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The Process to Perform

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THE PROCESS TO PERFORM

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THE PROCESS TO PERFORM

A musical performance is much more than technical execution of notes on a page. A performance is a way to communicate the deepest part of the human soul across culture, language, or racial barriers. Music can bring one to tears or turn their mood sour in a matter of minutes. It is a powerful medium of emotional communication, communicating far beyond the confines provided by the written word. However, wonderful music-making does not just happen. Like any academic or artistic discipline, it takes intense study, time, thought, and practice to become a work of art. In preparing my senior recital, I organized this process into five sequential steps.

Obviously, the first step was to *choose the pieces*. In choosing a piece, one must consider the vocal range required, text, difficulty, the singer's vocal strengths and weaknesses, the singer's voice type, and the amount of time available to prepare that piece. When a singer is under a professor's tutelage, he or she will provide suggestions for appropriate pieces. My teacher, Dr. Morgan, picked out most of my repertoire for this recital. My voice had changed dramatically during my study with her first semester, so I was preparing music for my senior recital that would not have been possible to perform a year prior. Some of the pieces were picked to challenge me musically (Rossini's "La Partenza" and "La Pastorella delle Alpi"), while others formed a good set and were enjoyable to listen to (the three French pieces, "Ouvre ton Coeur", "Clair de Lune", and "Fleur Jetee"). My instructor assigned the challenging piece "Senza Mama" from *Suor Angelica* because of the deep emotional content, and "Tornami a vagheggiar" from *Alcina* was assigned as to challenge my vocal flexibility and range. Finally, "Das Waldvöglein" was chosen to give me the experience of singing chamber music.

During the second step, a singer must *prepare the piece* through research and practice. In order to be fully informed about a specific piece, the singer must research the composer, the text author (usually a poet), the text translation, text pronunciation (if the text is in a foreign language), and the message that should be communicated. After researching the piece thoroughly, the music itself must be learned. This includes an ability to sing the notes, rhythms and text comfortably. It also requires that the singer know the text translation by heart, and that the notes combined with the text 'fit' into the singer's voice. Preparing this music was actually very difficult, as my voice had changed so dramatically, so recently. I necessarily retrained my whole mindset, forcing myself to practice differently in order to prepare these pieces in my 'new voice'. I could also communicate them much more effectively with this new voice, and therefore felt a burden to know the translation extremely well.

After all preparatory work has been completed, the singer must then *collaborate the piece*. A vocal piece is rarely played without some sort of accompaniment. Most commonly, a piece is supported by piano. The singer must work extensively with his or her accompanist. Fortunately, I have formed a great relationship with my accompanist. She accompanied me for three years, which afforded us strong communication and the ability to work together as a team. Whenever we began working on a piece, I would immediately inform my accompanist of breaths, ritardandos, expressive sections, tempo changes, and other interpretive markings. We would prepare the notes and rhythms together, and then bring it to a lesson. We received input on vocal quality, musical and technical interpretation, and expressive unity that transformed our collaboration from notes on a page to music.

While collaboration is happening, the singer must individually *internalize the piece*. Memorization of music and text translations must become automatic if the singer wishes to clearly communicate with her audience. I discovered that in order to internalize the text, I must first associate the words to a situation or person. These ‘stories’ were often fictional, but I always assigned an emotion and a character to each piece. Then, as I prepared, I would remember the emotion, recall the story, and could place myself in that person’s shoes. This allowed me to communicate much more effectively, both emotionally and musically.

The last step in performance preparation is to actually *perform the piece*. The singer must train herself to use the hours of preparation as a springboard from which to jump into performance. The performance must appear carefree, and the singer must sing from a love of music. This, in my opinion, is the most critical part about a performance. At school we have the unique opportunity to participate in ‘studio’. Studio is a one-hour commitment devoted to allowing students multiple performance opportunities. I was able to perform many of my difficult pieces for my peers, and I often considered these performances my ‘rough drafts’. We then received positive and negative comments from the audience. This feedback is invaluable, as it is from an actual audience’s perspective. These performance opportunities were crucial in preparing me for this recital.

Like previously stated, any musical performance requires long hours of academic research and musical preparation. In the remainder of this paper I will present research on multiple genres and forms that were included in my recital. I will then communicate the information that was researched and the ‘story’ I created. These elements worked together in transforming these pieces from notes to a musical experience.

MUSICAL GENRES AND FORMS RESEARCH

ABOUT THE SONG CYCLE/SONG COLLECTION

A song cycle is defined as a group of completed songs that are designed as a unit for solo or ensemble voices, and accompanied either with or without an instrumental accompaniment.¹ The length of song cycle can be as brief as two songs and as lengthy as 30 songs. Slightly different and often difficult to distinguish from the song cycle is the song collection. Song collections are similar groups of songs that are also designed as a unit, but are not necessarily unified by a textual theme. Rossini's *Serate Musicali* could be considered either a song cycle or song collection. There is a somewhat present theme of love, but it is difficult to observe this theme in some of the texts. In my program, both "La Pastorella delle Alpi" and "La Partenza" are pieces from the *Serate Musicali*.

ABOUT THE ART SONG

An art song is a piece intended specifically for concert performance. It differs in this way from folk, traditional, or popular song, and most often applies to solo pieces.² This recital program included "La Partenza", "La Pastorella delle Alpi", "Ouvre ton Coeur," "Fleur Jetee," and "Clair de Lune." According to some sources, "Das Waldvöglein" would also be included in this list.

¹ Susan Youens, *Song Cycle*, 2005, www.grovemusic.com.

² Geoffrey Chew, *Art Song*, 2005, www.grovemusic.com.

ABOUT THE *OPERA SERIA*

The term *opera seria* is translated as ‘serious opera,’ and refers to the style of Italian opera popular in the 18th and 19th centuries.³ Operas written in this style usually dealt with heroic or tragic subject matter. During the 18-19th centuries it was referred to as ‘dramma per musica’, but as time continued the term ‘opera seria’ was applied to this style exclusively.⁴

The opera *Alcina* is considered a strong example of *Opera seria*. Its content is extremely heroic, and is filled with every sort of drama imaginable. *Alcina* was written and premiered in 1735, during the centuries the *Opera seria*’s most dominant public and compositional support.

ABOUT THE ARIA

The aria is traditionally considered the primary expression for solo voice in Italian opera, particularly from the 17th to 19th centuries. Originally a lyrical piece for solo voice, the aria was closed in form, strophic, and could be sung with or without instrumental accompaniment.⁵ The term is derived from the Latin word *aer*, meaning ‘air or atmosphere’ and implies ‘manner’, ‘way’, or ‘mode’.⁶ Only in the 16th century was it understood as a reference to a specific style of song.

³ Marita McClymonds, *Opera Seria*, 2005, www.grovemusic.com.

⁴ McClymonds

⁵ Jack Westrup, *Aria*, 2005, www.grovemusic.com.

⁶ Westrup

ABOUT THE DA CAPO ARIA

The da capo form held a monopoly on the Italian aria by the early 18th century. ‘Da capo’ refers either to a three-part ABA form or a five-part AA’BAA structure. The form changed over the centuries, but reached its resting point around the year 1720. This final da capo aria pattern was usually written in the five-part structure, with each part delineated by ritornellos (RARA’RBRARA’R).⁷ The aria began with an instrumental introduction which introduced the soloist with a full return to the tonic key center. The texts used in these arias were usually based on two quatrains of poetry, one for the A and for the B sections.⁸ The composer often contrasted these sections musically, ended the B section in minor, and returned confidently to a major A section.⁹ The return to the A section also allowed the singer to add written or improvised ornamentation.

The aria “Tornami a vagheggiar” was written in strict three-part ABA Italian da capo form. The A section begins with a major instrumental ritornello, leads the singer through difficult passages, and ends with another major instrumental ritornello. This interlude ends with a minor scale, introducing the B section on the relative minor tonic chord. The B section is short, ends on tonic, then repeats the beginning ritornello and subsequent A section. There are many opportunities for the singer to add ornamentation on the return, making the piece more interesting for audience members. Below I have provided the textual quatrains found in “Tornami a vagheggiar.” Please note the consistency between this piece and the aforementioned da capo aria form.

