

Program Notes and Text/Translations

John Dowland (1563–1626) was well known for his fine lute playing and composing. He was featured in the Oxford Academic by John Case and Dowland was known to be one of the great composers in the Dutch court. He was invited to play in the court of Heinrich Julius who was the Duke of Brunswick-Lüneburg at Wolfenbüttel. After being with the duke until November 18th of 1598, Dowland began working for the King of Denmark, Christian IV. *Come Again, Sweet Love* was featured in Dowland's *First Booke* and it is a melancholy tale of a lover who wishes for her lover and the first verse focuses on her content, yet the second verse proceeds with her sorrow and despair. The lyrics are very emotive and include words such as die, sigh, weep, and pain to allow the listener to understand the lover's plight.

Christoph Willibald Gluck (1714–1787) was a Bohemian-Austrian composer who wrote Italian and French operas in the 18th century. The lyrics to the piece *O del mio dolce ardor* were written by Calzabigi who had helped Gluck write librettos for operas such as *Paride ed Elana* which is where this piece is written for. Another famed opera composed by Gluck is *Don Juan* and became a quick success. He went to produce some of his operas in London in 1783 but had a severe stroke causing him to stay in Vienna where he passed away five years later. The piece *O del mio dolce ardor* describes the judgement of Paris and Helen of Troy from Greek mythology. Paris sings to Helen of Troy to win her love because he was so struck by her beauty.

(Translation)

You are the object of my desire!

The air that you breathe at last I may wherever I turn my gaze

Love paints for me your lovely features, my thoughts are of the most happy

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

Ernest Chausson (1855–1899) was a French composer known for songs such as *Le charme*, *Les papillons*, and *La caravane*. While Chausson was known mainly for his compositions, he also had a doctorate in law, and wrote many short stories and poems. His first piece, *Lilas* was written in 1877 and was unpublished. In 1879 he studied music with Massenet and went on to create a plethora of pieces that are still performed today. *Le colibri* (*The Hummingbird*) is about a hummingbird and the adventures that he embarks on in nature.

(Translation)

The green hummingbird, the king of the hills, on seeing the dew and gleaming sun

Shine in his nest of fine woven grass, darts into the air like a shaft of light.

He hurries and flies to the nearby springs where the bamboos sound like the sea,

Where the red hibiscus with its heavenly scent unveils the glint of dew at its heart.

He descends, and settles on the golden flower, drinks so much love from the rosy cup

That he dies, not knowing if he'd drunk it dry.

On your pure lips, O my beloved,

My own soul too would sooner have died from that first kiss which scented it!

Till There Was You is a piece written by Meredith Wilson for the astounding musical, *The Music Man*. Wilson was an American composer, conductor, flautist, and lyricist born in Mason City, Iowa in 1902. He was a student at the Institute of Musical Art, now Juilliard, and later worked for video and radio networks. In his later work, Wilson became well-known for writing Broadway musicals. His most famous songs come from *The Music Man*, with pieces such as *Seventy-Six Trombones* and *Goodnight My Someone*. Wilson later wrote memoirs and biographies and he died in Santa Monica, California in 1984. *Till There was You* is a piece in the musical sung by Marian the Librarian. When Harold Hill, a traveling con-man, comes into River City, he creates some trouble as he gains feelings for Marian, she reciprocates those feelings to him by the footbridge.

Clara Edwards (1880–1974) was an American composer, singer, and pianist who composed over 100 songs and influenced the world of choral and jazz music. After becoming a single mother with no form of income, Edwards joined the American Society of Composers, Authors and Publishers to become a composer. Her pieces became successful quickly, and many of her songs are now used in the soundtracks of movies and children's piano books. She is known for her sweet melodies and sacred works and has many popular songs such as *By the Bend of the River* and *Into the Night*. *Into the Night* is a popular piece used by many voice teachers to help train and teach their students as it includes a lot of stepwise motion and dynamic contrast. The song talks about the

feeling of loneliness that people experience when nighttime comes. The singer is looking for someone, yet cannot find them, and sings about the way this makes them feel. There is a repetition of “where are you” and “silently” throughout the piece to show the eagerness that the person is experiencing to find who they are looking for. Not only do the dynamics suggest that the song should be sung tranquillo, (or in a calm way) but the use of the sustaining pedal in the piano accompaniment also helps translate the loneliness of the singer to the audience.

