

The Dr. Bobbie Bailey School of Music presents

Katharine Kosowski, *soprano*

Judy Cole, *piano*

January 20th, 2024

7:30 pm | Morgan Hall

PROGRAM

I.

"Jauchzet Gott in allen Landen... Alleluja"
BWV 51

J.S. Bach
(1685-1750)

Michael Brown, *trumpet*
John Stagmeier, *violin*
Arianna Rodriguez, *violin*
Gamela Zaki, *viola*
Lazareth Divine, *cello*

II.

Allerseelen
(Hermann von Gilm)
Op. 48

Richard Strauss
(1845-1924)

II. Ich schwebe
(Karl Friedrich Henckell)
III. Kling!...
(Karl Friedrich Henckell)

Morgen!
(John Henry Mackay)

III.

Op. 13

Ernest Chausson
(1855-1899)

I. Apaisement
(Paul Verlaine)
II. Sérénade
(Jean Lahor)
III. L'aveu
(Villiers de L'Isle-Adam)
IV. La Cigale
(Leconte de Lisle)

INTERMISSION

This recital is partial fulfillment of the Bachelor of Music Performance degree. Katharine Kosowski studies voice with Jana Young.

IV.

"Da schlägt die Abschiedsstunde"
from *Der Schauspieldirektor*

W.A. Mozart
(1756-1791)

V.

Songs of the Seasons
(Langston Hughes)

Margaret Bonds
(1913-1972)

1. Poème d'Automne
2. Winter Moon
3. Young Love in Spring
4. Summer Storm

VI.

"Ah! non credea... Ah! non giunge..."
from *La Sonnambula*

Vincenzo Bellini
(1801-1835)

Special thanks to Jalen Dobson, Kelly Burgard, and Stephanie Sanchez.

PROGRAM NOTES AND TRANSLATIONS

J.S. Bach

Jauchzet Gott in allen Landen... Alleluja, BWV 51

Johann Sebastian Bach (1685-1750) was one of the most prominent and prestigious baroque composers and organists. He worked in various royal courts and teaching positions as an organist and composed many famous pieces such as his *Tocatta and Fugue in d minor*, *Mass in b minor*, and the *Brandenburg Concertos*. In 1723, he was appointed at St. Thomas Church as a teacher while also gaining notoriety as a composer. During his time working in Leipzig, he took charge of the Collegium Musicum in 1729 which was a society of mainly amateur musicians that regularly gave private and public recitals. It was for this group he wrote his famous *Kaffee Kantate* BWV 211.

Jauchzet Gott in allen Landen BWV 51 was composed and premiered in Leipzig in 1730, presumably created as a concert piece intended for any joyful occasion with a note stating, “for the 15th Sunday after Trinity and for General Use”. The author for the libretto is unknown. The piece’s original instrumentation is 2 violins, viola, basso continuo, for Soprano and Trumpet. While it can be assumed that the trumpet part was written for the virtuoso Gottfried Reiche, it is unsure for whom the soprano part was written. Most of his sacred works were written for boy sopranos at the Lutheran church, but due to the range and difficulty of the piece, it was most likely written for a soprano soloist that was a member of the Collegium Musicum.

The opening title movement is a da capo aria, with the A section offering praises to God in a virtuosic and energetic fashion in C major. There is a clever interchange of importance between the trumpet, vocalist, and first violin of melody and supporting content in telling the story. The B section uses the related keys for A minor, E minor, and G major with the rest of the text to praise his creation and support before heading back seamlessly into a repeat of the A section. The ending “Alleluja” movement uses all instruments in a similar virtuosic fashion to the first movement as a showcase of the soprano voice and instrumental ensemble with interesting and challenging coloratura.

*Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
an Geschöpfen in sich hält,
müssen dessen Ruhm erhöhen,
und wir wollen unserm Gott
gleichfalls jetzt ein Opfer bringen,
daß er uns in Kreuz und Not
allezeit hat beigestanden.*

Alleluja!

