

**A Junior and Senior Recital
KSC Alumni Recital Hall
November 8, 2009**

Program

“Alleluja” from *Exsultate jubilate*.....Wolfgang Amadeus Mozart (1756-1791)

“Quia Respexit” from *Magnificat*.....Johann Sebastian Bach (1686-1750)

Melissa White, soprano
Maura Glennon, piano

“Let the Bright Seraphim” from *Samson*.....George Frideric Handel (1685-1759)

Melissa White, soprano
Maura Glennon, piano
Nathan Shower, trumpet

Blow, Blow thou winter wind.....Thomas Arne (1710-1778)

“V’ adoro, pupille” from *Giulio Cesare*.....George Frideric Handel (1685-1759)

“O del mio dolce ardor” from *Paride ed Elena*.....Christoph Willibald von Gluck (1714-1787)

Nicole Laperriere, soprano
Scott White, piano

Die Nacht.....Richard Strauss (1864-1949)

Wie Melodien.....Johannes Brahms (1833-1897)

Il pleure dans mon coeur.....Claude Debussy (1862-1918)

Si mes vers avaient des ailes.....Reynaldo Hahn (1874-1947)

Melissa White, soprano
Maura Glennon, piano

Le Charme.....Ernest Chausson (1855-1899)

Automne.....Gabriel Fauré (1845-1924)

Lachen und Weinen.....Franz Schubert (1797-1828)

Zueignung.....Richard Strauss (1864-1949)

Nicole Laperriere, soprano
Scott White, piano

(Intermission)

“In uomini” from *Così fan Tutte*.....Wolfgang Amadeus Mozart (1756-1791)

Melissa White, soprano
Maura Glennon, piano

“S’altro che lacrime” from *La Clemenza Di Tito*.....Wolfgang Amadeus Mozart (1756-1791)

Nicole Laperriere, soprano
Scott White, piano

Heart, we will forget him.....Aaron Copland (1900-1990)

The Bird.....John Duke (1899-1984)

The Nun Takes the Veil.....Samuel Barber (1910-1981)

The Monk and the Cat.....Samuel Barber (1910-1981)

Melissa White, soprano
Maura Glennon, piano

O Lovely world.....Ernest Charles (1895-1984)

The Pasture.....Charles Naginski (1909-1940)

When I Have Sung My SongsErnest Charles (1895-1984)

Nicole Laperriere, soprano
Scott White, piano

“Think of Me” from *The Phantom of the Opera*.....Andrew Lloyd Webber (b. 1948)

Nicole Laperriere, soprano
Timothy Price, tenor
Scott White, piano

Weg der Liebe II.....Johannes Brahms (1833-1897)

Nicole Laperriere, soprano
Melissa White, soprano
Scott White, piano

Program Notes

Wolfgang Amadeus Mozart is one of the most recognized names in classical music today. He wrote over 600 works during his lifetime and mastered genres such as opera and chamber music. Mozart’s musical talent was noticeable from infancy and he quickly became well-known throughout Europe for playing harpsichord performances for royal courts. He composed over forty symphonies and over fifteen operas during his lifetime. Mozart not only wrote operas but also composed sacred vocal music, canons and part songs for voice. The last piece he wrote was named *Requiem* and was composed for chorus and orchestra.

Alleluja- This aria is the third in Mozart's motet *Exsultate jubilate* composed for soprano soloist and orchestra. Mozart wrote the motet 'Exsultate jubilate' for the castrato Venanzio Rauzzini who had sung for Mozart previously in his opera *Lucio Silla*. The first performance of this motet was on January 17, 1773. The entire work has three movements ending with this stunning "Alleluja" which exclaims joy and praise. This aria shows off the singers melismatic agility and vocal brilliance with quick passages and soaring high notes

In uomini, in soldati- This aria is from Mozart's well-known opera, *Così fan tutte*. This opera is an example of *opera buffa* which is a genre of comic opera stemming from Naples in the 18th century. In this opera, the fidelity of lovers is questioned. This aria is sung by Despina, a maid, to sisters Fiordiligi and Dorabella. Despina is portrayed as a comic role, which is evident in this aria where she is telling the girls that men, especially soldiers, cannot be trusted to be faithful and that women should love to please themselves and no one else.