Franz Schubert (1797–1828) was an Austrian composer from the early Romantic era and was extremely talented at singing and playing the piano, violin, and organ. He showed an interest in music at a very young age, had access to a very good education, and grew to greatly influence classical and chamber music. Schubert is well known for his *Lied*, symphonies, and the melodies and harmonies that he includes in his chamber arrangements. *Seligkeit* (Bliss) is one of Schubert's famous compositions, and it is based on a poem by Ludwig Heinrich Christoph Hölty (1748–1776). The song talks about the happiness that is experienced in heaven, and the waltz-like melody translates that to the audience. Some people interpret the lyrics as Schubert mocking his neighbor's idea of heaven as a place where people dance and sing. No matter the interpretation, the song uses dynamics and a beautiful piano accompaniment to get across the main idea of the happiness that you experience in heaven.

(Translation)

Joys without number bloom in heaven's hall
angels and transfigured beings, as our fathers taught.
Oh, there would I be and be eternally happy!
Upon-everyone smiles dearly, a heavenly-bride;
Harp and psaltery resound, and everyone dances and sings.
Oh, there would I be and be eternally happy! I would rather remain here.
If smile would Laura at me, one glance that says that I should end my lamentation,
Blissfully then with her, remain I eternally here!

Christoph Willibald Gluck was a Bohemian-Austrian composer. Gluck was well-known for his contributions to both Italian and French operas, specifically those that were developed in the second half of the 18th century. At a young age, Gluck recognized his love for the composition of music and ran away from an unsupportive family to Prague. Here, he began to teach himself compositional techniques and later became an influential composer for both the Italians and the French. The aria, *Che farò senza Euridice*, is from Gluck's Italian opera, *Orfeo ed Euridice*. This opera is based on the tale of *Orfeo*. In the myth, Orfeo decides to travel to the underworld to rescue his beloved, Euridice. This aria is a lament, an expression of grief, after Orfeo experiences the loss of Euridice.

(Translation)

What will I do without Euridice, where will I go without my wonderful one.
Euridice, oh God, answer! I am entirely your loyal one.
Euridice! Ah, it doesn't give me any help, any hope neither this world, neither heaven.

Benny Andersson, Tim Rice, and Bjorn Ulvaeus all partnered together to compose the musical, *Chess*, in 1984. This theatrical work was popular in both London and Australia; however, it did not maintain its popularity on Broadway. In *Chess*, the main characters, Fredrick Trumper, an American, and Anatoly Sergievsky, a Russian, face each other in a World Champion chess tournament. The two develop a love triangle with the lovely Florence Vassy. In the song, *Someone Else's Story*, Florence reflects on her relationship with Fredrick. Throughout the piece, Florence thinks about all she could be and experience, if only she were brave enough to step out of relationship with Fredrick. *Someone Else's Story* expresses how one can lose oneself in a relationship and the fear of finding oneself again.

Gabriel Fauré (1845–1924) was a French composer born into the minor aristocracy. His studies at Ecole Niedermeyer for eleven years, which mainly focused on church music, would later influence his style of composition. After finishing his boarding and throughout his travels, he would compose over 100 songs within a 60-year period. Using Charles-Marie-René Leconte de Lisle's (1818-1894) poetry, he composed *Lydia* which included several unique trademarks that Fauré used in his music such as tied triplets, chromatism within the chords, and augmented intervals. Additionally, he used Lydian mode to provide more of a dreamlike element to his piece. Since Fauré rearranged some of the poem to fit his composition, he truly made it his own by referring to “Lydia” as the woman he was having an affair with at the time, Emma Bardac. In this piece, the lover describes Lydia as a goddess with fluid gold-like hair and feels overwhelming emotions for her.