Rejoice God in all lands!
The heaven and Earth
and the creatures it contain
must exalt his glory,
and to our God we would
now likewise bring an offering,
since in our time of need
at all times he has stood by us.

Alleluia!

Richard Strauss

Richard Strauss (1864-1949) was a highly influential romantic composer known for his lush orchestral works, beautiful operatic writing, and sophisticated *Lieder*. By his 18th birthday, he had composed 140 works, consisting mostly of *Lieder* and piano compositions. Around this time, he discovered the works of Wagner and Liszt, impacting his own orchestral compositions such as *Don Juan*, *Till Eulenspiegel's Merry Pranks*, and *Death and Transfiguration*. Around the early to mid-1910s, Strauss found great success in his operatic works, such as *Der Rosenkavalier* and *Ariadne auf Naxos*. Due to his beautiful melodic writing and unique orchestrations, Strauss is still admired and frequently performed today as one of the best Romantic composers.

Allerseelen

“Allerseelen” was composed in 1885 and published in 1887 by Joseph Abil Verlag as Op. 10 No.8, the final song in the song cycle *Acht Gedichte aus Letzte Blätter*. The poetry set in this cycle was written by Hermann von Gilm (1812-1864), a lyrical and sensitive Austrian poet who was also the author of other poems set famously by Strauss, such as “Die Nacht” and “Zueignung.” This song cycle was also the first song cycle that Strauss was confident enough to assign an opus number to, beginning his devotion to the compositions of *Lied*. “Allerseelen” was an instant hit and was frequently performed by himself and his wife, soprano Pauline de Ahna.

This art song tells the story of person reliving their previous love story with someone who has passed on. It takes place on *Allerseelen* or All Soul's Day, which is celebrated on November 2nd as a day when memories of the dead are revived. The main melodic motif is introduced by the piano before the singer comes in, wishing again to talk of love. In a sensual yet subdued fashion, the vocal line comes back in asking to relive the touch of their loved one without care or judgement. The opening melodic material returns for the third verse, and we now learn of the heartbreaking reality of the loved one's fate. They beg for their love again, as in past days.

*Stell' auf den Tisch die duftenden Reseden,
die letzten roten A stern trag' herbei,
und lass uns wieder von der Liebe reden,
wie einst im Mai.*

*Gib mir die Hand, dass ich sie Heimlich drücke,
und wenn man's sieht, mir ist es einerlei,
gib mir nur einen deiner süßen Blicke,
wie einst im Mai.*

*Es blüht und duftet heut' auf jedem Grabe,
ein Tag im Jahr ist ja den Toten frei,
komm an mein Herz dass ich dich wieder habe,
wie einst im Mai.*

Set on the table the fragrant mignonettes,
bring in the last red asters,
and let us talk of love again,
as once in May.

Give me your hand that I can secretly press it,
and if people see, I do not care,
give me just one of your sweet glances,
as once in May.

It blooms and smells today on every grave,
one day in a year the dead are free,
come to my heart that I have you again,
as once in May.

Op. 48

Alongside two other *Lied* collections, Strauss composed Op. 48 *Fünf Lieder* in 1900 during a period of rich instrumental music that was beginning to transition into his operatic and vocal work era. This collection of songs featured poems from different poets, but the texts of both No. 2 “Ich schwebe” and No.3 “Kling!..” of the collection were written by Karl Friedrich Henckell (1864-1929), a German author, poet, and publisher whose literature was often inspired by reminiscence with notes of joy and beauty.

II. “Ich schwebe” tells the beginning of the narrator’s love story that we learned about in “Allerseelen.” A tale of youthful love and sweet delusions, she describes the excitement she feels from observing her lover pass by. This waltz shows a delightful loftiness coupled with a floating vocal line. Strauss expertly text paints and expresses the great emotion of the character by contouring the vocal line to the mood of the words, allowing the singer to take time in places to sweetly enhance the story.