⁷ Marita McClymonds, *Da Capo Aria*, 2005, www.grovemusic.com.

⁸ McClymonds

⁹ McClymonds

A	Tornami a vagheggiar te solo vuol amar quest' anima fedel caro mio bene	Return to me to languish only you it wants to love this faithful heart my dear, my good ones
B	Gia ti donail mio cor fido sara'l mio amor mai ti saro crudel cara mia spene	Already I gave you my heart I trust you will be my love but you will be too cruel my dear hope

ABOUT THE 20TH CENTURY ARIA

The 20th century aria can be best characterized as 'without form'. Form, function, and traditionally attributed to the aria were all obscured by innovative composers like Schoenberg, Stravinsky, Hindemith, and Berg.¹⁰ Arias filled both monologue and narrative functions, and by 1945 the term 'aria' broadly referred to any large-scale vocal piece that was distinguishable both musically and dramatically from its contextual surroundings.¹¹

The aria "Senza Mama" fits the 20th century 'mold'. There are no distinctions between sections, no repeated textual phrases, and no ritornello sections historically found in the da capo aria. This aria, however, does distinguish itself from the previous narrative music, allowing the singer to move herself and her audience out of their menial surroundings into a spiritually musical place.

¹⁰ Thomas Walker, Daniel Hertz, and Dennis Libby, *20th Century Aria*, 2005, www.grovemusic.com

¹¹ Walker, Hertz, Libby

REPERTOIRE RESEARCH

“TORNAMI A VAGHEGGIAR”

FROM *ALCINA*

About the Composer: Georg Frideric Handel, 1685-1759

Georg Frideric Handel was born on February 23, 1685 in Leipzig Germany.¹²

Handel has been consistently acknowledged as one of greatest Baroque composers, contributing to nearly every musical genre. His early career was dominated by the composition of Italian librettos which, although somewhat atypical, are considered to be the finest of their kind. Later in his career he invented the English oratorio found in his large-scale vocal works, the most famous of which is *The Messiah*.

Handel's life of music was actually accelerated by the tragedy of his father's death at age 12.¹³ Although his father saw the value of music, he planned for Handel to study law, not music. As the only surviving son, the family's unexpected financial need thrust Handel into the world of professional music as a church organist immediately after his father's death. Handel's musical interest soon expanded to opera, and he moved to Hamburg as soon as possible with the purpose of exploring his compositional potential.

Handel composed operas for 36 years, adhering closely to the standard form while also expanding the musical complexity and emotional depth.¹⁴ Handel's harmonies were smoother, his orchestration richer, and color deeper than his contemporaries, which immediately set him apart as a composer.¹⁵

¹² Anthony Hicks, *Georg Frideric Handel*, 2005, www.grovemusic.com

¹³ Hicks

¹⁴ Hicks

¹⁵ Hicks

During the 1730s, Handel oscillated between the Italian and English opera style. However, in 1741 Handel transitioned from opera to oratorio with the unmatched success of *Messiah*. This transition was relatively permanent, and in subsequent years Handel composed great works like *Samson*, *Belshazar*, *Joseph*, *Joshua*, and *Solomon*. Interestingly, many of these compositions included ‘borrowed’ movements or motifs.¹⁶ Handel often re-used unpopular music, transforming it into a well-known work of art.

Handel died in April of 1759. He was buried in Westminster Abbey, and was considered in both England and Germany to be the greatest composer of his time.¹⁷ His range of compositional ability is manifested in both his oratorios and operas, and he is keenly known for his vivid sense of drama. Above all, he possessed an originality of invention in which melodic beauty, boldness and humor work together to identify him as a supreme master of the Baroque era.¹⁸

Text Translation

Tornami a vaghèggiar
te solo vuol amar
quest’ anima fedel
caro mio bene

Return to me to languish
only you it wants to love
this faithful heart
my dear, my good ones

Gia ti donail mio cor
fido sara’l mio amor
mai ti saro crudel
cara mia spene

Already I gave you my heart
I trust you will be my love
but you will be too cruel
my dear hope

Text: IPA

Tornami a vagheggiar
Te solo vuol amar
Quest’ anima fedel
Caro mio bene

tornamj a vaged jar
te solo vw l amar
kwest animæ fedel
karo mjo bene

¹⁶ Hicks

¹⁷ Hicks

¹⁸ Hicks

Gia ti donail mio cor
Fido sara'l mio amor
Mai ti saro crudel
Cara mia spene¹⁹

d ja ti donā:il mjo kor
fido saral mjo amor
ma:l ti saro krudel
kara mja spene

About the Opera, *Alcina*

Alcina is a three-act opera set by Georg Frideric Handel to an anonymous libretto. The libretto was originally set by Ariosto in *Orlando Furioso*, which was adapted from a libretto set by Riccardo Broschi's *L'isola di Alcina*. Handel's version of the libretto premiered at the London Covent Garden Theatre on April 16, 1735.²⁰

Handel composed *Alcina* in the early months of 1735 during his first season at the Covent Garden Theatre.²¹ The characters were performed by well-known performers, and Handel wrote the role of Oronte specifically for William Savage (a popular boy tenor). The opera contains choruses, dance sequences, and specifically shows the influence of French opera through the overarching structure and multiple da capo arias. *Alcina* is a strong member of the Italian *opera seria* tradition.²² The original performance ran through July 2nd with 18 performances and experienced moderate success. Since the premiere it has been revived multiple times, and in 1957 Joan Sutherland performed the role of Alcina for the Handel Opera Society in Britain.²³ As a result of her fame, the opera has been reintroduced into circulated repertoire for today's soloists.

The opera takes place on an enchanted island ruled by sorceress Alcina. She lures 'heroes' to herself, and when she is bored, turns them into rocks, streams, trees, or wild

¹⁹ (CITE: Diction for Singers, Wall, Gavilanes, Allen)

²⁰ Anthony Hicks, *Alcina*, 2005, www.grovemusic.com

²¹ Hicks

²² Hicks

²³ Hicks

beasts. Her latest captive, Ruggiero, has yet to be transformed but is dangerously near his fateful end. The opera begins as his fiancée, Bradamente arrives on the island to rescue her lover. Disguised as her brother Ricciardo, Bradamente unknowingly attracts the attention of Alcina's sister Morgana. Bradamente is led by Morgana to Alcina's palace, only to find Ruggiero captivated by Alcina. He regrettably confesses no memory of Bradamente. The first act continues in a web of confused and misunderstood love triangles, and ends when Morgana warns 'Ricciardo' of imminent danger, confessing her love for 'him.'²⁴

Act two is consumed with magical illusions, transforming persons, and realizations. Ruggiero is released from the magical spell, finally recognizing Bradamente's love. They resolve to defeat Alcina together, beginning Alcina's ultimate demise through their resolve.

In act three, Alcina vows vengeance on Ruggiero unless he returns to her side. Ruggiero, however, rejects her pleas, and soon discovers that Alcina's warriors have been stripped of their powers. Acknowledging her defeat, Alcina begs Ruggiero for mercy. He rejects her plea and shatters the 'urn of her powers', thus banishing Alcina and Morgan from existence.²⁵ The transformed men return to their original forms and all those present rejoice.

The aria "Tornami a vagheggiar" was elaborated from one of Handel's earlier cantatas, *O come chiare e belle*. It is seductive, well-written, and a must-sing for any coloratura soprano.

²⁴ Hicks

²⁵ Hicks

Cast/Character Descriptions

Alcina	<i>a sorceress</i>	soprano
Morgana	<i>her sister</i>	soprano
Ruggiero	<i>a knight, betrothed to Bradamente</i>	alto castrato
Bradamente	<i>betrothed to Bradamente</i>	contralto
Melisso	<i>Bradamente's governor</i>	bass
Oronte	<i>Alcina's general</i>	tenor
Oberto		treble ²⁶

Personal Interpretation

As I worked to interpret this piece, I decided that the primary descriptor I wanted to convey was 'coy'. While Morgana is sister to an evil sorceress, she herself is still young and largely innocent. This song is Morgana's confident plea that her crush, the disguised female Bradamente, will return her adoration. I could have chosen to be more seductive than coy, but thought the tone of the music suggested a lighter mood.

