit de la mer,
Où l’açoka 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 Hummingbird

The green hummingbird, the king of the hills,
seeing the dew and the sun’s clear light,
shining on his nest of finely woven grasses,
Darts into the air like a ray of light.
In haste he flies to the nearby springs,
where the bamboo makes the sound of the sea,
where the red hibiscus with its heavenly scent
Opens and reveals the glistening moisture at its heart.
He descends towards the garden flower and alights,
and drinks so much love from a cup of the rose,
that he dies, not knowing if he could have drained it dry.
On your pure lips, oh my beloved,
my soul likewise would have sooner died,
From the first kiss which has perfumed it.³⁸

³⁷ Corleonis, Adrian. “Mélodies (7), for Voice & Piano, Op. 2.” *AllMusic*, 2017, www.allmusic.com/composition/m%C3%A9lodies-7-for-voice-piano-op-2-mc0002379813.

³⁸ Leconte de Lisle, Charles-Marie-René, and Ernest Amédée Chausson. “Le Colibri.” Translated by Bard Suverkrop, *IPA Source Le Colibri - Composer*, IPA Source, 2008, www.ipasource.com/le-colibri-11582.html.

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Steal me, sweet thief

The Old Maid and the Thief, a one-act English opera, divides into fourteen scenes, in which explains the life of four distinct characters originally through radio. This unique piece was originally commissioned by the National Broadcasting Company (NBC) to be one of the first operas composed specifically for radio. Gian Carlo Menotti (1911-2007), the Italian-American composer and librettist, was inspired to write this opera story after visiting the family of his partner, Samuel Barber.

The four main characters consist of: Miss Todd, the unmarried old maid; Bob, the wanderer and thief; Laetitia, Miss Todd's maid; and Miss Pinkerton, Miss Todd's neighbor. In this opera, it begins with Miss Todd busy in her small town, and coming home to Laetitia cleaning the pots and pans. Bob, a wanderer, comes to Miss Todd's door one afternoon while the gossipy neighbor, Miss Pinkerton is visiting. Laetitia is captivated in attraction for Bob, so she convinces Miss Todd to let him stay. Soon later, they find out that he may be an escaped criminal, so Miss Todd and Laetitia steal and rob to keep him around. Laetitia urges to keep him from leaving and asks him what he wants. He replies saying he wants a drink, so Laetitia and Bob break into a liquor store. Drunk Bob interrupts Miss Pinkerton and Miss Todd consulting about a violation at the liquor store. Miss Todd forces Miss Pinkerton out and Bob is confronted about his true character. The police were on their way, ready to search every house for this thief. Miss Todd wants to run away with Bob, however, Bob refuses because he claims he has done nothing wrong and does not love Miss Todd. Miss Todd rages and leaves in anger, saying she would call the police on him. Bob and Laetitia are left with the decision to stay and face the police or leave, and Laetitia convinces Bob to leave. They steal all Miss Todd's valuables and ride off together in Miss Todd's car. Miss Todd returns to find her whole house looted and collapses in grief. A fast-paced and overdramatic opera buffa, *The Old Maid and the Thief*, exemplifies exactly how "the devil couldn't do what a woman can: make a thief of an honest man!"³⁹

Each of the fourteen scenes are each preceded by a narrated announcement to be said over the radio. However, the narrations are only to be used in the radio production and are not used live on stage. The harmonic language is tonal and conservative, though not written in the through-composed style. Instead, he composes with the opera buffa method and composed set numbers that seemed to work well on the radio. The *Steal me, sweet thief* aria, the sixth scene, consists of an entrance of recitative, followed by a beautiful melodic line, and finishes with a grand showy ending. In the story, Laetitia sings this in plead to Bob, the thief, and expresses her feelings towards him. She sings how it is a curse to love a timid man, and how she yearns to have Bob approach her with reciprocal feelings of love. She wishes for him to steal her away before time diminishes and death approaches.

