

Gaetano Donizetti was born into a modest household where music was not encouraged by his father. His first musical influence was from his composition teacher and mentor, Simon Mayr. While Donizetti was a prolific composer of Italian opera, he also composed many art songs including “**Amiamo**,” an Italian love song that explains how life is bleak and miserable without love. The text is from a poem with an unknown author. The music is very flirtatious and seems to tease the listener with the melodic jumps and constant dynamic changes.

(Translation)

Now that our age invites us,
Let us seek out pleasure.
The moment of pleasure passes and does not return.
Life becomes serious
If one does not gather flowers;
Love adorns life only with fresh roses.
The more beautiful you are, the more you owe
To love vows and fidelity;
Another beauty is nothing but that which it is due.
Let us love, because the days are brief.
A day without love
Is a day of sadness, a lost day.

(Translation by Bard Suverkrop)

Frank Wildhorn has multiple Grammy and Tony nominations and Leslie Bricusse has won multiple Oscars and Grammys. These two worked together to compose the music for *Jekyll and Hyde*, a musical based on the original novella by Robert Louis Stevenson. It tells the story of a doctor, Henry Jekyll, who is trying to find a cure for his father’s mental illness. In the process, he creates a serum that splits his personality into his loving, passionate side, Jekyll, and his evil side, Mr. Hyde. There is a woman, named Lucy, a prostitute who unfortunately gets beaten and bruised by Hyde. Lucy goes to Jekyll, whom she had only met once before, and he dresses her wounds. Afterward, she gives him a kiss and then after he leaves, she sings “**Someone Like You**.” This song talks about wanting someone to love her for her. She says that if someone like Jekyll could love her, it would make her free and give her a new life.

Charles Gounod was a French composer who wrote in most of the major genres of his day, both sacred and secular. “**Ave Maria**” is one of his most famous compositions, as it consists of a melody composed by Gounod over a very slightly altered version of J. S. Bach’s *Prelude No. 1 in C Major*. It was originally published with French text in 1853, but this version, consisting of the Latin *Ave Maria*, was published in 1859, and it became very popular. The melody of this piece is simple, yet eloquent in sound due to the smoothness and richness of the phrases.

(Translation)

Hail Mary, full of grace, God is with thee.
Blessed art thou amongst women and blessed is the fruit of thy womb (Jesus).
Holy Mary pray for us sinners, now and in the hour of our death. Amen.

(Translation from <https://www.denean.com/ave-maria-lyrics-and-translation>)

Alan Menken is an American composer who is best known for his scores and songs composed for Walt Disney Animation Studios films. He is also known for his work in Broadway productions, many of which are based on the films he worked on. **“Out There”** is a selection from the musical *The Hunchback of Notre Dame*, and is sung by Quasimodo, who has spent his entire life isolated in the bell towers of Notre Dame at the hand of his uncle, Claude Frollo. This song is an outpouring of desire by Quasimodo to experience a taste of life in the city, surrounded by the people that he watches every day from above.

Sergei Rachmaninoff was born April 1, 1873. He began playing the piano at four years old. He was one of the greatest pianists of his generation and was highly praised by Pyotr Ilyich Tchaikovsky. **“Prelude in C# minor”** is his most famous, one he eventually grew to dislike due to its popularity. The story behind this piece is inspired by a dream he had. Set during a funeral (section A “Lento”), he then looks in the coffin, finding himself lying inside of it, feeling an immense amount of fear and anxiety (section B “Agitato”). Rachmaninoff was of the most consequential musicians of the romantic era, utilizing the full range of the piano in almost all his works.

Franz Schubert is one of the most famed composers of his time. He was known for *Lieder*, chamber music, and piano selections. Being born in Vienna, a hub for musical talent, it was a rich environment for him as a growing artist. Schubert wrote symphonies and piano pieces that became some of his most well-known musical literature. Many of his literary works were set to *Lieder* and operas from the 1770s and onwards. **“Frühlingsglaube (Faith in Spring),”** was originally written by German poet Johann Ludwig Uhland (1787-1862). The poem is about the feeling of fresh spring and how this change should not scare the heart. The beautiful melodic line with the beautiful piano accompaniment provides the warm and joyous feeling of the beginning of spring and the ability to heal.