²⁶ Hicks

“SERATE MUSICALI”

LA PARTENZA, #3

LA PASTORELLA DEL ALPI, #6

About the Composer: Gioacchino Rossini, 1792-1868

Gioacchino Antonio Rossini was born in Pesaro, Italy on February 29, 1792.

Considered to be the most important Italian composer of the early 19th century, Rossini is known for his displacement of dying traditions using completely innovative composition techniques.²⁷ Rossini is labeled a forerunner of Verdi due to his integral work in comic operas and opera seria. Rossini’s works also influenced major composers such as Adam, Meyerbeer, Offenbach, and Wagner.²⁸

Rossini’s life can be split into four sequential quadrants. The first stage of his life deeply influenced his future as an opera composer. Gioacchino’s father was politically active, and was arrested when Rossini was still very young. Because of this misfortune, Gioacchino’s mother Anna was forced to enter the operatic profession to support herself and her family. Gioacchino spent his formative years with his mother at practices and performances, surrounded by a great deal of opera. His first stage appearance is said to have occurred in 1802 at the age of ten.²⁹ During this learning stage, Rossini studied the works of Mozart and Handel extensively, frustrated his teacher with his resistance in studying counterpoint, and developed an ear for his future ‘favorites’.³⁰

The next stage of Rossini’s life took place from 1813-1822 in various locations around Italy. During this time, Rossini transformed the *opera seria* genre by imparting a

²⁷ Richard Osbourne, *Gioacchino Rossini*, 2005, www.grovemusic.com

²⁸ Osbourne

²⁹ Osbourne

³⁰ Osbourne

dynamic interpretation to the accompaniment music and the vocal line. During this time he became known as a deeply thoughtful composer because of his careful attention to the vocal beauty and the aesthetic quality of sound.³¹ By age 30, Rossini had achieved a degree of musical prestige that most composers only dream of.

In 1822, Rossini's began the third phase of his career, as his Italian career drew to a close. Responding to an obvious desire from the French public, Rossini made a slow transition from Italy to his next stage of life in France. The frantic pace of musical output slowed significantly during this transition, but soon works for the Paris Opera poured out. Two of his best known works, *The Barber of Seville* and *William Tell* were products of this period, and his fame continued to increase.³²

In 19 years, Rossini composed 39 operas, an impressive number worthy of acknowledgement. Few were failures, and many have experienced international fame. Due to the incredible pace of these years, Rossini entered the fourth stage of his life, retirement, at a relatively young age. Physical and mental illness forced Rossini to leave his life of composition to focus on rest and recuperation. Historically, his commitment to musical integrity and beauty endowed him with a lasting fame, making him one of the most innovative and integral composers of his time. Gioacchino Rossini died on November 13, 1868 in Passy, Italy.

About the Serate Musicali

As far as can be discovered, Serate Musicali is either a song collection or a song cycle. There is a very thin thread of thematic 'love' that can be traced through each of

³¹ Osbourne

³² Osbourne

the eight pieces, which suggests the grouping is actually a song cycle. However, it is not as strictly coherent as traditional song cycles, and does not tell a continuous story. It is most likely a song collection written with the purpose of a cohesive performance unit. Like previously stated, Rossini is historically known for his opera compositions as opposed to his art songs, so this composition is a special treat for any audience to hear.

LA PARTENZA, #3

Text Translation

La Partenza

- Serate Musicali -

Ecco quel fiero istante
Nice, mia Nice, addio;
Come vivro, ben mio
così lontan da te?

Io vivro sempre in pene
io non avro più bene,
e tu chi sa se mai
ti sovverrai, ti sovverrai di me!

Sempre nel tuo cammino,
sempre m'avrai vicino.
E tu chi sa se mai
Ti sovverrai, ti sovverrai di me!

Text: IPA

Ecco quel fiero istante
Nice, mia Nice, addio;
Come vivro, ben mio
così lontan da te?

Io vivro sempre,

The Departure

- Evening Music -

Now comes the painful instant
Nice, my nice, goodbye
How can I live, my love
So far away from you?

My life will always be a burden
without any happiness
and you, who knows if ever
You will remember me.

On your way I shall always
Always be close to you
But you, who knows if ever
You will remember me.³³

ɛk:ko kwɛl fjero i stante
nitʃe mjɑ nitʃe ɑd:di o
kome vivro ben mi o
kozi lon tan dɑ te

jo vivro sempre

³³ Johann Gaitzsch, "La Partenza," *The Lied and Art Song Texts Page*, 2003, 19 March 2006
<http://www.recmusic.org/lieder/get_text.html?TextId=11242>.

Sempre in pene,
io non avro piu bene,

sempre in pene
jo non avro pju bene

e tu chi sa se mai

e tu ki sa se ma:i

About the Lyricist: Pietro Metastasio (1698-1782)

Pietro Metastasio was statistically the greatest librettist of all time. He wrote 27 librettos, which were used by over 50 composers to compile nearly 1,000 operas.³⁴ He lived during an opera goldmine, and his verse fit superbly with the genre's style. His was considered Metastasian opera, against which a revolt occurred (spear-headed by Gluck).³⁵ Pietro was born in 1698 and died at age 84 in the year 1782.

Personal Interpretation

Interestingly, I chose to use a personal experience to inspire this piece. One translation of *La Partenza* suggested a 'break-up', so I used some past experiences to place myself in the character's mind frame. The narrator seems to know that while she will recover emotionally, the future pain will leave her wounded and vulnerable. Beneath this despair, however, I sense a deep joy. I believe that this character is able to rejoice in spite of her situation. She feels pain, but realizes that without this pain there could have been no love.

³⁴ "Metastasio, Pietro," *A Companion to the Opera* (New York: Hippocrene Books, Inc., 1977) 271.

³⁵ "Metastasio, Pietro" 271.

LA PASTORELLA DELLE ALPI, #6

Text Translation

La Pastorella Delle Alpi

- Serate Musicali -

Son bella pastorella,
Che scende ogni mattino,
Ed offre un cestellino
Di fresche frutta e fior.

Chi viene al primo albore
avra vezzo se rose
E poma rugiadosa,
Venite al mio giardin.

Ahu ah u a.

Chi nel notturno orrore
Smarri la buona via,
Alla capanna mia
Ritrovera il cammin.

Venite, o passeggero,
La pastorella e qua,
Ma il fior del suo pensiero
Ad uno sol dara!

Ahu ah u a .³⁶

Text: IPA

Son bella pastorella,
Che scende ogni mattino,
Ed offre un cestellino
Di fresche frutta e fior.

Chi viene al primo albore
avra vezzose rose
E poma rugiadosa,
Venite al mio giardin.

The Shepherdess of the Alps

- Evening Music -

I'm the pretty shepherdess
coming down every morning,
I offer a little basket
with fresh fruit and flowers.

Whoever comes at dawn
Will have some pretty roses
and dew sprinkles apples
Come all to my garden

Ahu, ah u, a

Whoever in night's horror
Loses his way
At my little hut
Will find his path again.

Come, o traveler
The shepherdess is here
But her tenderest thoughts
Are given only to one!

Ahu, ah u, a.

son bel:la pastoreLLa
ke ʃende oŋi mat:tino
ed ofre un tʃestel:lino
Di freʃe frut:ta e fjor

ki vjene al primo albore
avea vet:tsoze roze
e poma rud jadoze
Venite a mjo d ardin

³⁶ Johann Gaitzsch, "Ecco quel fiero istante," The Lied and Art Song Texts Page, 2003, 19 March 2006
<http://www.recmusic.org/lieder/get_text.html?TextId=11242>.

