

PROGRAM NOTES AND TRANSLATIONS

Wolfgang Amadeus Mozart, baptized as Johann Chrysostom, was an Austrian composer born on January 27, 1756. His work is known for being rich in harmony and texture and is influenced by his Austrian roots, as well as his time in south Germany. Though Mozart and his family traveled around Europe from 1763-1773, there are two main locations responsible for the bulk of Mozart's career. Mozart returned to his native Salzburg in 1773 and stayed there until 1780. "Oiseaux, si tous les ans" was composed during this period. In 1780, Mozart resettled in Vienna, and these years are often referred to as his Viennese years. In this time, Mozart composed "Un moto di gioia." Mozart died at the age of 35 in his home.

The origins of the arietta "**Ridente la calma**," K. 152, seem to be spurious, but certainly Mozart received at least inspiration from Josef Myslivecek's aria, "Il caro mio bene," from his opera *Armida*. Mozart and Myslivecek became friends after meeting in Bologna around 1772. There is no known exact date for the work but it is believed to be from the mid 1770s. The song centers around the idea of peace. The speaker's love is coming and will make her heart thankful.

Ridente la calma nell'alma si desti;	May a happy calm arise in my soul
Né resti più segno di sdegno e timor.	and may neither a bit of anger nor fear survive in it.
Tu vieni, frattanto, a stringer mio bene,	In the meantime you are coming, my beloved, to
	grasp
Le dolce catene sí grate al mio cor.	those sweet chains that make my heart so grateful.

"**Oiseaux, si tous les ans**," K. 307, is an art song, written by Mozart in the winter of 1777 into 1778 while living in Mannheim. This work, as well as K.308, "Dans un bois solitaire," were written for soprano E. A. Wendling. The song is about how birds leave each year at wintertime. The poetry implies that the birds do not just leave because of the cold, but because they cannot love in the winter. The birds are searching for somewhere they can love year-round. This analogy to a fleeting love discusses how a lover can leave with the changing seasons: both the physical seasons of Earth and personal seasons of life.

Oiseaux, si tous les ans	Birds, if every year
Vous changez de climats,	You leave our climates,
Dès que le triste hiver	The moment sad winter
Dépouille nos bocages;	Strips-bare our groves;
Ce n'est pas seulement	It is not solely
Pour changer de feuillages,	For (a)-change of foliage,
Ni pour éviter nos frimats;	Nor to avoid our winter-weather.
Mais votre destinée	But because your destiny
Ne vous permet d'aimer,	Will not allow you to love
Qu'à la saison des fleurs.	But-in the season of flowers.
Et quand elle est passée,	And when that is over,
Vous las cherchez ailleurs,	You search for somewhere
Afin d'aimer toute l'année.	Where you can love all year long.
	(Translations from IPA Source)

"**Un moto di gioia**," K. 579, composed in 1789, is a replacement aria that was written for a new production of *The Marriage of Figaro*. This aria, as well as the one it replaced, "Venite,

inginocchiatevi,” was written for the principal female role, Susanna. In this scene, Susanna and the Countess are working with Cherubino to scheme against the Count. Susanna is dressing him like a girl to catch the Count in infidelity. However, Cherubino is not paying attention to Susanna and keeps gazing off towards the Countess.

Un moto di gioia
Mi sento nel petto,
Che annunzia diletto
In mezzo il timor!

An emotion of joy
I feel in my heart
that says happiness is coming
in spite of my fears.

Speriam che in contento
Finisca l'affanno
Non sempre è tiranno
Il fato ed amor.

Let us hope that the worry
will end in contentment.
Fate and love are
not always tyrants.

Di pianti di pene
Ognor non si pasce,
Talvolta poi nasce
Il ben dal dolor:

From weeping, from pain
one cannot always live
Sometimes then is born
a good thing out of sorrow.

E quando si crede
Più grave il periglio,
Brillare si vede
La calma maggior.