In uomini, in soldati

In uomini, in soldati, sperare fedelta?
Non vi fate sentir, per carità!
Di pasta simile son tutti quanti,
Le fronde mobili, l'aure incostanti
Han più degli uomini stabilità!
Mentite lagrime, fallaci sguardi
Voci ingannevoli, vezzi bugiardi
Son le primarie lor qualità!
In noi non amano che il lor diletto,
Poi ci dispregiano, neganci affetto,
Ne val da barbari chieder pietà!
Paghiam o femmine, d'ugual moneta
Questa malefica razza indiscreta.
Amiam per comodo, per vanità!

In men, in soldiers

In men? In soldiers you hope for fidelity?
For pete's sake, don't let anyone hear you!
They're all made of the same dough.
Windblown branches, changeable breezes
Have more stability than men!
False tears, suspicious glances,
Deceiving voices, lying vices
Are their primary qualities!
They only love us for their pleasure,
Then they disparage us and deny us affection,
It's useless to ask a barbarian for pity!
Let's pay them back in their own coin,
This accursed, indiscreet race.
Let's love for our convenience and vanity!

The aria, ***S'altro che lacrime***, is from Mozart's opera, *La Clemenza Di Tito*. The opera is set in A. D. 79. Vitella, who is the daughter of the deceased emperor, wants to take revenge on the newest ruler, Tito. Vitella wishes to have the man killed because he does not return her love and has chosen another. In order to have Tito assassinated Vitella asks her admirer, Sesto, to kill Tito for her. However, the plot thickens when it is revealed by Sesto's friend, Annio, that the woman Tito wishes to marry declines the offer. After learning this new piece of information, Vitella wishes to delay the assassination. During all this confusion, a twist to the plot is added when Annio confesses to Sesto that he is in love with his sister, Servillia. *S'altro che lacrime* is an aria sung in the second act by Servillia when they find out that Sesto has been taking the blame for Vitella's actions. In the aria, Servillia tells Vitella of her cruelty and that the tears she cries for him will not save his life.

S'altro che lacrime per lui non tenti
tutto il tuo piangere non giovera
A quest' inutile pietà che senti,
Oh quanto è simile la crudeltà.

If you do nothing but cry for him
All your crying will be of no help.
To this useless pity that you feel
How the useless pity you feel resembles cruelty.

Johann Sebastian Bach was one of the most important composers during the Baroque period of music history. He was born into a musical family and carried out their musical tradition by becoming a composer, teacher, and organist. During his lifetime, he composed over 1,000 works including cantatas, motets, and keyboard music. Interestingly, during his life J.S. Bach was not given much recognition as a composer. It was not until after his passing in 1750 that people began realizing his important contribution to music. He has influenced composers since, including Beethoven and Mozart. His works are intellectual, deeply expressive and are all equally important in contributing to the music we listen to today.

Quia Respexit is a soprano aria from Bach's *Magnificat* in D major. The original setting of the magnificat this aria is immediately followed by a glorious five-part chorus singing 'Omnes generationes'. Bach originally composed his *Magnificat* in E-Flat Major, and it was premiered on Christmas in 1723. Around 1730, Bach decided to remove the texts related to Christmas and to change the key to D major, a key better suited for trumpets and timpani. This aria in particular describes how God regards the humbleness of Mary and how all generations will call her blessed.

Quia respexit

For he hath regarded

Quia respexit humilitatem ancillae suae;
Ecce enim ex hoc beatam me dicent.

For he hath regarded the lowliness of His hand maiden;
Behold, from hence-forth all shall call me blessed.

George Frideric Handel (1685-1759) was born in Germany but spent so much of his life in England that he is remembered as an English composer. Handel contributed to almost every genre during his lifetime including opera, instrumental chamber music, and keyboard music. He wrote a total of over 600 musical works, including over 30 oratorios. He made England the primary source of oratorio in the world and revolutionized choral composition and aria form through the genre. His most famous oratorio is *Messiah* which is often performed today.