Chi nel notturno orrore
Smarri la buona via,
Alla capanna mia
Ritrovera il cammin.

ki nel not:turno or:rore
smar:ri la bwona via
al:la capan:na mia
Ritrovera il kam:min

Venite, o passeggero,
La pastorella e qua,
Ma il fior del suo pensiero
Ad uno sol dara!

venite o pas:sad jero
la pastorel:la e kwa
ma il ffor del swo pensjero
Ad uno sol dara

About the Lyricist: Carlo Pepoli (1796-1881)

Carlo Pepoli filled the role of aristocrat, scholar, and writer. At the age of 35 he participated in the Bologna uprising (1831).³⁷ He moved to France on a commission to write for Mazzini's *Giovini Italia*. While he was there, he also composed the libretto for Vincenzo Bellini's *I puritani*, a well-known opera even by today's standards.³⁸ He later taught Italian literature classes in London, and eventually died in 1881 at the age of 85.

Personal Interpretation

I created a picture in my mind's eye in order to perform this story. I saw mountain foothills, herds of sheep, and a lone dirt road wandering through the rocks. There is a shepherdess in the Alps that tends the sheep during the day, and return to her love each evening. This shepherdess sings to herself constantly, and considers the mountains her home as she cares for lonely travelers as they pass through. However, in order to dissuade romantic notions, the shepherdess informs them of her love. Her intentions are pure, founded in a true desire to help those in need.

³⁷ "Pepoli, Carlo," *The Oxford Companion to Italian Literature* (Oxford: Oxford University Press, 2002) 450-451.

³⁸ "Pepoli, Carlo," 450-451

“DAS WALDVÖGLEIN”

About the Composer:

Franz Lachner, 1803-1890

German composer, Franz Paul Lachner, was born in upper Bavaria in April of 1803.³⁹ Lachner's childhood was very musical, and he began playing organ in churches at an early age. After three years as organist of the Evangelical Church in Vienna he became deputy Kapellmeister at the Kärntnertortheater (the Viennese municipal theatre) and was later named principal Kapellmeister in 1829.⁴⁰ In 1834, Lachner was appointed director of the Mannheim Court Operas, and beginning in 1836 he conducted the Munich Opera. During his time there, Lachner expertly conducted performances of classic Viennese and contemporary opera. He holds the specific distinction of having conducted the Munich premières of Wagner's *Tannhäuser* in 1855 and *Lohengrin* in 1858.⁴¹

Lachner displayed great capacity to conduct, and a distinguished skill in training and developing an orchestra's musical ability. It has even been said that without his orchestral preparation, Wagner's works would not have been realized in Munich.⁴² However, history hardly notes his composition contributions. Lachner did compose two relatively popular operas, *Catarina Cornaro* and *Benvenuto Cellini*. *Catarina Cornaro* enjoyed continuing success in Germany for a span of nearly forty years.⁴³ His other pieces included chamber music and small orchestral works. Lachner died in Munich in January of 1890.

³⁹ Horst Leuchtmann, *Franz Paul Lachner*, 2005, www.grovemusic.com

⁴⁰ Leuchtmann

⁴¹ Leuchtmann

⁴² Leuchtmann

⁴³ Leuchtmann

General Text Translation

The little bird has such a happy life in the forest.
Through sunshine or storm, the foliage and moss offer it a secure home.
Happy and carefree, through the branches it jumps. Even if a hunter
silently sneaks up with his gun, the bird hides quickly in the thicket.

The little bird knows nothing but song and pleasure, and its tiny breast,
has never known bitter pain. No sorrows trouble it.
Oh, if I could be a little forest bird, how all earthly pain would disappear,
and my heart would soon fill with sunshine and pleasure.

Text: IPA

Das vöglein hat ein schönes
Los im Wald, im Wald
Das vöglein hat ein schönes los
Ihm vietet dort so Laub als moos
Im Sonnenschein, im Sturmgets
Den schönsten Aufenthalt
Den schönsten Aufenthalt

das vøglɑɪn hat aɪn ʃønəs
los im valt im valt
das vøglɑɪn hat aɪn ʃønəs los
im vitət d r̩t zo lɑ p als mos
Im zænənʃɑɪn im ʃt r̩mgets
den ʃønstən ofenthalt
den ʃønstən ofenthalt

Durch Zweige schlüpft es froh
und frei dahin, dahin
durch Zweige schlüpft es frei dahin
und schleicht im Rohr das Todesblei
ein Jäger noch so sacht herbei,
Husch, Husch! Es ist im Dikicht d'rin.
Es ist im Dikicht d'rin

durx tsvɑɪgə ʃɫɪpft es fro
nt frɑɪ dɑɪn dɑɪn
durx tsvɑɪgə ʃɫɪpft es frɑɪ dɑɪn
nt ʃlɑɪçt im ror das todesblɑɪ
ɑɪn jəkər n x zo zɑçt erbɑɪ
uʃ uʃ es ɪst im dɪkɪçt drɪn
es ɪst im dɪkɪçt drɪn

Nichts kennt das Vöglein sonst als
Lust und sangund lust,
Nichts kennt das Vöglein sonst als Lust
Und niemals ist die kleine Brust
Sich eines bitterm Leid's bewusst
Kein Kummer macht es bang
Kein kummer macht es bang

nɪçts kent das vøglɑɪn s nst als
l st nt sang nt l st
nɪçts kents das vøglɑɪn s nst als l st
nt nɪmɑls ɪst dɪ klɑɪnə br st
zɪç ɑɪnəs bɪtər̩n lɑɪds bev st
kɑɪn k mər maçt es bɑŋ
kɑɪn k mər maçt es bɑŋ

Ach, könnt ich doch ein Vöglein
Sein im Wald, im Wald
Ach, könnt ich doch ein Vöglein
sein im Wald, im Wald
Wie schwände all'die Erdenpein,
Wie zöge Lust und sonnenschein
In's Herz, in's Herz mir da so bald,
In's Herz, in's Herz mir da so bald.

aç kœnt ɪç dox aɪn vøglɑɪn
zɑɪn im valt im valt
aç kœnt ɪç dox aɪn vøglɑɪn
zɑɪn im valt im valt
vɪ ʃwɛndə aldi ɛrdɛnpɑɪn
vɪ tsøgə l st z nɛnʃɑɪn
ɪns ɛrts ɪns ɛrts mir da zo balt
ɪns ɛrts ɪns ɛrts mir da zo balt

Ach könnt ich doch ein Vöglein

aç kœnt ɪç d x aɪn vøglɑɪn

sein im Wald, im Wald.
Wie schwände all' die Erdenpein
Wie zöge Lust und Sonnenschein
in's Herz, in's Herz mir da so bald
in's Herz, in's Herz, in's Herz
mir so bald

zɑIn im valt im valt
vi ʃvɛndə aldi ɛrdɛnpəIn
vi tsøgə l st z nɛnʃɑIn
Ins erts Ins erts mir da zo balt
Ins erts Ins erts Ins erts
mir zo balt

Personal Interpretation

I found this piece difficult to communicate, since the music itself portrayed the happy bird and not necessarily the narrator's plight. Therefore, I decided to convey a joy-filled message with only a slight deviation to a darker mood at the end. The narrator gets lost in the beauty of the bird's simple light to the point of forgetting her own problems. Only at the end, when she communicates her desire to be like the bird, does she remember her dismal situation and return to her initial desire for change.

“OUVRE TON COEUR”

About the Composer: Georges Bizet, 1838-1875

Georges Bizet was born in 1838 to a musical family. His father was an amateur singer and composer, his mother was sister to a famous singing teacher, and Bizet was surrounded by musical influences from the day he was born. At the age of ten, Bizet entered the Paris Conservatoire where he developed his gifts as both pianist and score-reader.⁴⁴ He was strongly influenced by Gounod during these years, which led him to mimic his compositional style in later years. When he left school, Bizet survived due to his work as a rehearsal pianist and score arranger. However, his passion was composing.