*Ich schwebe wie auf Engelsschwingen,
die Erde kaum berührt mein Fuss,
in meinen Ohren hör’ ich’s klingen
wie der Geliebten Scheidegruss.*

I float as if upon Angel’s wings,
the Earth barely touches my foot,
in my ears I hear a sound
like my beloved’s farewell.

*Das tönt so lieblich, mild, und leise,
das spricht so zage, zart, und rein,
leicht lullt die nachgeklung’ne Weise
in wonneschweren Traum mich ein.*

It sounds so lovely, gentle, and soft,
that speaks so timidly, tender, and pure,
the echoing melody that softly lulls me
in a pleasure filled dream, to sleep.

*Mein schimmernd’ Aug’, indess mich füllen
die süssesten der Melodien,
sieht ohne Falten, ohne Hüllen,
mein lächelnd Lieb’ vorüberziehn.*

My sparkling eye, while in me fills
the sweetest of melodies,
sees without robes or veils,
my smiling love pass by.

III. "Kling!..." is the juxtaposition of the beginnings of infatuation into the exciting feelings of a reciprocated love. This young lover's desire has now been fulfilled, and her soul is full, ringing loud with passion of her blossoming love. The youthful arpeggios underneath the soaring vocal line mirror the exciting rush of a passionate love story that has begun to evolve. The vocal line gradually gets higher throughout the song, bursting with the excitement that she can no longer contain!

Kling!...

*Meine Seele gibt reinen Ton.
Und ich wähte die Arme
von dem wütenden Harne
wilder Zeiten zerrissen schon.*

Sing!

*Meine Seele, den Beichtgesang
wiedergewonnener Fülle!
Hebe vom Herzen die Hülle!
Heil dir, geläuterter Innenklang!*

Kling!

*Meine Seele, dein Leben,
quellendes, frisches Gebild!
Blühendes hat sich begeben
auf dem verdorrten Gefild.*

Ring!...

My soul gives forth a pure sound.
And I imagined the poor thing
from the raging afflictions
of the wild times already torn apart.

Sing!

My soul, the confessional song
of exuberance reclaimed!
Lift from the heart its veil!
Hail to you, resounding inner sound!

Ring!

My soul, your life,
swelling, fresh image!
Blossoming has begun
upon the withered field.

Morgen!

“Morgen!” is the fourth and final piece in Strauss’ Op. 27, a collection consisting of the other well-known songs “Ruhe, meine Seele,” “Cäcilie,” and “Heimliche Aufforderung.” This collection, written in 1894, was dedicated to his beloved wife Pauline de Ahna within days of their marriage. The last two songs were set to poetry by John Henry Mackay (1864-1933), a German individualist, anarchist, thinker, and writer. He wrote poetry but was more well known for his books such as *The Hustler* and *Max Stirner*.

Considered one of the most beautiful art songs of the romantic period, “Morgen!” depicts the ending moments of a lover’s life. The piano introduces the simple yet beautiful main melody of the piece, setting the scene as the narrator finds the words they want to say to relive their love story. The narrator reassures their lover that despite what happens, they will soon meet again, deeply staring into each other’s eyes while descending into a muted happiness. The recitative like section near the end puts full focus on the text, painting a still and peaceful scene followed by silence. The accompaniment plays the main chords heard throughout, symbolizing their loved one’s soul slowly drifting away into heaven.

*Und Morgen wird die Sonne wieder scheinen,
und auf dem Wege, den ich gehen werde,
wird uns, die Glücklichen, sie wieder einen
inmitten dieser sonnenatmenden Erde...*

And tomorrow the sun will shine again,
and on the path, on which I will follow,
it will us, the happy ones, unite again
in the midst of this sun-breathing Earth...

*und zu dem Strand, dem weiten, wogenblauen,
werden wir still und langsam niedersteigen,
stumm werden wir uns in die Augen schauen,
und auf uns sinkt des Glückes stummes
Schweigen...*

and to the shore, wide, with waves of blue,
we will quietly and slowly descend,
silently shall we gaze into each other’s eyes,
and upon us will fall happiness’ muted
silence...