(Translation)

Lydia, onto your rosy cheeks and onto your neck, so fresh and white
There rolls down, gleaming the flowing gold that you loosen.
The day that is dawning is the best; Let us forget the eternal tomb.
Let your kisses, your dove-like kisses sing on your blossoming lips.
A hidden lily ceaselessly spreads a divine scent in your bosom.
Delights, like swarming bees, emanate from you, young goddess!
I love you and die, oh my love, my soul is ravished in kisses
O Lydia, give me back my life, that I may die, die forever!

Glen Ballard (b.1953) is a six-time Grammy award winner who has worked with popular artists such as Alanis Morissette and collaborated with Dave Stewart (b.1952) and Bruce Joel Rubin (b. 1943) to help write the music to the 2011 Broadway musical, *Ghost: The Musical*. Ballard and Stewart were both the lyricists and composers of the show while Rubin was the lyricist and playwright. *Ghost: The Musical* was derived from the 1990 film starring Patrick Swayze and Demi Moore where the main character, Sam, is brutally murdered and finds himself trapped between the earthly realm and the realm beyond. To still communicate with his love, Molly, he appoints a fortune teller to be his translator. In *With You*, Molly is learning how to cope with life without Sam and is processing through the many emotions she faces. This piece slowly starts out in G Major to convey Molly's new feelings on losing Sam, and as the song progresses to a grand exclamation in the bridge, the song suddenly changes keys to E major. Although Molly is trying to muster, the realization hits her once again that Sam ultimately took her "life" and "world" with him when he passed away.

Austrian composer Franz Schubert made important contributions to orchestral music, chamber music, piano music, and more than 600 lieder. *Am Feierabend* (After Work) text by the poet Willhelm Müller, is the fifth song in his song cycle *Die schöne Müllerin* (1824). It is about a man who fell in love with a miller's daughter and is now trying to get her attention so that she will fall in love with him too. He is heartbroken when she wishes all the men goodnight but doesn't pay him any particular attention. This song is in homophonic texture with many subtle modulations. It is particularly challenging because of the fast tempo and wide melodic range with leaps.

(Translation)

If only I had a thousand arms to wield!
If only I could drive the rushing wheels!
If only I could blow like the wind
through every wood, and turn every millstone,
so that the fair maid of the mill would see my true love.
Ah, how weak my arm is! What I lift and carry,
what I cut and hammer –any apprentice could do the same.
And there I sit with them, in a circle, in the quiet, cool hour after work,
and the master says to us all: 'I am pleased with your work.'
And the sweet maid bids us all goodnight.

Ralph Vaughan Williams (1872–1958) was one of the most important English composers of his time. He composed a variety of musical genres including opera, ballet, chamber music, songs, orchestral music, and instrumental music. Adapted from the poem by Dante Gabriel Rossetti, *Silent Noon* was written rather early in his time. The piece is essentially made up of three parts in ternary design with the restatement of the opening melodic line. It was originally an independent work but was incorporated as the second song in the song cycle *The House of Life* (1904). It is a sensual piece that celebrates the feeling of love and describes a person wanting to enjoy every moment with their lover.

Franz Schubert was an Austrian composer who specialized in German lied. He was a highly skilled vocalist and was influenced heavily by opera. Schubert began setting several poems to music when he was a young adult. He used several poems by Johann Wolfgang von Goethe (1749–1832). Schubert composed Goethe's *Rastlose Liebe* in 1815. The energetic tempo and piano accompaniment play into the title of this piece which translates to "Restless Love."