⁴⁴ Hugh MacDonald, *Georges Bizet*, 2005, www.grovemusic.com

Bizet's compositional life consisted of multiple unfinished operas. He achieved moderate success with his early operas (*La maison du docteur* and *Le Docteur miracle*, both one-act operettas), and won the Prix de Rome soon after *Le Docteur miracle* was staged. Rapidly, however, Bizet entered into a period of near-successes, which translated into musical nonexistence. He spent years searching for the 'right' libretto, only to be disappointed time and time again. He re-used little known librettos, tried writing his own libretto, and worked with floundering librettists. Bizet saw a glimmer of light when he finished his *Les pecheurs de perles*, which truly exhibited his lyrical gifts and acute ear for his audience.⁴⁵ This success, however, was short-lived, and he continued his search. Finally, in 1871, Bizet discovered Mérimée's *Carmen* and set to work immediately. He was detained twice with other commissions, but finished his magnificent draft by October, 1873.⁴⁶ *Carmen* was Bizet's first true masterpiece, displaying his talent for amazingly original music and scope for dramatic tension.⁴⁷

Much to Bizet's dismay, *Carmen*'s risqué nature created a stir at the Opéra-Comique, delaying its premiere and forcing several revisions. *Carmen* finally reached the stage in 1875, over a year after the composition was completed. Bizet's anger of the reception of *Carmen* contributed to the illness that ended his life later that year.⁴⁸

Text Translation

La marguerite a fermé sa corolla
 L'ombre a fermé les yeux du jour
 Belle, me tiendra-tu parole?
 Ouvre ton Coeur a mon amour
 O, jeune ange, a ma flame,
 Qu'un reve charme ton sommeil,

The daisy closed its flower crown,
 Twilight closed the eyes of day,
 My lovely one, will you keep your word?
 Open your heart to my love.
 Oh, young angel, to my ardor,
 May a dream enchant your slumber...

⁴⁵ MacDonald

⁴⁶ MacDonald

⁴⁷ MacDonald

⁴⁸ MacDonald

Ouvre ton Coeur,
Je veux reprendre mo name.
Ouvre ton Coeur.
O, jeune ange, a ma flame,
Comme une fleur s'ouvre au soleil!

Open your heart,
I want to take back my soul.
Open your heart,
Oh, young angel, to my ardor,
Like a flower opens to the sun.

Text: IPA

La marguerite a ferme sa corolla
L'ombre a ferme les yeux du jour
Belle, me tiendra-tu parole?
Ouvre ton Coeur a mon amour

lɑ mɑrgɛrit ɑ fɛrme sɑ k ɔ r lə
L brə ɑ fɛrme le zjø dʒ ʊ r
bɛlə mə tjɛdra tY par lə
uvrə t kœr a m namur

O, jeune ange, a ma flame,
Qu'un reve charme ton sommeil,
Ouvre ton coeur
Je veux reprendre mo name.

o œnɑ a mɑ flɑmə
kœ rɛvə ʃɑrmə t s mej
uvrə t kœr
jə vø rɛprɑdrə m n ɑmə

Ouvre ton Coeur.
O, jeune ange, a ma flame,
Comme une fleur s'ouvre au soleil!

uvrə t n kœr
o œ n ma flɑmə
K mʌnə flœr svro s lɛj

About the Lyricist: Louis Delatre

Louis Delatre was perhaps an amateur poet, and is not included in any biographical compilations.

Personal Interpretation

If the music were not as sultry-sounding as it is, I would have interpreted and communicated this piece completely differently. However, I discovered that this piece was nearly included in Bizet's opera *Carmen*, and therefore decided that to interpret this seductively. The character is a seductress singing in a confident attempt to convince her lover to come back to her, despite horrific truths he has learned. After this song she has disseminated his anger, recaptured his affection, and wrapped his brain around her pinky finger. This is a woman who knows what she wants, and will not stop until she gets it.

CLAIR DE LUNE” AND “FLEUR JETEE”

About the Composer: Gabriel Fauré, 1845-1924

Gabriel Urbain Fauré was born on May 12th, 1845 in southern France.⁴⁹ At the age of nine, Fauré began attending Niedermeyer school of religious music in Paris. During his education, Fauré studied traditional subjects like harmony, solfège, and counterpoint. However, his primary focus was organ and piano playing. Even though his grades in organ performance were poor, Fauré quickly became proficient on the piano.⁵⁰

After leaving school, Fauré was summoned to Paris by well-known composer Saint-Saëns. At the beginning of his career, Fauré composed mostly romantic piano pieces. His style later evolved as he set skillfully set poetry by painting the text in his music. Pieces like 'Les Berceaux' and 'Le Secret' convey an emotion not attainable through text alone. Fauré supported his composition through supplemental choirmaster positions. In 1865, Gabriel Fauré had left school for a church organist position. In 1877, he applied for a choirmaster position at the Madeleine, and with a little help from Saint-Saëns and Gounod, Fauré was appointed and worked there for almost twenty years (1877-1896).⁵¹

The majority of Fauré's religious music was written for services held at the Madeleine. Besides numerous motets and a mass written for liturgical use, Fauré's best

⁴⁹ Jean-Michel Nectoux, *Gabriel Faure*, 2005, www.grovemusic.com

⁵⁰ Nectoux

⁵¹ Nectoux

known choral work is the *Messe de Requiem*.⁵² His compositions for theatre, opera, and orchestra, are much less known, though just as tastefully written. In 1907, Fauré discovered a libretto, and eventually created his little-known opera *Pénélope*. He also wrote some orchestral works, including a violin concerto (1878) and two symphonies (1874 and 1884). However, he is most noted for contributions in chamber music.

The last two decades of Gabriel Fauré's life were marked by his steady rise to fame and his increasing health problems. In the 1896 he became Professor of Composition at the Paris Conservatoire, along with head organist at the Madeleine. Six years later, at the age of 57, Fauré began to notice hearing problems.⁵³ His hearing gradually declined, and there was a change in the way he heard sounds. He could hear the middle register faintly but in tune, while the bass and treble became an incoherent jumble. As it got worse, he could no longer use his piano to test out his works and going to performances became painful. His late works were thus written entirely without help from the piano, and he could only hear his pieces performed in his head. Despite his hearing loss, Fauré left his Madeleine position in 1905 to begin work as director of the Paris Conservatoire, the most prestigious music position in France.⁵⁴ Fauré passed away quietly on November 4th, 1924, from pneumonia at the age of 79.

⁵² Nectoux

⁵³ Nectoux

⁵⁴ Nectoux

CLAIR DE LUNE

Text Translation

Clair de lune

Votre ame est un paysage choisi
Que vont charmant masques
et bergamasques
Jouant du luth et dansant et quasi
Tristes sou leurs deguisements fantasques

Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune,
Ils n'ont pas l'air de croire a
leur bonheur
Et leur chanson se mele au clair de lune

Au calme clair de lune triste et beau,
Quit fait rever les oiseaux dans les arbres
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi
les marbres

Text: IPA

Clair de lune
Votre ame est un paysage choisi
Que vont charmant masques
et bergamasques
Jouant du luth et dansant et quasi
Tristes sou leurs deguisements fantasques

Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune,
Ils n'ont pas l'air de croire a
leur bonheur
Et leur chanson se mele au clair de lune

Au calme clair de lune triste et beau,
Quit fait rever les oiseaux dans les arbres
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi
les marbres

Moonlight

Your soul is a select landscape
That is being charmed by maskers
and bergamasks
Playing the lute and dancing and almost
Sad under their whimsical disguises.

Although singing in a minor key
Of conquering love and seasonable life,
They do not seem to believe in their
happiness
And their song mingles with the moonlight

In the calm, sad and beautiful moonlight,
That makes the birds dream in the trees
And the fountains sob with rapture,
The big slender fountains amidst the statues
of marble

kler də ʎnə
votrə am'est ɔ pei zagə ʃwazi
kə vɔ ʃarmə maskə
e bergamaskə
gyuã dʎ ʎt e dāsə e kasi
tristə su lɔr degisəmā fātaskə

tu tã ʃātã sʎr le mode minɔr
lamur vekɔr e la vi oportʎnə
il nɔ pã ler də krar a
lɔr bɔnɔr
e lɔr ʃãzɔ se melə o kler də ʎnə

o kalmə kler də ʎnə trist e bo
ki fe reve legwaso dã lez arbrə
e sãglote dekstaze le gə do
le grã gə do sveltes parmi
le marbrə

About the Lyricist: Paul Verlaine, 1844-1896

Paul-Marie Verlaine was born to Nicolas and Stephanie Verlaine in Metz, France on March 30, 1844.⁵⁵ At the age of seven, Paul moved with his family to Paris and began attending the Institution Landry. He received only modest grades, and demonstrated fits of extreme anger and dramatic mood shifts even at a young age.⁵⁶ Even during his formative years, however, he showed signs of becoming a great poet. Poetry provided a temporary relief from his fear and depression, and his passion for poetry grew. His first collection, *Poemes Saturniens* was published in 1866, and despite his imitative technique he immediately began creating a name for himself in the literary world.