In this featured aria, Menotti begins the piece with an entrancing mysterious orchestra, and then Laetitia comes in alone, explaining the anger of her thoughts through the recitative and flexible rhythms, as well as the accidentals. Menotti avoids resolving the dominant all the way until Laetitia sings the middle adagio section, where Laetitia switches her angry mood to pleading for love impatiently. Menotti uses different time signatures to almost signify the impatience for affection. As Menotti writes about death and elongation of time, he seems to really elongate the notation and create dramatic sense of "time" being held out longer (mm 28-29, 37-40). He also uses text painting in measure 31, where she sings how "life is brief," and contrasts the colorful notation of "life," followed by a shorter segmented note for "brief." The third section of the unrelieved variation is

³⁹ Leslie, Ellen. "The Old Maid and the Thief (Opera) Context & Analysis." *StageAgent*, stageagent.com/shows/opera/1511/the-old-maid-and-the-thief/context.

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expressed in the “C” section of the Melody Form in “ABC” format, further protesting the elongation of time, creating a sensation of floating without time (no alteration of time with the a tempo). Laetitia craves her love to be stolen from her thief, Bob, as she describes what would happen to her lips, heart, cheeks, and breath if they were to not be stolen from him. Through these four descriptions Menotti writes sequencing up and up to create tension (mm. 49-51). As she sings “steal, oh steal my breath,” the vocal phrasing creates an emphasis of needing a breath after the first comma of “steal,” further painting the breath that yearns to be stolen away (mm. 50-51). The ending echoes her thought that was previously sung in the same longing minor key feel but raises a half step in key to accentuate tension, “For time’s flight is stealing my youth” (mm. 25-27, 56-59).

Steal me, sweet thief

What a curse for a woman is a timid man!
A week has gone by, he had plenty of chances,
but he made no advances.
Miss Todd schemes and labors to get him some money,
she robs friends and neighbors, the club and the church.
He takes all the money with a smile that entrances...
but still makes no advances.
The old woman sighs and makes languid eyes.
All the doors are wide open,
all the drawers are unlocked...
He neither seems pleased or shocked.
He eats and drinks and sleeps,
he talks of baseball and boxing...
but that is all!
What a curse for a woman is a timid man!
Steal me,
Oh, steal me, sweet thief,
for time's flight is stealing my youth,
and the cares of life steal fleeting time.
Steal me, thief,
for life is brief and full of theft and strife,
and then with furtive step Death comes
and steals time and life.
Oh sweet thief, I pray, make me die,
before dark death steals her prey!
Steal my lips before they crumble to dust.
Steal my heart before death must.
Steal my cheeks before they're sunk and decayed.
Steal my breath before it will fade.
Steal my lips, steal my heart, steal my cheeks,
Steal, oh steal my breath,
and make me die before Death will steal her prey.
Oh, steal me!
For time's flight is stealing my youth.⁴⁰

⁴⁰ Menotti, Gian Carlo. “Steal Me, Sweet Thief.” Translated by Lisa E. Scott, *The Pathway Forward, From Survive to Thrive: Lisa E. Scott*, E. Scott Enterprises, 9 Apr. 2011, www.lisaescott.com/forum/2011/04/09/steal-me-sweet-thief.

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Quando m'en vo'

Quando m'en vo', among the most famous arias, is featured in the Giacomo Puccini's (1858-1924) opera of *La bohème* (*The bohemian*). Puccini was famous for uniting a theme of woman protagonists in his operas, such as his works of *Madame Butterfly* and *La Fanciulla del West* ("The girl of the Golden West"). Puccini commonly worked with the librettists Luigi Illica (1857-1919) and Giuseppe Giacosa (1847-1906). When they composed *La bohème*, it was claimed as the "most successful collaboration in the while history of Italian opera."⁴¹

The storyline of *La bohème* is based off of a book called "Scènes de la vie de bohème," written by a French poet and novelist, Henri Murger (1822-1861), in which published his book in 1851. This story focused on young bohemians living in Paris in the 1840s. Even though this is considered a novel, there is no unified plot. It simply depicts the lives of four artists struggling to pay rent in their small apartment. These four male artists consist of a painter, a poet, a philosopher, and a musician. This four-act opera focuses on the relationship between the poet Rodolfo, and Mimì, ending the story in her death. There is also emphasis on the attraction obstacles between the painter Marcello and Musetta. Musetta, the one singing the aria of *Quando m'en vo'*, sings in the second act of how she feeds off attention from men, yet the only attention she truly desires is Marcello's. However, Marcello is the only one not allowing her to have it at this moment. She gets upset that there is finally a man who is stubborn against her, and she yearns to be with him.