Let the Bright Seraphim is from Handel's oratorio *Samson*. Handel finished composing the work in 1742 using adapted texts from *Samson Agonistes* by John Milton and other poems. This aria is sung by an Israelite woman celebrating God's goodness and is followed by a chorus of Israelites.

V' adoro, pupille is a beautiful aria found in the opera, *Giulio Cesare* (1724). The aria is sung by the character Cleopatra. During the second act, Cleopatra tries to capture Cesar's affection. *V' adoro, pupille* is an aria of seduction. Handel tries to create this mood by writing long phrases. In fact, the phrases are so long that the entire first section is considered to be a continuous musical phrase. This song covers most of the characteristics of a *da capo* aria form. However; one unique characteristic is that there is only a few short beats as an introduction before the singer begins.

*V' adoro, pupille,
saette d'amore;
le vostre faville
son grate nel sen.*

I adore your eyes,
darts of love;
your sparks
are welcome in my breast

*Pietose vi brama
il mesto mio core,
ch'ogn'ora vi chiama
l'amato suo ben*

My sad heart,
which calls you its dearly beloved
in every hour, longs for you
to be compassionate.

Thomas Arne was the son of a coffin and upholstery maker. In spite of being raised by a very musical family, Arne wanted to keep his fondness of music a secret. He practiced late at night while everyone was asleep. When he was older he began to study law which came to an end after a short period of time when his father discovered his talent for music. From then on, he devoted his life to music. Arne began teaching his two siblings voice lessons. The three of them performed Handel's *Acis and Galate* in London in 1773. He later had great success as a composer of operas and masques. Some of his better known compositions include *Rosamond* (1733), and *Comus* (1738). He also wrote 25 books of songs and numerous instrumental works. He received attention and acclaim at Drury lane for his use of Shakespearean texts. One of these songs was *Blow, Blow thou winter wind*. He died March 5, 1778

Blow, Blow thou winter wind is a song found in the Shakespearean play *As You like It*. It occurs in the play during Act II, scene 7. Other composers have also set this text to music including Frank Bridge (in 1903), Sir Hubert Parry (1885) and Roger Quilter (1905).

Christoph Willibald von Gluck, born of Bohemian heritage, was a widely known composer of his time. His musical career consisted mostly of writing operas. Although most of his operas were written in Italian and French, he has been called "The father of German opera". Gluck believed that dramatization of a piece should come naturally. By having a great gift for melody, he was able to transform an aria into a dramatically powerful song. "He managed to bring melodic gracefulness to his Italian, solemnity to his German, and elegance to his French styles." Gluck composed over fifty lyrical dramas, however; he is known mainly for his reform operas. Some examples are *Orfeo ed Euridice*, and *Paride ed Elena*.

O del mio dolce ardore (My One True Ardor) comes from the reform opera *Paride ed Elena*, and was first performed in 1769. The beautiful melody is an example of dramatic feeling within an elegant, lyric line. A continuous chordal accompaniment gives an intense feeling and passion throughout the piece. The form is ABA.

O del mio dolce ardore bramato oggetto
L'aura che tu re spiri alfin respire.

You are the object of my desire
the air that you breath, at last I may breathe

Ovunque il guardo io giro
le tue vaghe sembianze amore in me dipinge
Il mio pensier si finge le più liete speranze

Wherever I turn my gaze
love paints for me your lovely features
my thoughts are of the most happy hopes

E nel desio che cosi m'empie il petto
Cerco te,
Chiamo te
Spero e sospiro!

And in the desire that fills my heart
I seek you,
I call you,
I hope and I sigh!

Richard Strauss made a great contribution to the genre of opera. Strauss composed over 100 Lieder for voice and piano. Among his many compositions, he also wrote a number of songs for voice and orchestra, one being his valedictory work, *Vier letzte Lieder (Four Last Songs)*. His main inspiration for his songs came from his wife. Most of his Lieder were written for her soprano voice and composed before 1900. During his most productive time, he produced six different collections containing thirty-one songs. Most of these (Op. 10 to Op. 49) were published in two years. His songs show his passionate lyricism and have rich textured accompaniment. Some of his best known songs are *Die Nacht*, *Allerseelen*, and *Zueignung*.