During the late '60s Verlaine's tumultuous love life began with his marriage to Mathilde Maute.⁵⁷ One of his most recognized collections, *La bonne chanson*, was inspired by their love, but unfortunately their relationship turned sour. Verlaine became abuse as they increasingly disagreed about his friendship with another poet named Rimbaud. At the end of 1871, Verlaine left his home, his wife, and his newborn son for a homosexual lifestyle in Rimbaud in Belgium.⁵⁸

Verlaine spent three years traveling with Rimbaud, and continued publishing poetry at a surprising pace. His love life failed once again, Verlaine found himself confined to a prison cell following a lover's quarrel in a bar. He was released within a year, and by 1879 Verlaine had found a new lover. This rocky love pattern continued until 1886 when the death of his mother left him personally and financially desolate.

⁵⁵ Evelyn M. Bornier, "Paul Verlaine," *Nineteenth-Century French Poets* (Detroit: The Gale Group, 2000) 269-277.

⁵⁶ Bornier, 269-277

⁵⁷ Bornier, 269-277

⁵⁸ Bornier, 269-277

Paul's personal life wandered through the depths of alcoholism, depression, and hiring prostitute after prostitute. He later re-established contact with the poetry world, and his works again rose to popularity. He continued writing through his life, and in 1895, despite his questionable lifestyle and chronic health problems, he was elected "Prince de Poetes" (Prince of Poets) by the French literary world.⁵⁹ Appropriately, Verlaine's last poem was entitled "Mort" (or "Death"), and was published just days before he died on January 8, 1896.⁶⁰ Over 3,000 people attended his funeral.⁶¹

Artistic Interpretation

The collaborative word that my teacher and I decided to use as an overarching emotion for *Clair de Lune* was 'wistful'. The character singing this piece is standing in the moonlight, reminiscing about nearly incoherent objects from time gone by. She remembers the vulnerability of her lover's soul, the charm of an evening they spent together, and the hope of their beautiful yet unrealistic love. Now, standing in the moonlight, she sees the world for what it really is, and every piece of nature is mourning the reality along with her heart.

⁵⁹ Bornier, 269-277

⁶⁰ Bornier, 269-277

⁶¹ Bornier, 269-277

FLEUR JETEE

Text Translation

Fleur Jetee

Emporte ma folie
Au gre du vent,
Fleur en chantant cueillie
Et jetee en revant.
Emporte ma folie
Au gre du vent!

Comme la fleur fauchee
Perit l'amour.
La main qui t'a touchee
Fuit ma main sans retour
Comme la fleur fauchee,
Perit l'amour!

Que le vent qui te seche,
O pauvre fleur,
Tout a l'heure si fraiche
Et demain sans couleur!
Que le vent qui te seche,
Seche mon Coeur!

Text: IPA

Emporte ma folie
Au gre du vent,
Fleur en chantant cueillie
Et jetee en revant.
Emporte ma folie
Au gre du vent!

Comme la fleur fauchee
Perit l'amour.
La main qui t'a touchee
Fuit ma main sans retour
Comme la fleur fauchee,
Perit l'amour!

Que le vent qui te seche,
O pauvre fleur,
Tout a l'heure si fraiche
Et demain sans couleur!

The Trampled Flower

Carry away my madness
At the pleasure of the wind,
Flowers gathered while singing
And thrown away while dreaming.
Carry away my madness
At the pleasure of the wind!

Like the mown flower
Love perishes,
The hand that touched you
Shuns my hand forever.
Like the mown flower
Love perishes.

May the wind that dries you out,
O poor flower,
So fresh a little while ago,
And tomorrow with no color,
May the wind that dries you out,
Dry out my heart!

ãp rtə ma f liə
o gre dʌ vã
flœr ã ʃãtã kœjiə
e ætə ã rævã
ãp rtə ma f liə
o gre dʌ vã

k mɛ la flœr foʃeə
peri lamur
la m kit a tuʃeə
fyi ma m sãrətur
k mə la flœr foʃeə
peri lamur

kə lə vã ki tə sɛʃə
o povrə flœr
tu æ lœrə si fr ʃə
e dɛm sã kulœr

Que le vent qui te seche,
Seche mon coeur!

kə lə vɑ̃ ki tə s ʃə
s ʃə mɔ̃ kœr

About the Lyricist: Armand Silvestre, 1838-1903

Born in 1838, Paul-Armand Silvestre entered life during the peak of Romanticism. He wrote some novels and a few plays, but was best known for his minor contributions as a Parnassian poet. Some of his best-known works include *Rimes neuves et vieilles*, *Gloire des souvenirs*, and *Les Ailes d'or*.⁶² Silvestre died in 1903 at the age of 65.

Personal Interpretation

I created an indignantly proud character for this piece. This woman had experienced a debilitating love relationship in her early years that left her unable to open her heart again. Finally, after years of healing and gaining her strength, she decided to let one man in, only to be discarded for greener pastures at a most unexpected moment. However, her years of recovery gave her a strength, and instead of retracting into solitude and silent despair, she becomes angry and indignant, confronting her supposed lover. This piece embodies the emotions of that confrontation, and communicates a strength that can only come to be achieved through extremely difficult circumstances.

⁶² "Silvestre, Paul-Armand" The Oxford Companion to French Literature (Oxford: Oxford University Press, 1959) 676.

“SENZA MAMA” FROM *SUOR ANGELICA*

About the Composer: Giacomo Puccini, 1858-1924

Giacomo Puccini was born into a family that boasted four consecutive generations of cathedral organists and composers.⁶³ He sang as a treble in the Cathedral of S Martino and S Michele choirs, and at the age of 14 became deputy for organists around the area. He was introduced to a high quantity of both operatic and drama works at a young age, which laid a strong and necessary foundation for his future as an opera composer. These experiences gave him great familiarity with dramatic literature and the beauty of foreign languages.

Puccini's first operas include *Le villi*, *Edgar*, and *Manon Lescaut*. Because of their success, critics were declaring Puccini to be 'the composer for whom Italy has been waiting a long time' by the time he was 26.⁶⁴ His operas were dominated with a symphonic style of writing, which distinguished him from other composers (such as Verdi). The decade spanning 1894-1904 produced his most famous works: *La Boheme*, *La Tosca*, and *Madama Butterfly*. Puccini teamed with Luigi Illica (who drafted the dialogue), and Giuseppe Giacosa, who put the lines into verse. This trio worked well together throughout this decade, achieving for Puccini great notoriety and fame.

Puccini's life was scattered with setbacks and crises. During his late years, his wife (Elvira Puccini) accused him of having an affair with their maidservant, Doria

⁶³ Julian Budden, *Puccini, Giacomo*, 2005, www.grovemusic.com

⁶⁴ Budden

Manfredi.⁶⁵ She persecuted Doria so extensively that the girl eventually commit suicide. An autopsy confirmed that she was, in fact, a virgin, plunging the Puccini family into public defamation and scrutiny. However, this proved only a minor setback for Puccini's compositions, as he finished various operas and began working on his so-called *Trittico* a few years later. His desire was to create a 'triple-bill of contrasting one-act operas' that would be performed together.⁶⁶ *Il Trittico* was premiered at the New York Metropolitan Opera House in December of 1918, and included one-act operas *Gianni Schicchi*, *Il Taborro*, and *Suor Angelica*. Puccini's final achievement was the large-scale opera composition of *Turandot*. The project took longer than expected, and Puccini's unexpected death left the opera unfinished. Puccini died in 1924 from heart failure while he was undergoing surgical treatment for cancer of the throat.⁶⁷

Text Translation

Senza mamma, o bimbo, tu sei morto!
 Le tue labbra, senza i baci miei,
 Scoloriron fredde, fredde!
 E chiudest i, o-bimbo, gli occhi belli!