(Translation)

Into the snow, the rain, and the wind, through steamy ravines,
Through mists, onwards, ever onwards!
Without respite! I would sooner fight my way
Through suffering than endure so much of life's joy.
This affection of one heart for another, ah, how strangely it creates pain!
How shall I flee? Into the forest? It is all in vain!
Crown of life, happiness without peace –this, O love, is you!

George Frideric Handel (1685–1759) was a prolific Baroque composer. Handel was born in Germany; however, he was an English composer. Handel was influenced by many European styles, and Italian operas were quite influential. Italian operas had been introduced in London while he was living there as a musician for the electoral prince and princess of the time. Handel was in the Royal Academy of Music which was established to secure Italian operas in London. One of the operas Handel composed in the uproar of Italian operas is *Giulio Cesare* (1724) with the libretto written by Nicola Francesco Haym (1678-1729). This opera features the aria *V'adoro pupille* sung by Cleopatra. This aria takes place in act II when Cleopatra sees Giulio Cesare for the first time and falls in love with him.

(Translation)

Sweet eyes, darts of love, I adore you.
Your sparks are welcome guests in my breast.
My sorrowful heart desires you to be merciful,
for its beloved calls out unceasingly for you.

Austrian composer, Wolfgang Amadeus Mozart (1756–1791) exhibited great musical tenacity at a very young age and excelled at many art-music forms; something that sets him apart from other well-known composers preceding and subsequent him. *Ridente la calma* (Pleasant is the calm) is the only one of Mozart's pieces that was made in an Italianate *da capo* aria style. The reason for this may be that the song is said to be adapted from an aria by Czech composer Josef Mysliveček (1737–1781) titled, “Il mio caro bene”. The lyrics of *Ridente la calma*, as the title might hint, are sweet and charming as is the melody. In the song, a woman wants her lover to be reassured in her embrace.

(Translation)

Let smiling calm be awakened in the soul,
do not let a sign remain of anger and fear.
You come, meanwhile, to tighten, my beloved,
the sweet chains so welcome to my heart.

Harold Arlen was a jazz and blues influenced, American singer, songwriter, pianist, and composer. As a child, he sang at his father's synagogue, and later fell in love with American popular music. Arlen joined a couple bands, worked in radio, and explored several other avenues, before he knew that the career he wanted was in songwriting and went on to write for Broadway and Hollywood. Possibly, his most famous work is *Over the Rainbow* with lyrics by E.Y. Harburg (1896–1981) for the 1939 film *The Wizard of Oz*. The film's protagonist, Dorothy, sings this song, fantasizing about a getaway from her dull reality of which she feels trapped in. The song is meant to inspire hope.

Giacomo Puccini (1858–1924) is an Italian composer who was born into a musical family in Lucca. He began studying music in 1874 in his hometown, but after recognition of his talent, he was sent to the Milan Conservatory where he was most eager to study composition of the operatic style. While his compositional excellence is displayed in his orchestral pieces and sacred compositions, such as his mass, he is most well-known for his opera compositions including *La bohème*, *Madama Butterfly*, and *Turandot*. *La bohème*, composed by Puccini with librettists Luigi Illica (1857-1919) and Giuseppe Giacosa (1847–1906), is based on the novel *Scènes de la vie de Bohème* by Henri Murger (1822-1861), which tells the story of a poor Bohemian seamstress and her friends living in Paris in the 1830s. Musetta, who is tired of her current romance with Alcindoro and longs for her former admirer, Marcello, sings *Quando men vo* in the second act to attract Marcello's attention. Afterwards, she distracts Alcindoro and finally embraces the one she loves, Marcello.

(Translation)

When I go all by myself through the street, people stop and look,
and everyone looks at my beauty from head to foot.
And therefore, I savor the subtle desire which emanates from their eyes,
and from the obvious charms is understood the hidden beauty.
Like this the flood of desire surround me, it makes me happy!
And you who know, so that memory is tearing you up
Why do you fly from me so much again?
I know very well that you don't want to speak about your agony,
But you feel yourself dying!