Die Nacht was composed by Strauss in 1885. It is included in a song cycle using the Romantic poetry from Hermann von Gilm's "Letzte Blätter". The song describes how the night shrouds the living in complete darkness. By using soft, sensuous dynamics and phrasing, this song explores the depths of night and its uncertainties.

Die Nacht

Aus dem Walde tritt die Nacht,
Aus den Bäumen schleicht sie leise,
Schaut sich um in weitem Kreise,
Nun gib acht!

Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löscht sie aus und stiehlt die Garben
Weg vom Feld.

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms,
Nimmt vom Kupferdach des Doms
Weg das Gold.

Ausgeplündert steht der Strauch:
Rücke näher, Seel' an Seele,
O die Nacht, mir bangt, sie stehle
Dich mir auch.

The Night

Night steps out of the woods,
And sneaks softly out of the trees,
Looks about in a wide circle,
Now beware.

All the lights of this earth,
All flowers, all colors
It extinguishes, and steals the sheaves
From the field.

It takes everything that is dear,
Takes the silver from the stream,
Takes away, from the cathedral's copper roof,
The gold.

The shrubs stand plundered,
Draw nearer, soul to soul;
Oh, I fear the night will also steal
You from me.

Zueignung (Dedication) comes from Op. 10, which was Strauss's first collection of songs composed at the age of eighteen. While he composed this collection for tenor voice all voice types sing these songs with pleasure. *Zueignung* is one of his most familiar songs. The first two stanzas are identical, in which they are four bars long. The second verse only changes slightly in length. The third verse starts identical to the first verse. However; this time it climaxes to a high note. Each stanza ends with the phrase "Habe Dank"! (to give thanks). This song has broad vocal phrases and the accompaniment has octaves and triplets.

Ja, du weisst es, teure seele,
Dass ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe dank.

Yes, you know it dearest soul,
how I suffer when I'm away from you,
love makes the heart sick
thanks to you.

Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher
Und du segnetest den Trank,
Habe Dank.

Once I held, the one who delighted in freedom,
high the amethyst cup
and you blessed the drink,
thanks to you.

Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an's Herz dir sank,
Habe dank.

And exorcised the evil ones therein,
until I, as I had never been,
holy, holy onto your heart I sank,
thanks to you.

Johannes Brahms (1833-1897), like Strauss, was a German composer who wrote Lieder. During his early years, he was enamored with the poetry, writings, and music of the German Romantics. Brahms also had a love of folklore and had collected many folksongs by the late 1840s. He composed in many genres including vocal duets, solo piano, and choral works. His most well known choral work is the *German Requiem*. The *Requiem* is not recognized as a standard requiem mass mainly due to the notion that salvation through Christ is not mentioned, and it does not have the usual parts of the mass. Brahms was one of the great German romantic composers of his time and is remembered both for his traditional compositional style and for his creative influence on the romantic genre.

Wie Melodien was composed by Brahms in 1886 using the poetry of Klaus Groth. The piece describes nostalgic thoughts and tranquility. The topic of the song is not clear because the poet never reveals what “it” is. It is up to the interpretation of the reader to determine what the poetry means to them. Brahms adaptation of this piece is one of tenderness and gentle lyricism.

Wie Melodien

Wie Melodien zieht es
Mir leise durch den Sinn,
Wie Frühlingsblumen blüht es,
Und schwebt wie Duft dahin.

Doch kommt das Wort und faßt es
Und führt es vor das Aug',
Wie Nebelgrau erblaßt es
Und schwindet wie ein Hauch.

Und dennoch ruht im Reime
Verborgen wohl ein Duft,
Den mild aus stillem Keime
Ein feuchtes Auge ruft.

Like Melodies

It pulls at me, like a melody,
Quietly through my mind;
It blossoms like spring flowers
And wafts away like fragrance.