Without your mama, o baby, you have died
 your lips without feeling my kisses
 Fade into the cold, the cold
 Cut off, o baby, I long to see your beauty

Non potendo cariezzarmi,
 Le manine componesti in croce!
 E tu sei morto seza sapere
 Quanto t'amava questa tua mamma!

Your hands cannot caress me
 Little hands on thy bosom are crossed
 and you are dead without knowing
 How much you are loved by your mother

Ora che sei un angelo del cielo,
 Ora tu puoi vederla la tua mamma,
 Tu puoi scendere giu pel firmamento

This hour you are an angel of heaven
 This hour you look down at your mamma
 You cannot descend through the firmament

Ed aleggiare in torno ame ti sento.
 Sei qui, sei qui, mi baci e m'accarezzi.
 Ah! Dimmi, quando in ciel potro vederti?

To enclose in around love of our feelings
 I want, to feel your kisses and caresses
 O tell me, when in heaven can I see you?

Quando potro baciarti?
 Oh! Dolce fine d'ogni mio dolore,

When can I know your kisses?
 oh sweet end to my sorrow

⁶⁵ Budden

⁶⁶ Budden

⁶⁷ Budden

Quando in cielo con te potro salire?
Quando potro morire?
Quando potro morire?

Dillo alla mamma, creatura bella,
Con un leggero scintillar di stella.
Parlami, parlami, amore, amore, amor!

Text: IPA

Senza mamma, o bimbo, tu sei morto!
Le tue labbra, senza i baci miei,
Scoloriron fredde, fredde!
E chiudest i, o bimbo, gli occhi belli!

Non potendo carezzarmi,
Le manine componesti in croce!
E tu sei morto senza sapere
Quanto t'amava questa tua mamma!

Ora che sei un angelo del cielo,
Ora tu puoi vederla la tua mamma,
Tu puoi scendere giu pel firmamento

Ed aleggiare in torno ame ti sento.
Sei qui, sei qui, mi baci e m'accarezzi.
Ah! Dimmi, quando in ciel potro vederti?

Quando potro baciarti?
Oh! Dolce fine d'ogni mio dolore,
Quando in cielo con te potro salire?
Quando potro morire?
Quando potro morire?

Dillo alla mamma, creatura bella,
Con un leggero scintillar di stella.
Parlami, parlami, amore, amore, amor!

When will I be in heaven to see thee?
When can I die?
When can I die?

Tell thy mamma, beautiful creature
Give a light sparkling from the stars.
Speak to me, speak to me, my love!

Senza mam:ma o bimbo tu seI morto
le tue lab:bra senza i batʃi mjei
Skoloriron frəd:de frəd:de
E kjudest i o bimbo ʎi ok:ki bel:li

non potendo caretsarmi
Le manine komponesti in krotʃe
e tu seI morto senza sapere
Kwanto tamava kwesta tua mam:ma

ora ke seI un and elo del tʃjelo
ora tu pw I vederla la tu:a mam:ma
tu pw I ʃendere d ju pel firmamento

Ed aled jare in torno ame ti sento
Sei kwi sei kwi mi batʃI e mak:karet:zi
A dim:mi kwando in tʃjel potro vederti

Kwando potro batʃjarti
o doltʃe fine doji mjo dolore
Kwando in tʃjelo kon te potro salire
Kwando potro morire
Kwando potro morire

dil:lo al:la mam:ma kreatura bel:la
Kon un led:dgjero ʃintil:lar di stel:la
parlami, parlami, amore, amore, amor

About *Suor Angelica*

The opera, *Suor Angelica*, was composed by Puccini from a libretto written by Italian writer Forzano.⁶⁸ The drama had originally been written as a play, but Puccini decided it was exactly what he had been searching for, and started composing immediately. *Suor Angelica* was composed during the early months of 1917 and was finished on July 25.⁶⁹ The completion of this opera provided the final third of Puccini's "Il Trittico", a group of one-act operas designed to be performed together. The "Il Trittico" is comprised of *Il tabarro*, *Gianni Schicchi*, and *Suor Angelica*

The opening of the opera is set in a cloister garden of a convent. It is spring, and the sisters are busy conversing about grace, death, and the newness of the season. They confess their secret desires to each other, but Sister Angelica remains silent in spite of a deep longing that is evident to all present. The Abbess soon summons Sister Angelica, informing her that an 'important visitor' is here to see her.⁷⁰ Angelica's aunt, the Princess, enters from the reality of Angelica's past.

Sister Angelica's past is filled with grief. Due to an act from the past, her noble family forced her into the convent and now considers her as dead. Her princess aunt has come to ask Angelica to resign her inheritance to her younger sister, as she has disgraced the family to no end. When Angelica protests her aunt informs her of the death of Angelica's baby boy. Her aunt refers only to her niece's sin and her need for penitence.⁷¹

Angelica collapses, overcome with grief. She recovers slightly, signs the document, then expresses her grief through the aria *Senza mama, bimbo, tu sei morto*

⁶⁸ Julian Budden, *Suor Angelica*, 2005, www.grovemusic.com

⁶⁹ Budden

⁷⁰ Budden

⁷¹ Budden

(translated as “Without mama, o baby, you have died”). Angelica mourns her lamentable situation, finally turning to a lethally distilled flower mixture. She drinks the poison but is immediately overcome with guilt, and prays frantically for forgiveness and salvation.⁷² Suddenly, the chapel doors open, a host of angels begin to sing, and the Virgin Mary appears, holding Angelica’s baby out to her dying body.⁷³ The “Royal March of the Madonna” is a well-known piece.

During the time in which the Trittico played, *Suor Angelica* was the first to be dropped. The all-female cast and Catholic setting alienated male and protestant audience members, causing theatre managers to turn to works that could relate to entire audiences. Puccini resisted this trend, as he believed *Suor Angelica* to be one of his greatest works.⁷⁴

Cast/Character Descriptions

Sister Angelica	soprano
The Princess (her aunt)	contralto
The Abbess	mezzo-soprano
The Monitress	mezzo-soprano
The Mistress of the novices	mezzo-soprano
Sister Genovieffa	soprano
Sister Osmina	soprano
Sister Dolcina	soprano
The nursing sister	mezzo-soprano
The alms sisters	sopranos
The novices	sopranos
The lay sisters	sopranos
Off-stage chorus of women, men, and children	

Setting: a convent, toward the end of the 17th century⁷⁵

⁷² Budden

⁷³ Budden

⁷⁴ Budden

⁷⁵ Budden

Personal Interpretation

My last operatic role also was that of a mother mourning the death of her child, so I was able to transfer a lot of the performance processes and internalization from that piece to this. This work was different, however, because the character was unwillingly torn away from my child and shunned from her entire family. She had no desire to be at the convent, so her only support system was that which held her captive. I really had to stretch my imagination to even grasp a portion of the hopelessness and despair this woman must have experienced as this information was conveyed to her soul. The one that had sustained her and given her hope for the future had died without ever knowing the depths of her love, and she herself was to blame.

PERSONAL REFLECTION

This experience provided me with knowledge and insight that will immeasurably aid my future educational practice. Choral singing is simply a group of individual singers coming together to create a unified sound, and those individual singers must each do their part. My educational philosophy as it relates to choral music has changed immensely due to my solo voice study. I believe that in order to create a community, individuals must be taken care of. Individual voice lessons will be a crucial part in building future choral programs. Learning the process to perform has helped me not only as a musician, but as an individual. The lessons I have learned through this discipline can transfer into every area of my life.