And when one believes
the danger is greatest,
one sees shining
a greater calm.
(Translation from lieder.net)

“**O Rest in the Lord**” is from one of Mendelssohn’s most famous works, *Elijah*. As an early romantic composer, Mendelssohn used inspiration from past oratorios; however, for *Elijah* he also used his own expertise in lyricism and choral color. This oratorio depicts the events in the life of Elijah as told through 1 Kings and 2 Kings in the Old Testament. “O Rest in the Lord” is an aria in the second part of the oratorio. The text is based on Psalm 37 which states “delight yourself in the Lord and he will give you the desires of your heart.” The text is very repetitive which emphasizes the message that the composer is giving to the audience, patience.

“**Pie Jesu**” is the 4th movement in Gabriel Fauré’s *Requiem in D Minor*, Op. 48, a mass with the theme of eternal rest. A Romantic period composer, organist and famed pedagogue, Fauré composed this mass between the years of 1877 and 1893. This masterful large-scale work is one of the few that the composer wrote, being mainly remembered for his beautiful art songs and keyboard works, and the *Requiem* is notably not dedicated to the memory of any specific person. The text translates to: Merciful Jesus, Lord, grant them rest, eternal rest.

Edward Kilenyi studied violin and composition at the Cologne Conservatory in Rome. In 1908, he immigrated to the United States and continued his studies at Columbia University. In the 1930’s, Kilenyi wrote music for silent film companies as a composer, arranger, conductor, and music director. “**Mi Sueño**” is a love song about a woman who is in love with a man so

much that she feels she is unworthy of his love. She states that he should not even look at her because she is so undeserving, but that is all she wants. So, if she dies because of these feelings, she wishes him farewell.

Mi Sueño

¡Ay! ¡Sin tu amor, moriré, sí, mujer!
Porque tu eres ilusión.
Tu le das al corazón,
La ventura que soné
No me mires así, porque voy a morir.
Pues no puedo vivir, con desprecio de ti.
¡Ay! Vuelve tu a mirar, que es mi
adoración,
Tener tu con pasión,
¡Angel de amor!
Que aquí vengo a pedir
E implorar el perdón,
¡Por si fuese a morir, Adios, Adios!

Oh! Without your love I will die, yes my
dear! Because you are an illusion.
You give my heart,
The happiness that I dreamed.
Don't you look at me, because I am going to
die. I cannot live, with your contempt.
Oh! Go back to look, that is my adoration,

To have you with passion,
Angel of Love!
That here I come to ask
And beg forgiveness,
If I should die, Goodbye, Goodbye!
(Translation by Hal Leonard Corporation)

“**Asturiana**” is a traditional Spanish song composed in 1914 by Manuel de Falla. De Falla was one of the most influential and important composers in Spain during the 20th century. This song is a part of a set of songs called *Siete Canciones Populares*. These seven songs are his most performed pieces. “Asturiana” is about someone who goes to a green pine tree for comfort and to see if it would console her. When the person cries the tree cries with the character in the time of need.

Por ver si me consolaba,
Arrime a un pino verde,
Por ver si me consolaba.

To see whether it would console me,
I drew near a green pine,
To see whether it would console me.

Por verme llorar, lloraba.
Y el pino como era verde,
Por verme llorar, lloraba.

Seeing me weep, it wept;
And the pine being green,
Seeing me weep, it wept.
(Translations by: Oxfordlieder.co)

Sebastian de Iradier composed “**El Arreglito**” in 1850. Iradier was known for his habañeras which is the Spanish version of a contradanse. The melody of “El Arreglito” was used by Georges Bizet in the opera Carmen. The song is a conversation between a male and a female character. The man is trying to seduce the woman, and the woman is not convinced. The female then tells the man that he has to prove his love to her. He charms the female, and she falls in

love. The accompaniment portrays the two characters by changing styles within the characters' dialogue. The female's accompaniment sounds sassy while the male's accompaniment sounds mysterious and seductive.