But when it is captured in words,
And placed before my eyes,
It turns pale like a gray mist
And disappears like a breath.

And yet, remaining in my rhymes
There hides still a fragrance,
Which mildly from the quiet bud
My moist eyes call forth.

Weg der Liebe II (“Den gordischen Knoten”), composed by Brahms in 1858, is his second duet based on texts of folksongs collected by Thomas Percy. The beautiful text describes how love will always find a way to exist. While Brahms set this duet for soprano and alto voices, this performance will feature two sopranos.

Weg der Liebe

Den gordischen Knoten,
Den Liebe sich band,
Kann brechen, kann lösen
Ihn sterbliche Hand?
Was müht ihr, was sinnet
Ihr listigen Zweck?
Durch was ihr beginnet,
Find't Liebe den Weg.

Und wär' er verriegelt,

The path to love

Like the Gordian Knot,
love can bind itself,
Can break, can loosen
its mortal hand?
What troubles it, what guides
its cunning purpose?
Through what it begins,
Love will find a way.

And were it locked up,

Und wär' er verkannt,
Sein Name versiegelt
Und nimmer genannt,
Mitleidige Winde,
Ihr schlüpfet zu mir
Und brächtet mir Zeitung
Und brächtet ihn mir.

and were it unrecognized,
its name sealed
and never declared,
sympathetic winds,
would slip it to me
and break the news
and bring it to me.

Wärest fern über Bergen,
Wärest fern überm Meer:
Ich wandert' durch Berge,
Ich schwämme durchs Meer;
Wärest, Liebchen, ein' Schwalbe
Und schlüpftest am Bach,
Ich, Liebchen, wär' Schwalbe
Und schlüpfte dir nach.

Should you be far over mountains,
or far o'er the seas,
I'd wander through the mountains,
I'd swim across seas;
Were you, beloved, a swallow
and slipped into the brook,
I, dear one, would a swallow become,
and slip in beside you.

Claude Debussy (1862-1918) was a French composer who revolutionized music during his lifetime. He was unafraid to explore the boundaries of music and stretched the use of harmonies, modes and rhythms to do so. After listening to music of other cultures such as Javanese gamelan, he argued that music is neither major nor minor. He is categorized as an Impressionist, a genre that at the time spanned not only music but visual art and literature as well. The only schooling he ever had was at the Paris Conservatory. Debussy has written many works for solo voice and piano, solo piano, and for orchestra.

Il pleure dans mon cœur is from a set of songs written between 1885-1887 named *Ariettes Oubliées*. The texts for this cycle are the most well known poems by Paul Verlaine. This song is the second of the set of six songs. In this song, the singer feels tremendous sadness which becomes amplified when she cannot decide where it is coming from.

Il pleure dans mon cœur

Il pleure dans mon cœur
Comme il pleut sur la ville.
Quelle est cette langueur
Qui pénètre mon cœur?

O bruit doux de la pluie
Par terre et sur les toits!
Pour un cœur qui s'ennuie,
O le bruit, de la pluie!

Il pleure sans raison
Dans ce cœur qui s'écœure.
Quoi! nulle trahison?
Ce deuil est sans raison.

C'est bien la pire peine
De ne savoir pourquoi,

Tears fall in my heart

Tears fall in my heart
as rain falls on the town.
What is this listlessness
that penetrates my heart?

Oh, the soft sound of rain
on the ground and on the roofs!
For a heart which grows weary
Oh, the sound of the rain!

Tears fall without reason
in my heart which sickens.
What! No betrayal?
There is no reason for this grief.

It is truly the worst pain
to not know why,

Sans amour et sans haine,
Mon cœur a tant de peine.

without love or hatred,
my heart bears so much pain.

Reynaldo Hahn (1874-1947) was born in Venezuela and moved to France at age 4. Today he is known as a French Romantic composer. He exhibited musical talent at an early age and enrolled in the Paris Conservatory in 1885. He mainly composed musical works for the stage and songs for solo voice and piano. Hahn, himself, had a baritone voice and accompanied himself on many of his own songs. During his lifetime, Hahn was a conductor and a critic who published articles in several journals. During the first World War, he joined the army and was eventually promoted to corporal. However, by the time World War II came around his music was banned because he was partly Jewish, and he was forced into hiding for the remainder of his life.