Ernest Chausson

Op. 13

Ernest Chausson (1855-1899) was a French romantic composer with a strong love for vocal writing. He came from a wealthy and sheltered background and became a lawyer, leaving himself with enough money to devote himself to composition. His composition teachers were Jules Massenet and César Franck, both contributing to his style of intense chromatic language in tonality coupled with intricate modulations. In 1886, he became the secretary of the *Société Nationale de Musique*, a group of famous musicians and composers that advanced the romantic French music scene, including people such as Mallarmé, Debussy, and Ysaÿe. Although he died at the young age of 44 due to a cycling accident, Chausson left a great impression on his contemporaries with his beautiful vocal writing and emotional expressiveness within his music.

I. Written between 1885 and 1887 and published in 1890, Op. 13 is a collection of songs with a theme of nature, each with a different poet and dedication. The first song in the collection is “Apaisement,” an excellent example of the intelligent yet beautiful compositional style of Chausson. It uses poetry from Paul Verlaine (1844-1896), a poet and major influence on the Symbolist movement. This poem in particular is from Verlaine’s *La Bonne Chanson* which was written in 1870 in celebration of his betrothal to Mathilde Mauté de Fleurville. The song was dedicated to Camille Benoît, a French writer on music and composer who was a part of the *Société*. The enchanting, opening chords of “Apaisement” are identical to Mendelssohn’s famous “Wedding March” from his *Midsummer Night’s Dream*. The constant rocking motion between chords and modulations creates a dream-like mood throughout the entire piece. It uses nature to reflect the deep emotions one feels towards a loved one.

*La lune blanche
Luit dans les bois.
De chaque branche
Part une voix
Sous la ramée...*

O bien-aimée!

*L'étang reflète,
Profond miroir,
La silhouette
Du saule noir
Où le vent pleure.*

Rêvons, c'est l'heure.

*Un vaste et tendre
Apaisement
Semble descendre
Du firmament
Que l'astre irise.*

C'est l'heure exquise.

The white moon
Shines in the woods
From each branch
Comes a voice
Beneath the boughs...

Oh my beloved!

The pool reflects,
Deep mirror,
The silhouette
Of the black willow
Where the wind weeps...

Let us dream, it is the hour.

A vast and tender
Appeasement
Seems to descend
From the sky
The stars illuminates.

It is the exquisite hour.

II. "Sérénade" is full of beautiful melodic moments and magical modulations, reflecting the evocative metaphors and youthful rapture found in the poetry written by Jean Lahor (1840-1909). Used as pen name for the well-travel intellectual, Doctor Henri Cazalis, Lahor was part of Chausson's close circle of friends. This poem comes from Lahor's collection titled *L'illusion* written in 1875 under the name "Sérénade mélancolique." The song itself was dedicated to Maurice Bagès de Trigny, a Parisian bureaucrat and noted amateur tenor who worked most frequently with Fauré to premiere his works such as *Cinq Melodies de Venise*. Chausson borrows compositional subtleties from Henri Duparc, a composer who frequently used Lahor's poetry for his own songs, such as constant moving eighth notes in the accompaniment and experimentation with tonality and key modulations underneath the smooth and languid vocal line. This is another piece that uses the symbolism of nature to serenade a lover.

*Tes grands yeux doux semblent des îles
Qui nagent dans un lac d'azur
Aux fraîcheurs de tes yeux tranquilles
Fais-moi tranquille
Et fais-moi pur.*

Your large, gentle eyes seem like islands
That swim in an azure lake
With the freshness of your peaceful eyes
Make me calm
And make me pure.

*Ton corps a l'adorable enfance
Des clairs paradis de jadis;
Enveloppe moi de silence,
Du silence argenté des lys.*

Your body has the the adorable youth
Of the clear paradise of the past;
Envelop me in silence,
In the silent silver lilies.