(Translation)

Balmy breezes are awakened; they stir and whisper day and night, everywhere creative.
O fresh scents, O new sounds! Now, poor heart, do not be afraid. Now all must change.
The world grows fairer each day; we cannot know what is still to come;
The flowering knows no end. The deepest, most distant valley is in flower.
Now, poor heart, forget your torment. Now all must change. (Translation by © Richard Wigmore)

American composer Leonard Bernstein was a master composer of concert music and musical theater while also being a prominent conductor and music educator. While studying at Harvard, he found mentorship and the good fortune of meeting many musical talents. Some of his more famous compositions are in a jazz setting, especially in the song cycle, *I Hate Music*. Composed in 1942. This composition was dedicated to his flatmate, who used to plug her ears and say that she hated music when Bernstein would teach lessons on piano. The whole song cycle is from the point of view of a ten-year-old girl named Barbara, who like most children, is flippant and yet adamant that she hates music. The third piece of the cycle is **“I Hate Music”**, Barbara’s song about why she hates music so much. It has many jazz elements with stretching and uncomfortable intervals for the singer that are unaccompanied to show the way a child would make up music at the beginning and end of the piece. The middle is all the social reductions and preconceived notions about music that she has gathered from the world around her.

Emile Paladilhe, a French composer and pianist, composed two columns of published works, but is mainly remembered for just one, “**Psyché**” which tells of the Greek myth of Cupid and Psyché from *Metamorphoses*. To satisfy a vengeful Venus, Cupid was sent to make Psyché fall in love with a hideous monster, but instead falls in love with her himself when he sees her beauty. This is an allegorical story of the soul (Psyché) in pursuit of love (Eros). Despite the enchanting melody, the translation for this piece does not match the beautiful sound of the song. The character Venus is agonizing over how envious she is over Psyché’s beauty, yet even the song she sings recognizes her beauty, as heard in the melody and piano.

(Translation)

I am jealous, Psyche, of all nature!
The sun's rays kiss you too often, your hair suffers too much from the wind's caresses.
As it strokes them, I grumble!
Even the air that you breathe passes your mouth with much pleasure.
Your dress touches you too closely!
And as soon as you sigh, I know not what it is that startles me so and fears,
Amidst your sighs, some sighs for another! (*Translation by Chirstopher Goldsack*)

Christoph Willibald von Gluck was a composer of Italian and French opera in the early classical period. Gluck’s interest in music was evident from an early age. He studied the violin, the cello, and singing. He was known for the Reformation of the opera, where he developed the dramatic expression rather than showing vocal display in the late Baroque operas. Orfeo’s recitative “**Ahimè! Dove trascorse?**” and aria “**Che farò senza Euridice**” from his *Orfeo ed Euridice* (1762) became famous with they are being written in two languages, Italian and French. The recitative and aria talk about the despair of Orfeo, who had just lost his love, Euridice, in Act III. He lost his wife because the son of Apollo, Aristaeus, falls in love with her and begins to chase her. In her flight, she did not realize that she had been bit by a viper, which killed her. In the aria Orfeo cries, “What shall I do without Eurydice?” and mourns for his love. He then decided he cannot accept her passing and decided to descend to Hades to bring Euridice back.

(Translation)

Recit.: Alas! Where did I go? Where did the delirium of love drive me?
Wife! Eurydice! Consort! Ah, she does not live! I call her in vain.
Miserable me, I lose her again forever! Oh law! Oh death! Oh cruel memory!
I have no help, I have no advice. I see alone (Oh fair sight!)
The mournful aspect of my horrible state! Satiated fate: I’m desperate!

Aria: What shall I do without Eurydice? Where will I go without my good?
What shall I do? Where shall I go? Where shall I go without my blessing?
Eurydice! Eurydice! Oh God! Answer me! Answer me! I am also your faithful one!
Ah! I have no more hope, no hope from the world, nor from heaven!