Si mes vers avaient des ailes was one of the first songs that brought young Reynaldo Hahn to fame. He composed it when he was about 15 years old at the Paris Conservatory. The song is dedicated to his sister who married the painter Raymundo de Madrazo. This gentle song describes how the singer wishes that she could be with her love but can't. Instead, she sends her beautiful verses his way to prove her love and faithfulness.

Si mes vers avaient des ailes

Mes vers fuiraient, doux et frêles,
Vers votre jardin si beau,
Si mes vers avaient des ailes,
Des ailes comme l'oiseau.
Ils voleraient, étincelles,
Vers votre foyer qui rit,
Si mes vers avaient des ailes,
Des ailes comme l'esprit.

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

If my verses had wings

My verses would flee, sweet and frail,
To your garden so fair,
If my verses had wings,
Like a bird.
They would fly, like sparks,
To your smiling hearth,
If my verses had wings,
Like the mind.

Pure and faithful, to your side
They'd hasten night and day,
If my verses had wings,
Like love!

Ernest Chausson wrote about fifty “melodies” during his compositional output (1877-1898). Chausson wrote in other genres. However, his writing seemed more comfortable when writing in smaller forms such as the *melodie*. His songs are known to be very elegant, refined and personal. Chausson later fell under the influence of Richard Wagner, you can find in Chausson's music some of the same characteristics that Wagner used in his later music. Melody was an important element in Chausson's music. He liked to write his lines starting in a lower range and ascending gracefully. He also used altered scale degrees (flatted sixths or sevenths in a major key) to create an exact mood. His compositions had a sense of simplicity. Like all French composers, Chausson set his music to poems by poets such as Gautier, Lahor and Verlaine. Some his best known works are *Les Papillons*, *Le Colibri*, and *Le Charme*.

Le Charme (The Charm) is said to be Chausson's most touching song. It is noted for its simplicity and elegance all compacted into a short twenty-eight measures. He writes this song in a strophic style, but lengthens the last stanza by four bars. This song is very direct and intimate, and there seems to be no climatic moments. As in several of his songs, Chausson doubles the vocal line with the piano.

Quand ton sourire me surprit,
Je sentis frémir tout mon être,
Mais ce qui domptais mon esprit
Je ne pus d'abord le connaître.

When your smile surprised me
I felt all my being tremble
But what had subdued my spirit
At first I could not know.

Quand ton regard tomba sur moi,
Je sentis mon âme se fonder,
Mais ce que serait cet émoi,
J'en e pus d'abord en répondre.

When your gaze fell upon me
I felt my soul melt,
But what this emotion might be,
At first I could not understand.

Ce qui me vainquit à jamais,
Ce fut un plus douloureux charme,
Et je n'ai su que je t'aimais,
Qu'en voyant ta première larme.

What vanquished me forever
Was a much sadder charm.
And I did not know that I loved you
Until I saw your first tear.

Gabriel Fauré, along with French composers Duparc and Debussy, perfected the style of French "melodie". Throughout his works one may be able to establish a real sense of emotion more so than the earlier melodies. During his time, Fauré was compared to a watchmaker. His melodies have a large amount of delicate details. The approach he uses in his music is very elegant and deals with sentiment rather than literal sensation. Fauré's songs have a great deal of invention and variety of style. Some of his best known songs are *Lydia*, *Les Berceaux*, and from his middle style, *Automne*.

Automne (Automne) is a beautiful song written in the compound meter of 12/8. One can hear a similar notated pattern in the left hand throughout a large part of the piece. The right hand of the piano is also playing eight notes using intervals of thirds. The song seems to have a feeling of grace and elegance to it. The song is about Autumn, with a man or woman explaining what the days of the season are like and what they have been like in the past twenty years of their life.

Automne au ciel brumeux, aux horizons navrants
Aux rapides couchants, aux aurores pâlies,
Je regarde couler, comme l'eau du torrent,
Tes jours faits de mélancolie.