*Alangui par les yeux tranquilles
des étoiles caressant l'air,
J'ai tant rêvé la paix des îles.
Sous un soir frissonnant et clair.*

Lulled by your peaceful eyes
Of the stars caressing the sky,
I've longingly dreamed of the peace of the
islands
Under an evening sky shimmering and clear.

III. "L'aveu," follows the same mood of the previous two pieces, this time with more distinctive meter changes and clearly defined sections in the music. It modulates within and between the main keys of D minor and Bb major, aiding the mood within the text of the music. The poem was written by Auguste Villiers de L'Isle Adam (1838-1889), a French poet, dramatist, and short story writer whose works reflect a revolt against naturalism using a combination of romantic idealism and bitter, cruel sensuality. This poem appears as part of the seven-poem story *Conte d'amour* (1880). Each poem speaks of a wild desire for a love that overbearingly weighs on the narrator's mind despite never being reciprocated. "L'aveu" was dedicated to Chausson's close friend Paul Poujaid, a lawyer and connoisseur who was well acquainted with many of the painters and musicians of the time.

*J'ai perdu la forêt, la plaine,
Et les frais Avrils d'autrefois
Donne tes lèvres, leur haleine
Ce sera le souffle des bois*

I have lost the forest, the plain,
And the fresh Aprils of another time
Give me your lips, their breath
It will be the breeze of the woods

*J'ai perdu l'océan morose,
Son deuil, ses vagues, ses échos;
Dis-moi n'importe quelle chose
Ce sera la rumeur des flot*

I have lost the sullen ocean,
Its mourning, its waves, its echoes;
Tell me what you will,
It will be the murmur of the waves

*Lourd d'une tristesse royale,
Mon front songe aux soleils enfuis.
Oh! cache-moi dans ton sein pale!
Ce sera le calme des nuits.*

Heavy with a regal sadness
My brow dreams of fugitive sun rays.
Oh, conceal me in your pale bosom!
It will be the calm of the night.

IV. “La Cigale” uses a poem written by Leconte de Lisle (1818-1894), a French poet who was one of the leaders of the Parnassians, a well-respected and influential group of poets during the Positivist period of the 19th century. Leconte revolted against romanticism, with most of his poetry being drawn from Greek mythology and focusing on the rich physical beauties of the world. This poem is part of his *Poèmes antiques- Odes anacréontiques*, written in 1852, which focuses on Greek antiquity and writing styles. The song itself was dedicated to Mademoiselle Marie Escudier, a beautiful lyric soprano who was known for her excellent interpretation of art songs, having various composers dedicate many of their songs to her. In contrast to the previous three songs, “La Cigale” is a light-hearted and lively song praising the wise and important cicada which announces the youth and joy of summer. Despite these childlike and innocent lyrics, it is set in a juxtaposing minor mode with many interesting shifts in the harmonic structure. It begins in 6/8 with arpeggiating eighth notes in the piano before the voice comes in with a steady yet soaring vocal line on top of it. The meter eventually changes to 2/4, creating the effect of more energy and a greater speed without changing the tempo.

*O Cigale, née avec les beaux jours,
Sur les verts rameaux, dès l'aube posée.
Contente de boire un peu de rosée,
Et telle qu'un roi, tu chantes toujours.*

*Innocente à tous, paisible et sans ruses.
Le gai laboureur, du chêne abrité,
T'écoute de loin annoncer l'Été.
Apollôn t'honore autant que les Muses.
Et Zeus ta donné l'Immortalité!*

*Salut, sage enfant de la terre antique.
Dont le chant invite à clore les yeux,
Et qui, sous l'ardeur du soleil attique,
N'ayant chair ni sang, vis semblable aux Dieux.*

O cicada, born with the beautiful days,
On the green branches as dawn breaks,
Content to drink a little dew,
And like a king, you always sing.

Innocent to all, peaceful and without guile.
The happy worker, shaded by the Oaktree,
Hears you from afar announcing summer.
Apollo honors you as much as the Muses,
And Zeus has given you immortality!