Chit... ¿Eh? ¿Ven? ¿Por qué?
Chinita mía ven por aquí
que tú ya sabes que muero por ti.
No voy allí porque
no tengo confianza en ti.
¿Qué, sí? Que no. Si tú me quieres
dilo quedito y en seguidita
seré tu arreglito y enamorados
sin abusar una dancita vamos a bailar.
Vidita mía, mi dulce amor,
te estoy queriéndote,
queriendo con tanto ardor
que el alma mía con ilusión
por ti se abrasa, paloma mía,
por ti palpita mi corazón.
Si tú me dieras, niña preciosa,
cara de rosa, tu corazón
mil y mil veces te adoraría.
Te pediría, sí, sí, en santa unión.
Si tú me juras serás constante
y que a mí sola adorarás.
Cuenta conmigo, tierno Pepito,
yo te lo juro que tu arreglito
por ningún caso te faltará.
En ese caso, prenda, querida,
bien de mi vida, dame tu amor.
Yo te lo juro,
seré constante y te querré,
sí, con gran furor.
¡Ay! que feliz momento, ¡ay!
No lo olvidaré, ay,
quíereme, paloma,
que yo te juro amor y fe.

Chit ... Huh? Come? Why?
Chinita of mine come this way
you already know that I die for you.
I'm not going there because
I don't have confidence in you.
Yes? No. If you love me,
say it quietly and then
I'll be your little arrangement and in love
without abusing a little dance, let's dance.
My Vidita, my sweet love,
I am loving you, loving you
with such ardor
that my soul with hope
for you burns, my dove,
for you my heart beats.
If you gave me, beautiful girl, the
face of rose, your heart a
thousand and a thousand times I would adore
you. I would ask you, yes, yes, in holy union.
If you swear to me you will be constant, and
that you will adore me alone.
Count on me, sweet Pepito,
I swear to you that your arrangement will
by no means be lacking.
In that case, pledge, my dear,
good of my life, give me your love.
I swear to you,
I will be constant and I will love you,
yes, with great fury.
Oh! what a happy moment, ah!
I will not forget, oh, love
me, paloma,
that I swear love and faith to you.
(Translation by Suzanne Rhodes Draayer)

Robert Schumann was a German composer and music critic born in 1810. Known primarily for his piano works and art song, he also wrote symphonies, operas and chamber works. His most notable year of vocal composition is referred to as his Liederjahr, “Year of Song.” During this year, he focused on writing vocal music intertwined with compositions about his love for concert pianist and composer Clara Wieck, including the song cycle titled *Myrthen* (*Myrtles*). This collection includes texts by various poets including Rückert, Goethe, Mosen, Heine and Burns, to name a few. Schumann married Clara Wieck on the 12th of September in 1840, and gave this song cycle to her as a wedding present.

The text for “**Der Nussbaum**,” No. 3, comes from poet Julius Mosen, who was born in 1803 and died in 1867. The poem tells the story of a nut tree and the maiden who listens to its song. The piano accompaniment moves swiftly to symbolize the rustling of the leaves, while the vocal line remains steady and repetitive as the nut tree stands rooted in the ground.

Es grünet ein Nussbaum vor dem Haus	There grows green a walnut tree in front of the house
Duftig, luftig, Breitet er blättrig die Blätter aus	Fragrantly, airy, It spreads leafy the leaves out
Viel liebliche Blüten stehen dran Linde Winde Kommen, sie herzlich zu umfahn	Many lovely blossoms stand on it Gentle winds Come, to warmly fan them.
Es flüstern je zwei zu zwei gepaart, Neigend, beugend, Zierlich zum Kusse die Häuptchen zart	They whisper, each two by two paired, Inclining, they bend Delicately for kissing their little heads tenderly
Sie flüstern von einem Mägdlein, das Dächte die Nächte und Tagelang, Wusste, ach! selber nicht was.	They whisper about a maiden Who would think the nights And days long she knows ah! Herself not what!
Sie flüstern—wer mag verstehn so gar Leise Weis? Flüstern von Bräut'gam und nächstem Jahr	They whisper, who can understand such a soft melody? They whisper of a bridegroom and of next year.
Das Mägdlein horchet, es rauscht im Baum Sehnend, wähnend, Sinkt es lächelnd in Schlaf und Traum	The maiden listens, it rustles in the tree; Yearning, imagining, She sinks smiling into sleep and dream. <i>(Translation from The Lieder Anthology)</i>