SUPPLEMENTAL MATERIAL

A. RECITAL PROGRAM

B. PROGRAM NOTES

C. RECITAL POSTERS

D. PIECES PERFORMED

- “Tornami a vagheggiar”, by Handel from *Alcina*
- “La Partenza”, by Rossini from *Serate Musicali*, #3
- “La pastorella del Alpi”, by Rossini from *Serate Musicali*, #6
- “Das Waldvöglein”, by Lachner
- “Ouvre ton Coeur”, by Bizet
- “Clair de Lune”, by Faure
- “Fleur Jetee”, by Faure
- “Senza Mama”, by Puccini from *Suor Angelica*

Upcoming Events

Tuesday, April 4: Chamber Singers and Freshmen Cantorei Recital

Brad Barrett and Nicole Lamartine, conductors

GBPAC Davis Hall, 8:00 pm

Wednesday, April 5: Guest Artist Recital

Anibel Dos Santos, viola and Sean Botkin, piano

GBPAC Davis Hall, 6:00pm

Thursday, April 6: UNITUBA Concert

Jeff Funderburk, conductor

GBPAC Davis Hall, 8:00 pm

Friday, April 7: Jazz Band One Concert

Chris Merz, conductor

GBPAC Great Hall, 7:30pm

Monday, April 10: Chamber Wind Players Recital

Ronald Johnson, conductor

GBPAC Davis Hall 8:00pm

From Nicole...

It's been such an exciting road to get to this moment. Four years of college have flown by, and I'm not sure that I'm ready to be here. First, thank you to my choir directors, Dr. Barrett and Dr. Lamartine. Without your influence I would never have become a vocal major. I want to thank Prof. Cho, who carefully coached my formative years, and my current teacher Dr. Morgan, who has shown me how to become the best I can be. Thank you to all my friends who have stuck by me despite my crazy music schedule. I give kudos to Carissa Stout for putting up with me for so many years. You're my cheerleader! I want to thank and honor my family for loving me, supporting my dreams, and for providing SUCH a musical atmosphere to grow up in! I owe a huge thank you to my husband, Chris, for supporting me so tirelessly through the late night rehearsals and opera scenes at home. You rock! And lastly, thank you to my Lord, for the gift of music. I hope to share that gift tonight with all of you. Thank you for being here.

University of Northern Iowa

School of Music presents

Nicole Farley, soprano

Carissa Stout, piano

assisted by

Joel Waggoner, baritone

Sharra Wagner, piano

and

Leslie Twite, French horn

Monday, April 3, 2006

Davis Hall, 8:00 PM

Program

<p><i>Tornami a Vagheggiar</i>.....George Frideric Handel from <i>Alcina</i> (1685-1759)</p> <p style="text-align: center;">Ms. Farley and Ms. Stout</p> <p style="text-align: center;">* * *</p>	<p><i>Senza Mamma</i>.....Giacomo Puccini from <i>Suor Angelica</i> (1858-1924)</p> <p style="text-align: center;">Ms. Farley and Ms. Stout</p> <p style="text-align: center;">* * *</p>
<p><i>Das Waldvöglein</i>.....Franz Lachner (1803-1890)</p> <p style="text-align: center;">Ms. Farley and Ms. Stout with Leslie Twite</p> <p style="text-align: center;">* * *</p>	<p><i>Nana</i>.....Manuel de Falla (1876-1946)</p> <p style="text-align: center;">Mr. Waggoner and Ms. Wagner</p> <p style="text-align: center;">* * *</p>
<p><i>Les Berceaux</i>.....Gabriel Fauré (1845-1924)</p> <p style="text-align: center;">Mr. Waggoner and Ms. Wagner</p> <p style="text-align: center;">* * *</p>	<p><i>Fleur Jeteé</i>.....Gabriel Fauré <i>Claire de Lune</i> (1845-1924) <i>Ouvre ton Coeur</i>.....Georges Bizet (1838-1875)</p> <p style="text-align: center;">Ms. Farley and Ms. Stout</p> <p style="text-align: center;">* * *</p>
<p><i>Serate Musicali</i>.....Giacchino Rossini (1793-1868)</p> <p style="text-align: center;">3. <i>La Partenza</i> 6. <i>La Pastorella delle Alpi</i></p> <p style="text-align: center;">Ms. Farley and Ms. Stout</p> <p style="text-align: center;">* * *</p>	

Thank you for coming to my recital this evening.
Please join us for a reception following the performance.

Senza Mamma – “Without Mama”

Without your mama, o baby, you have died, your lips didn't feel my kisses.
Faded into the cold, and cut off, o baby, I long to see your beauty
Your hands cannot caress me, Little hands on thy bosom are crossed
and you are dead without knowing. How much you are loved by your mother

This hour you are an angel of heaven. This hour you look down at your mama
You cannot descend through the firmament

To enclose in around love of our feelings, I want, to feel your kisses and
caresses

O tell me, when in heaven can I see you? When can I know your kisses?
When will I be in heaven to see thee? When can I die?

Tell thy mama, beautiful creature. Give a light sparkling from the stars.
Speak to me, speak to me, my love!

Fleur Jetee – “The Trampled Flower”

Carry away my madness at the pleasure of the wind,
Flower gathered while singing, and thrown away while dreaming.

Like the mown flower, love perishes. The hand that touched you shuns my
hand forever. Like the mown flower love perishes.

May the wind that dries you out, O poor flower, so fresh a little while ago, yet
tomorrow with no color. May the wind that dries you out dry out my heart

Claire de Lune – “Moonlight”

Your soul is a select landscape that is being charmed by maskers and
bergamasks
Playing the lute and dancing and almost sad under their whimsical disguises.

Although singing in a minor key of conquering love and seasonable life,
They do not believe in their happiness, and their song mingles with the
moonlight

In the calm, sad and beautiful moonlight, that makes the birds dream in the
trees
The fountains sob with rapture, the slender fountains amidst the statues of
marble

Ouvre ton Coeur – “Open Your Heart”

The daisy closed its flower crown, Twilight closed the eyes of day,
My lovely one, will you keep your word? Open your heart to my love.
Oh, young angel, to my ardor, may a dream enchant your slumber...
Open your heart, I want to take back my soul.

Open your heart, o, young angel, to my ardor, like a flower opens to the sun.¹

Tornami a Vagheggiar – “Return to me to Languish”

Return to me to languish, only you my heart wants to love.
This faithful heart, my dear, my good one.
Already I gave you my heart. I trust you will be my love
but you will be too cruel, my dear hope

Das Waldvöglein

The little bird has such a happy life in the forest.
Through sunshine or storm, the foliage and moss offer it a secure home.
Happy and carefree, through the branches it jumps. Even if a hunter
silently sneaks up with his gun, the bird hides quickly in the thicket.

The little bird knows nothing but song and pleasure, and its tiny breast,
has never known bitter pain. No sorrows trouble it.
Oh, if I could be a little forest bird, how all earthly pain would disappear,
and my heart would soon fill with sunshine and pleasure.

La Partenza – “The Departure”

Now comes the painful instant Nice, my Nice, goodbye,
How can I live, my love so far away from you!

My life will be burdened without any happiness
And you, who knows if ever you will remember me.

As you leave I shall be close to you. But you, who knows if you remember me.

La Pastorella de Alpi – “The Alpine Shepherdess”

I'm the pretty shepherdess, coming down every morning
I offer a little basket with fresh fruit and flowers.

Whoever comes at dawn will have some pretty roses,
and dew sprinkled apples. Come all to my garden. Ahu, ahu ...

Whoever in night's horror loses his way,
at my little hut will find his path again.

Come, o traveler, the shepherdess is here
But her tenderest thoughts are given to one alone! Ahu, ahu...



Mark Bjorklund
Nicole Farley

Monday, April 3rd

8:00 p.m.

Davis Hall



Monday, April 3rd, 2006

8:00 p.m.

Davis Hall, PAC



Come to Mark and Nicole's Senior Recital!

Think you've heard good singing? Think again!



Monday, April 4th

8:00 p.m.

Davis Hall

with Carissa Stout, Koung Jin Park, and
Leslie Twite

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