Hail, wise child of ancient Earth.
Whose song invites eyes to close,
And who beneath the sun's fiery Attic,
Having neither flesh no blood, lives like the
Gods.

W.A. Mozart

“Da schlägt die Abschiedsstunde” from *Der Schauspieldirektor*

Austrian composer and musical genius Wolfgang Amadeus Mozart (1756-1791) is widely recognized as one of the greatest composers of Western classical music. He wrote many well-known symphonies, concertos, and sonatas. However, he is best known for his operas such as *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*. The final year of his life became one of great productivity, during which he wrote many quintets, concertos, motets, his *Requiem*, *La clemenza di Tito*, and *Die Zauberflöte*.

Der Schauspieldirektor or “the Impresario” is a singspiel originally written for Emperor Joseph II on February 7th, 1786, while he was a resident in Schönbrunn Palace. The Emperor commissioned this work alongside Salieri’s *Prima la musica, poi le parole* as one-act satires on prima donnas and the problems of opera companies. The librettist, Johann Gottlieb Stephanie (1741-1800), had already worked with Mozart on his other very successful singspiel *Die Entführung aus dem Serail* four years earlier. The original cast included Stephanie as the Impresario. Madame Herz, the older and more dramatic of the two divas with a large range similar to the *Königin der Nacht*, was sung by Mozart’s sister-in-law Aloysia Weber. Mademoiselle Silberklang, the brighter and more youthful coloratura, was sung by Caterina Cavalieri, Salieri’s mistress. Mozart respected her skills as a singer, writing for her the role of Constanze from *Die Entführung* and “Mi tradi quell’alma ingrata,” Elvira’s aria from *Don Giovanni*. The tenor, Herr Vogelsang, was sung by Valentin Adamberger, the original Belmonte from *Die Entführung*.

The story follows Frank, an Impresario, and Buff, a comic actor, who have been given permission to open a theater in Salzburg. They begin their search for hiring dramatic actors and actresses. Two of the actors they hire, Madame Vogelsang and Herr Herz recommend their spouses to be the opera singers. Madame Herz is an older and experienced soprano that has not been getting much work recently due to newer and talented singers. For her audition, she sings a cantabile-cabaletta aria titled “Da schlägt die Abschiedsstunde,” expressing the story of a young woman who must leave her lover Damon’s side. She explains that she will stay next to him in spirit, even if he forgets her. In the quick and light-hearted cabaletta, she states their hearts will remain faithful and their bond shall not be broken. Mozart’s writing shows off the singer’s lyrical ability while also allowing the voice to take off in exciting coloratura passages.

*Da schlägt die Abschiedsstunde,
um grausam uns zu trennen.
Wie werd' ich leben können
O Damon, ohne dich?
Ich will dich begleiten,
im Geist dir zur Seiten
schweben um dich.
Und du, vielleicht auf ewig
vergißt dafür du mich!
Doch nein!
Wie fällt mir so was ein?
Du kannst gewiß nicht treulos sein.*

*Ein Herz, das so der Abschied kränket,
dem ist kein Wankelmut bekannt!
Wohin es auch das Schicksal lenket,
nichts trennt das festgeknüpfte Band*

There strikes the parting hour
to cruelly separate us.
How will I be able to live
Oh Damon, without you?
I wish to accompany you
in spirit at your side
hovering around you.
And you, forever
will forget me in return!
But no!
How could I accuse such a thing?
Surely you can't be unfaithful.

A heart so offended by parting,
is not known to be fickle!
Wherever fate leads it,
nothing can separate our bond.

Margaret Bonds

Songs of the Seasons

Margaret Bonds (1913-1972) was an African American pianist and composer who played an important role in the development of twentieth century classical and musical theater compositions. Bonds made great strides for female and African American performers and composers alike, being the first African American soloist to appear with the Chicago Symphony Orchestra in 1933 at the age of 20. She produced a wide range of works, spanning from orchestral compositions and theatrical accompaniments to traditional African American spiritual arrangements and art song, all with strong influences of jazz and blues.