Autumn of misty skies and heartbreaking horizons
Of fleeting sunsets, of pale dawns
I watch flowing by, like the waters of a torrent,
Your days tinged with melancholy.

Sur l'aile des regrets mes esprits emportés,
Comme s'il se pouvait que notre âge remaosse!
Parcpirent en rêvant les coteaux enchantés,
Où jadis, sourit ma jeunesse!

My thoughts, carried away on the wings of regret,
As though it were possible for our age to be reborn!
Travel in dreams over the enchanted hillsides,
Where once my youth had smiled!

Je sens au clair soleil du souvenir vainqueur,
Reflleurir en bouquet les roses déliées
En monter à mes yeux de larmes,
Qu'en mon cœur
Mes vingt ans avaient oubliées!

In the bright sunlight of victorious memory
I smell the fallen roses blooming again in bouquets
And tears rise to my eyes
That in my heart
At twenty had been forgotten!

Franz Schubert formed the great cornerstone of nineteenth-century German Lieder. He composed over six hundred songs setting text by about ninety poets. By mid-century, more than half of his songs were published in France. His songs had very formal structures such as *strophic*, *strophic variation*, *through-composed*, and *declamatory*. He paid close attention to every single word or phrase no matter

how small it was. Schubert produced the first great German song cycles (*Die Schöne Müllerin* and *Winterreise*). His wide range of songs explored the different possibilities of style and structure. The way he wrote his accompaniment was unique for his time. The piano is an active supporter of the voice by setting the scene. His Lieder had a large range of characterizations, moods and styles. Some of his best known songs are *Gretchen am Spinnrade*, *Erlkönig*, and *An die Musik*.

Lachen und Weinen (Laughing and Crying) has an unusual form. It contains only two stanzas that are parallel to each other but are changed slightly when moved to the minor key. A very spirited piano introduction is played in between the two stanzas and then slightly in a different way at the end of the piece. There is an accidental in the piano part on the word “Weinen” to indicate a sad, crying sensation. Even though there may be a few moments of sad emotion, the song stays lively throughout the whole duration of the piece.

Lachen und Weinen zu jeglicher Stunde
ruht bei der Lieb’ auf so mancherlei Grunde.
morgens lacht’ ich vor Lust;
und warum ich nun weine
bei des Abendes Scheiner,
ist mir selb’ nicht bewusst.

Laughing and weeping at every hour
rests by love on so various reasons.
in the morning I laugh from joy,
and why I now weep
at the evening’s light
is to-me myself not known.

Weinen und Lachen zu jeglicher Stunde
ruht bei der Lieb’ auf so mancherlei Grunder.
abend weint ich vor Schmerz;
und warum du erwachen
kannst am Morgen mit Lachen,
muss ich dich fragen, o Herz.

Weeping and laughing at every hour
rests by love on so various reasons.
in the evening I wept from sorrow
and why u awaken
can in-the morning with laughing,
must I you ask, oh heart

Aaron Copland (1900-1990) was an American composer and pianist known for having a distinctly American style. He composed film scores, ballets such as the well known *Appalachian Spring*, and various kinds of orchestral music including three symphonies and *Fanfare for the Common Man*. He lectured and taught at Harvard University as well as other institutions and received many teaching fellowships in other countries such as England and Italy. In 1958, he began a conducting career with the New York Philharmonic Orchestra where he remained for twenty years. He composed little after 1972, and adjusted to the fact that his creative career was over.

Heart, we will forget him was published in 1951 in a song cycle revolving around the poetry of Emily Dickinson. Other songs using Dickinson texts, published in this collection, include *I felt a funeral in my brain*, and *Why do they shut me out of Heaven?*. In this piece, the subject is trying desperately to push all thoughts of someone out of her brain. Copland uses sudden dynamic changes and large intervals to illustrate this dramatic picture of the trials the subject is going through.