Fly, Fly Away is from the musical *Catch Me If You Can* by Marc Shaiman (b. 1959). Shaiman began his music career working in community theatres as a musical director and pianist in New Jersey. In the 1990s, he began collaborating with Bette Midler (b.1945) as a musical director and co-producer. He also worked as an arranger for "Saturday Night Live skits. Through these two connections, Shaiman was hired as an arranger for *When Harry Met Sally*. Shaiman is also known for writing the music for the musical *Hairspray*, for which he received seven Academy Award nominations, a Tony Award, and a Grammy Award. *Catch Me If You Can* tells the story of a conman named Frank who is running from the FBI. During this journey, he falls in love with Brenda, but shortly after they are engaged, Frank is forced to escape from the quickly approaching FBI agent. Brenda sings *Fly, Fly Away* about her love for Frank saying that she will never give his secret away.

The French well-known composer Reynaldo Hahn (1874–1947) was from Venezuela, where he began his spark for music at a young age before moving to France and beginning to play and started making a name for himself. *L'heure exquise* (Exquisite Hour) comes from Hahn's first published song cycle *Chansons grises* (Songs in Grey, 1890) set on the text of Paul Verlaine. After Hahn's passing and as his music began to fade, the gentle, sweeping melody of *L'heure exquise* has continued to be known. This song paints a quiet, motionless scene that describes the beauty in a tender moment that is shared between two people that are deeply in love.

(Translation)

The white moon gleams in the woods;
From every branch, there comes a voice beneath the boughs... O my beloved.
The pool reflects, deep mirror, the silhouette of the black willow
Where the wind is weeping... Let us dream, it is the hour.
A vast and tender consolation seems to fall from the sky
The moon illumines... Exquisite hour.

Amy Beach (1867–1944) was an American composer known for her musical genius. She composed a wide range of music from large-scale orchestral works, chamber music, and works for piano and voice. *The Year's at the Spring*, the first song in the set *Three Browning Songs*, published in 1900, is a short but exciting piece written by Amy Beach. *Three Browning Songs* was written on the text from Robert Browning's *Pippa Passes*. *The Year's at the Spring* was written by the poet while he was on vacation, crossing over a hill and having the first sights of a small village. Within this one verse piece, you feel the excitement and joy of experiencing a new adventure, whether you choose to picture the glorious piano and vocal line as your heart racing, a train ride, a busy street, or the gate of heaven opening wide. Beach captures this feeling of joy within meter changes and a continuous rhythm working their way to the end together to create a feeling of triumph.

Richard Strauss (1864–1949) was a German composer, pianist, violinist, and conductor during the early 20th century. He was a leading composer during the Romantic and early Modern era. He composed pieces in all musical genres but was best known for his operas and tone poems. *Die Nacht* (The Night) is an art song that was composed in 1885. He wrote the song using a poem by an Australian poet, Hermann von Gilm. The poem describes night as something to be feared, because it will steal all of the beauties of day, including a beloved.

(Translation)

Night steps from the woods, slips softly from the trees, gazes about her in a wide arc, now beware!
All the lights of this world, all the flowers, all the colors she extinguishes and steals the sheaves from the field.
She takes all that is fair, takes the silver from the stream, takes from the cathedral's copper roof the gold.
The bush stands plundered: draw closer, soul to soul, ah the night, I fear, will steal you too from me.

Gioachino Rossini (1792–1868) was an Italian composer who is widely known for his operas. He is considered the greatest Italian composer of his time, and had great influence over his successors, including Bellini and Donizetti. The song *La promessa* (The Promise) features a poem written by Pietro Metastasio. Rossini made this into a canzonetta; a short, light vocal piece in the style of the 17th century. The song is from the point of view of someone that is professing that they will love their lover until the day they die.

(Translation)

That I could ever stop loving you?
No, don't believe it, apple of my eye!
Not even as a joke would I deceive you
You alone make my eyes flash
and you, apple of my eye
will burn in my heart as long as I live!