(*Translation by Gabriel Huaroc*)

Giovanni Bottesini’s “**Elegy in D Major**” is the perfect example of double bass repertoire from the Romantic Period. The intense rise and fall of the music with its beautifully haunting melodies captures the raw beauty of this deep instrument. Bottesini was an Italian composer and double bass virtuoso. He is often referred to as the Paganini of the double bass because of how widely known he was and how his skill paralleled that of Paganini’s on the violin. “Elegy in D Major” is a great representation of solo double bass repertoire that showcases the full range and ability of the instrument.

Franz Schubert was a prominent composer of the late classical period and pioneer of the Romantic period. Schubert composed over 600 lieder, seven symphonies, operas, sacred music, chamber music, and more in his lifetime. He composed “**Gretchen am Spinnrade**” three months before his eighteenth birthday. The song’s text is taken from the larger work *Faust* by Goethe. Gretchen sits at her spinning wheel, which is represented by the movement of the right hand in the piano accompaniment and thinks of Faust. She is taken to and from reality through the piece, with the text that grounds her: “Meine Ruh’ ist hin, Mein Herz ist schwer, Ich finde sie nimmer Und nimmermehr.” (My peace is gone, My heart is heavy; I shall never Ever find peace again).

(Translation)

My peace is gone, My heart is heavy; I shall never Ever find peace again.
When he’s not with me, life’s like the grave; the whole world is turned to gall.
My poor head Is crazed, my poor mind shattered.
My peace is gone, my heart is heavy; I shall never ever find peace again.
It’s only for him I gaze from the window, It’s only for him I leave the house.
His proud bearing His noble form, the smile on his lips, The power of his eyes,
And the magic flow Of his words, the touch of his hand, And ah, his kiss!
My peace is gone My heart is heavy; I shall never Ever find peace again.
My bosom Yearns for him. Ah! if I could clasp And hold him,
And kiss him To my heart’s content, and in his kisses, Perish! (*Translation by Richard Stokes*)

Gabriel Fauré was a French composer, teacher, pianist, and organist. He was known for his harmonic and melodic innovations, which shaped how later generations of French composers were taught harmony and helped develop the French *mélodie* as a genre. “**Au bord de l’eau**” is a song about love and passionate true love that never passes away, fitting in the French *mélodie* themes. Its melodic line imitates that of a stringed instrument and is echoed at the end of phrases by the piano. The singer praises love that stops all time and all things that change while spending precious moments with her lover. The slow melodic line of this song reflects that as if time has stopped for a brief moment.

(Translation)

To sit together on the bank of a flowing stream, to watch it flow;
Together, if a cloud glides by, to watch it glide;
On the horizon, if smoke rises from thatch, to watch it rise;
If nearby a flower smells sweet, to savour its sweetness;
To listen at the foot of the willow, where water murmurs, to the murmuring water;
Not to feel, while this dream passes, the passing of time;
But feeling no deep passion, except to adore each other,
With no cares for the quarrels of the world, to know nothing of them;
And alone together, seeing all that tires, not to tire of each other,
To feel that love, in the face of all that passes, shall never pass! (*Translation by Richard Stokes*)

Claude-Michel Schönberg was a French composer and used his natural piano-playing ability to support himself and became part of the group known as *Les Vénètes* while at the Sup de Com in Nantes, France. After his time there, he began writing and composing with lyricist Alain Boublil, creating musicals such as *La Révolution Française* and *Les Misérables*. The song “**Stars,**” from *Les Misérables*, sung by the antagonist Javert, is about Javert's self-imposed duty to catch and arrest the story's protagonist, Jean Valjean. The song's powerful lyrics create a

memorable and epic moment in the story of *Les Misérables* as Javert commits suicide by jumping off a bridge immediately following this song.