John Duke (1899-1984) was an American composer and pianist. He attended the Peabody Conservatory in Baltimore, Maryland and studied in Europe. He composed 265 solo songs total but also composed for solo instruments as well. For many of his songs, he uses the poetry of Americans such as Robert Frost, e.e. cummings, and Edna St. Vincent Millay. He served as a professor of music at Smith College in Northampton, Massachusetts from 1923 to 1967.

The Bird was composed by Duke in 1946 and was set to the poetry of Elinor Wylie. The song depicts the clear voice of a bird and uses a range of dynamics to contrast the varying emotions being sung.

Samuel Barber (1910-1981) was an American composer during the twentieth century. However, his compositional styles and forms were more acquainted with those of the 19th century. It was not until after 1940 that he began to incorporate more dissonance and chromaticism into his works. He composed at least one composition in every genre including solo instrumental, chamber, and choral music. His main compositional focus was songs for voice and piano to which he has written over 100 songs including *Sure on this shining night* and *Rain has fallen*. He was an acclaimed baritone, conductor and pianist.

The Nun Takes the Veil (Heaven-Haven) uses the text of famous poet Gerard Manley Hopkins. It describes a woman longing to go where nothing can harm her, a place of peace, a haven. The only way of getting to this place is to become a nun. This setting of the text is for voice and piano; however, Barber also arranged this piece for a female choir, male choir, and a choir of mixed voices.

The Monk and the Cat is a song from the cycle, *Hermit Songs*. The text of this piece originated in the 8th or 9th century and was translated by W.H. Auden. This is a cute, playful song comparing the daily activities of a monk and his cat Pangur. The voice resembles the steady rhythmic routine of the monk and the piano accompaniment resembles the playfulness of the cat.

Ernest Charles

O Lovely world is to be sung in a broad style. The song begins with a very depressing feeling in the key of c minor. The singer then points out changes that the world has made. Also, the singer tells of things that the world has done, “*Even when the frost claimed thee at length for winter to our cost...we loved thee well, o world that we have lost*”. This line gives the feeling that the singer is trying to explain that what the world has become is terrible. The next part of the song modulates to the key of C major in the time signature of 3/4, which gives the song a more dance like feel. In this part of the song, the singer explains what was good about the world before it changed. In the last few bars, the song has a climax with more dynamics as if to give us hope ending the song with the last few phrases “*Tomorrow waits beyond the bend of night, and there is naught that time can not requite, o lovely world, o world of our delight*”.

When I Have Sung My Songs is a great example of an “American Art Song”. This has many interpretations as some consider it to communicate a depressing feeling while others consider it as a love song. The singer could be explaining to that one person what it was like to be with them. “*We’ve worked so hard to hold our dreams, just you and I. I could not share them all again, I’d rather die*”.

Charles Naginski

The Pasture is a cute little song that has a very playful and bouncy feel to it. It is one of the songs in the Naginski’s song cycle, *Four Songs*. The texts were taken from a poem by Robert Frost. This song seems to explain what it is like to work on a farm, and what they see in the process. The character then indicates at the end of each stanza that “*I shan’t be gone long...you come too*”.

Andrew Lloyd Webber (b. 1948) was born in London, England, and music played a large role in his life from the time he was born. Every member of his family was involved with some form of musical instrument. When Webber was young he played the piano, violin, and French horn. As a child, he dreamed of becoming Britain's chief inspector of ancient monuments. During his college years, he studied at Oxford University as a history major. However, his education there only lasted one term and he then left to start his career in the music field. His real success did not start until the 1980’s. Some of

his well known musicals include *Cats* (1981) and *The Phantom of the Opera* (1986).

Think of Me is a romantic song from the hit musical, *The Phantom of the Opera*. The song is sung by the main character, Christine. The song can be portrayed as a farewell song to a lover. The character singing the song is singing to someone that she deeply cares for telling them that no matter what happens to them, think of them every so often and hold a place for them in their heart. At the very end of the piece, the phrase is "*please promise that sometimes you will think....*" which then goes into a cadenza of running sixteenth notes. This seems to be like a final sigh that a person gives when they are about to give up in an argument. The last part of the run then jumps to climax the piece hitting a high note and sustaining it.