“**Die Lotosblume**,” No. 7, was composed by Robert Schumann in February of 1840 to a text by poet Heinrich Heine. This poem is featured in Heine’s collection *Lyrical Intermezzo*,

which features 65 poems, many of which were inspired by Indian culture. The lotus is considered to be a sacred flower and is known for blooming in the night. This song tells the story of the Lotus flower as she fears the sun and awaits the night to see the moon—her lover.

Die Lotosblume ängstigt
Sich vor der Sonne Pracht,
Und mit gesenktem Haupte
Erwartet sie träumend die Nacht.

The lotus flower is afraid
Of the sun's splendor
And with bowed head,
Dreaming, she awaits the night

Der Mond, der ist ihr buhle,
Er weckt sie mit seinem Licht,
Und ihm entschleiert sie freundlich
Ihr frommes Blumengesicht.

The moon, he is her lover;
He wakes her with his light,
And to him she happily unveils
Her innocent flower face.

Sie blüht und glüht und leuchtet,
Und starret stumm in die Höh';
Sie duftet und weinet und zittert

She blooms and glows and gleams, and gazes
silently upward;
She sends forth her fragrance and weeps and
trembles

Vor Liebe und Liebesweh'.

With love and love's pain.

(Translation from The Lieder Anthology)

The text for “**Du bist wie eine Blume**,” No. 24 again comes from poet Heinrich Heine, this time from his collection *Buch der Lieder*. Heine compares the speaker's love to a flower. The speaker admires the beauty in their love, but prays that it does not fade, like a flower.

Du bist wie eine Blume
So hold un schön und rein;
Ich schlau' dich an, und Wehmuth
Schleicht mir in's Herz hinein.

You are like a flower,
So changing and lovely and pure;
I look upon you, and sadness
creeps into my heart.

Mir ist, als ob ich die Hände
Auf's Haupt dir legen sollt',
Betend, dass Gott dich erhalte
So rein und schön und hold.

To me it is as if my hands
should lay upon your head,
praying that God keep you
so pure and lovely and charming.

(Translation from Lieder Anthology)

Mark Hayes is an American composer who focuses mainly on arranging sacred, Christian choral music. The text of “**There is a Balm in Gilead**” is a reminder of God's faithfulness in times of discouragement. In biblical times, Gilead was a city of spices and curing ointments. The balm represents the redemption of Christ and how he can heal us from any sin. Mark Hayes implements suspensions in the melody and a rich, supportive piano part to tie back in with how Christ's love is rich and never-ending.

“**Joshua Fit the Battle of Jericho**” is a song based on a Biblical story. Joshua and the Israelites went to Canaan to take over the land. God instructed the army to march around the city once a day for six days. On the seventh day the army marched around the walls of Jericho seven times, and when Joshua ordered the men to shout the walls crashed down. All were slain except

for a woman and her family who helped Joshua with his plans. The accompaniment in this piece recreates the walls crashing and the intensity of the battle.

“**The Gospel of Grace**” puts a gospel spin on the well-known hymn, *Amazing Grace*, and *I’m New Born Again*. This song proclaims God’s grace and love for us. The words also tell the story that his grace for us is free because he paid the price for our sins and that we are newborn again with his love. The playful, bounciness of the temp creates the image that whoever is singing this piece is excited and passionate about telling the good news of Jesus Christ.

The opera *Hänsel und Gretel*, written by Engelbert Humperdinck, began as a setting of four folk songs for an in-home performance by Humperdinck’s nieces and nephews. He was encouraged by his family to write a full opera based on the folktale. The opera premiered in Munich on December 14, 1893. At the end of act two, the Sandman visits the lost children and sprinkles sand over their eyes. The children then sing “**Evening Prayer**” together as they drift off into sleep deep in the woods. After they are asleep, fourteen angels descend from heaven to surround and protect the slumbering children.