One of her most fruitful collaborations is that with poet and social activist Langston Hughes (1901-1967). This partnership began when Bonds wrote a musical piece to accompany the poem "The Negro Speaks of Rivers" in 1941. Although it would take 10 more years for the two to meet face to face, they become very close like brother and sister through letters and collaboration. Hughes convinced Bonds to move to New York in 1939, allowing her to meet an important circle of artists and musicians. Here, she wrote many great pieces set to Hughes' poetry, such as the cantata *The Ballad of the Brown King*, and the two song cycles, *Three Dream Variations* and *Songs of the Seasons*.

Songs of the Seasons was published in 1955 as a commission arranged for African American tenor Lawrence Watson. This cycle varies in styles embracing the whole of the African American tradition in music with themes of the seasons and love. The first two pieces "Poème d'Automne" and "Winter Moon" were written in 1936 with the last two pieces, "Young Love in Spring" and "Summer Storm" were written to complete the cycle in 1955.

1. "Poème d'Automne" is the earliest known extant art song of Bond's, being written when she was only 21 and premiered by baritone John Greene. The song begins with a short piano prelude that sets the sultry and jazzy mood of the song. Bond's excellent text painting focuses attention on the transition of autumn to winter.

The autumn leaves
Are too heavy with color.
The slender trees
On the Vulcan Road
Are dressed in scarlet and gold
Like young courtesans
Waiting for their lovers.
But soon
The winter winds
Will strip their bodies bare
And then
The sharp, sleet-stung
Caresses of cold
Will be their only
Love.

2. "Winter Moon" is the shortest song in the cycle, compromised of only fourteen measures. The two-bar piano introduction sets the mood and presents the recurring musical motive of an ostinato coupled with two recurring half notes, illustrating the shimmering moonlight. The smooth and simple vocal line illustrates the thin and slim curved crook of the moon.

How thin and sharp is the moon tonight!
How thin and sharp and ghostly white
Is the slim curved crook of the moon tonight!

3. "Young Love in Spring" shows the lovely feelings one has as they begin to cultivate a love for their own while expressing these feelings through nature. As a large contrast to the previous songs, this song is in a modified strophic form, consisting of varying triplet rhythms and major harmonies. The lilting phrases with polyrhythmic textures creates the joyful mood of spring.

When the March winds roar like a lion
And the last little snowflakes drift down
From a half dreary, half happy April sky
And then lovely May rolls around
And I walk with you down a country lane
We know that spring has come again!

When the rising sun laughs at the dawn
And the scent of the soil's warm and sweet
And the little green sprouts peep out of the
earth
And grow upward, the sunshine to greet
And we find a violet across the way
We know that spring has come to stay
Spring has come our way!

When I look at you in the haze
Of the twilight's last lingering glow
In the half dusky, half starry evening sky
Where sweet scented winds gently blow
And our dreams like birds heading homeward
soar
We know that spring has come once more!

4. The last song of the cycle is Bond's brilliant "Summer Storm." It is her longest song composition with distinct sections in form and repeated motifs. The piece begins with a piano prelude setting the atmosphere of a stirring summer storm. She uses chromaticism and aggressive rhythms in the accompaniment to mirror the sound of thunder underneath a jazzy and syncopated vocal line. With several occurrences of clever text painting, the mood is frantic yet exciting, mirroring one's passionate love to that of a summer storm.

Thunder, July thunder,
and the wonder of lighting in the sky,
and a sudden gale that shakes the blossoms down
in perfumed splendor
to the grassy ground.

Thunder, July thunder,
and the wonder in my heart that I have found you,
wonderful you, beneath the blossoms gay,
in the perfumed splendor
of a July day.

With the wonder of summer lightning in the sky,
and a sudden gale that shakes the blossoms down
like confetti in your hair,
like confetti on the ground,
perfumed confetti drifting down
on the sweet and wonderful summer earth,
the sweet, sweet summer earth.