Puccini encouraged the idea of symphonic development that the Germans emphasized rather than the Italian opera tradition. He liked the idea of writing his operas to be through-composed, and created a sense of continuity through the program, and gave a sense of unity rather than separating each movement as popularized in the tradition of symphony compositions.⁴² Puccini often incorporated a melodic fragment that reoccurs throughout the opera that signify a certain character, emotion, noun, or event. In *La bohème*, Puccini uses particular themes that echoes certain bohemian characters and Mimì. He also moves melodies stepwise or small skips to make them automatically memorable, such as in the *Quando m'en vo'* aria where Musetta descends in the E-major scale with long and exaggerated notes.

Puccini also uses a little bit of text painting stylistic ideals. For an example, in ending the first verse, there Musetta sings, "ricerca in me da capo a piè," which translates to "searching me from head to toe." When the words translated "head to toe" are sung, Menotti writes a varied arpeggio that searches from high to low, just as someone were to look from head to toe. Also, when Musetta sings how people stop and stare in "la gente sosta e mira," Menotti writes a quasi ritardando to hint at the slowing down of people stopping to stare at her. Puccini also uses text painting when Musetta sings, "ricerca in me," ("look at me"), he has Musetta sing arpeggios up to a high B with ornate trills on the way back down, further showing off to the men and try to draw attention of Marcello. Puccini also repeats the same idea at the end of the aria when she sings, "so ben ma ti senti morir!" ("but you feel like dying!"). Musetta tries to express her final show-off to Marcello, and let him know that she knows that he has feelings for her, he is just reluctant in showing it. Puccini uses many concepts

⁴¹ "Puccini: La Bohème: Librettists: Illica & Giacosa." *New York City Opera*, Columbia University/New York City Opera, 15 Oct. 2001, www.columbia.edu/itc/music/NYCO/Boheme/librettists.html.

⁴² "The Music of La Bohème." *San Diego Opera*, San Diego Opera Association, 2015, www.sdopera.com/Content/Operapaedia/Operas/Labohome/Music.htm.

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to interpret the meaning of the text through the music, and works very efficiently with the collaboration of the librettists.

Quando m'en vo'...

Quando m'en vo' soletta per la via,
La gente sosta e mira, e la bellezza mia
Tutta ricerca in me, da capo a pie'.
Ed assaporo allor la bramosia sottile,
Che da gli occhi traspira
E dai palesi vezzi intender sa
Alle occulte beltà.
Così l'effluvio del desio tutta m'aggira
Felice mi fa, felice mi fa!
E tu che sai, che memori e ti struggi
Da me tanto rifuggi?
So ben: le angoscie tue non me vuoi dir,
Ma ti senti morir!

When I walk alone in the street...

When I walk alone in the street
the people stop and stare at me
And look for my whole beauty, from head to toe.
And then I taste the slight yearning,
which transpires from their eyes
and which is able to perceive from manifest charms
to most hidden beauties.
Thus the scent of desire all surrounds me
It makes me so happy, it makes me so happy!
and you, while knowing, reminding and longing,
you shrink from me?
I know well: the anguish of yours you don't want to admit
But you feel as if you're dying.⁴³

⁴³ Puccini, Giacomo, and Giuseppe Giacomini. "Quando m'en vo'." Translated by Giuseppe Cusmano, *The Aria Database*, The Aria Database, 18 Feb. 1998, www.aria-database.com/search.php?sid=784c98258e5a41319a439de242ced6e3&X=5&individualAria=34.

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