Wolfgang Amadeus Mozart is a well-known composer of the classical period of music. His most famous works include *Le nozze di Figaro* (The Marriage of Figaro) and *Die Zauberflöte* (The Magic Flute) and *The Jupiter Symphony*, an orchestral work which many consider to be his most famous. The aria “**Non siate ritrosi**,” from *Così fan tutte* (So Do They All) yet another famous opera by Mozart, tells the story of three men who wager that their lovers will be unfaithful to them. To prove this, they disguise themselves as Albanian men in a plot to lure the wives into unfaithfulness. This song features a scene in which they attempt to flirt with their lovers in disguise.

(Translation)

Be not wayward, dear beguiling eyes; let two loving lightning flashes strike for a moment here.
Make us happy, and love with us, and we will make you in return the happiest of women.
Look at us, touch us, take stock of us. We're crazy but we're charming.
We're strong and well made, and as anyone can see, whether by merit or by chance,
We've good feet, good eyes, and good noses.
Look, good feet; note, good eyes; touch, good noses; take stock of us.
And these mustaches could be called manly triumphs, or better yet, the plumage of love.

(Translation from IPAsource.com)

Samuel Barber was an American composer, conductor, music educator, pianist, and baritone of the 20th century. He composed over 100 different works that include orchestral, vocal, string, choir music, as well as a couple of ballets and operas. Some of his most famous works are his ballet *Medea*, his *Cello Concerto*, his opera *Anthony and Cleopatra*, and his song cycle *Hermit Songs*. *Hermit Songs* contains ten poems written by Irish monks in the medieval period between the 8th and 13th centuries. The fifth song of his song cycle is “**The Crucifixion**”, which is about the suffering of Jesus Christ during the crucifixion and how Mary suffered because of the death of her son. The vocalist begins by singing a minor chord which emphasizes that the suffering of Jesus Christ began at sunrise. His suffering lasted until the evening and once he passed, the “suffering borne” (the sinful humans) felt guilty as the swan flew free of pain and suffering.

Johann Strauss was a violinist and composer of over 500 works that include dance music (such as waltzes and polkas), operettas, and a ballet. He contributed to the increased popularity of the waltz in the 19th century. He gained national fame because of his compositions and earned the title of Music Director of the Royal Court Balls in 1863. Some of his most famous works include *Kaiser-Walzer* (Emperor’s Waltz) and two operettas: *Der Zigeunerbaron* and *Die Fledermaus*. *Die Fledermaus* (The Bat) is an operetta about how a man named Falke plays a practical joke on his friend Eisenstein. Falke throws a party, with the help of Prince Orlofsky, and invite Eisenstein's wife Rosalinda, Rosalinda’s lover Frank, and the maid Adele. The four of them do not know that any other is attending the same ball and all of them use aliases in order to avoid suspicion. After all of them arrive at the party, Prince Orlofsky welcomes them into his palace with “**Chacun à son goût**” (Everyone has their taste). He talks about how he acts at his parties and how he expects his guests to act as well.

(Translation)

I like to have guests, life is good at my house,
The entertainment can go on often until broad daylight.
Although I am always bored, whatever people do or say,
What I permit myself as host I will not tolerate in my guests!
And if I see anyone tiring of being here with me,
I seize on him quite unceremoniously, and throw him out of the door.
So ask me please why I do that.
It's just my way, chacun á son goût!

When I am taking wine in company, finishing bottle after bottle,
Everyone with me has to be thirsty, or I turn very nasty.
And if I am pouring glass after glass, I brook no contradiction;
I cannot bear it when they cry "I won't, I've had enough!"
Anyone who won't keep drinking with me, any simpering boobies,
I quite unceremoniously throw the bottle in their faces.
So ask me please why I do that.
It's just my way, chacun á son goût! (*Translation by Lea Frey*)

Jules Demersseman was a French composer, arranger, and flautist. A graduate of the Paris Conservatory, Demersseman was a famous virtuoso who notably did not use the modern flute that was perfected by Theobald Böhm. His arrangement of "**The Carnival of Venice**," originally based off of a Neapolitan folk tune titled "O Mamma, Mamma Cara", reimagined the original trumpet solo for the alto saxophone, a relatively young, yet popular instrument at that time. This piece invokes the energy and vigor of the annual Italian carnival, taking the original melody and providing multiple exciting variations on the same theme.