There pillowed in the grass in the orchard's shade,
I kissed you, and kissed you,
and kissed you, and kissed you
til a sudden gale shook the blossoms down
confetti in your hair, confetti on the ground,
and then the rain,
the soft sweet rain came down.

We run down the road in the dust of July,
we are happy for the rain,
clean and cool from on high,
in the dust, hand in hand,
in the dust of July,
hand in hand, you and I,
you and I in July.

Thunder, thunder, in my heart,
the wonder of love,
thunder, wonder in our eyes:
the wonder of being in love,
we two, the wonder of being in love with you.

Vincenzo Bellini

“Ah! non credea... Ah! non giunge” from *La Sonnambula*

Vincenzo Bellini (1801-1835) is an Italian composer most well known and respected for his advancements in the romantic music period with his fine and dramatic *bel canto* operatic writing. Having grown up around opera and attending college in Naples, he was greatly influenced by Gioachino Rossini's Italian operas featuring ornate vocal writing and orchestral richness. He only wrote 9 operas, but his works have continued to inspire many other composers and be revered even today. His melodies were not only beautiful, but they seemed to illustrate a character's psychological situation with complex vocal lines and subtle musical backgrounds.

Bellini's beloved opera *La Sonnambula*, written in 1831 for Teatro Carcano, is an opera *semiseria* characterized by a juxtaposition of serious and lighthearted elements through lilting melodies and coloratura with an obligatory *lieto fine* or “happy ending” due to the changing culture of Italy at the time. The libretto was written by Felice Romani (1788-1865), an Italian literature and mythology scholar, poet, and librettist that wrote many libretti for Bellini and his competitor Donizetti, mostly based on French literature. The main role of the show, Amina, was originally written for *soprano sfogato*, or a mezzo with an extended upper range that encompasses the coloratura soprano tessitura, Giuditta Pasta.

Amina is a somnambulist and innocently sleepwalks into Count Rodolfo's room the night before her wedding to the villager Elvino. The townspeople and her fiancé believe her to be unfaithful despite her attempts to plead innocence. Out of spite, Elvino cancels the wedding and takes back Amina's ring before deciding to wed his ex-lover Lisa instead. As the wedding begins, Rodolfo enters to proclaim Amina's innocence alongside Amina's mother, Teresa, who accuses Lisa of lying due to her flirtatious encounter with Rodolfo the night before. Suddenly, Amina appears, sleepwalking along a treacherous ledge. Still asleep, she sings the aria “Ah! non credea...” as she mourns the loss of Elvino and dreamingly searches for her lost ring, remembering the flowers he gave her that have since faded, just like their love. This sad melody focuses primarily on long vocal lines, conveying the dream like state she is in. Convinced of her innocence, Elvino puts the ring back on Amina's finger. She awakens and instead of sorrow, she sees joy all around her with Elvino waiting to beg her forgiveness. He leads her to the altar where she proclaims her happiness, singing “Ah! non giunge...” This section is characterized by exciting coloratura that shows off the wonderful feelings of joy and love.

*Ah! non credea mirarti
sì presto estinto, o fiore;
passasti al par d'amore,
che un giorno sol durò.*

*Potria novel vigore
il pianto mio recarti,
ma ravvivar l'amore
il pianto mio non può!*

*Ah! non giunge uman pensiero
al contento ond'io son piena:
a' miei sensi io credo appena;
tu m'affida, o mio tesor!*

*Ah! mi abbraccia, e sempre insieme,
sempre uniti in una speme,
della terra in cui viviamo
ci formiamo un ciel d'amor!*

Ah! I didn't believe to see you
so quickly withered, o flower,
you have faded away like love,
that only lasted one day.

Perhaps new life
my tears will bring to you,
but to revive love
my tears, ah no, cannot!

Ah! inconceivable by human thought
of this wave of contentment I am filled:
my senses I can hardly believe;
you have faith in me, oh my treasure!

Ah! embrace me, and always together,
always united in a single hope
of the world, which we live in
we will make a heaven of love!