

PROGRAM NOTES and TRANSLATIONS

George Frideric Handel was a prolific composer of oratorios, orchestral music, operas, church music, and other genres. Born in February 23, 1685 in Halle, Germany, Handel was known primarily for his opera compositions, but moved to composition of oratorios around December 1741. He composed his oratorio, *Judas Maccabaeus*, in the summer of 1746. This work was created out of the political tensions in England at the time. Prince Charles Edward Stewart the Pretender successfully attacked England to try to win the throne, but William, Duke of Cumberland, secured victory for the loyalists by defeating the Jacobite forces at the battle of Culloden in April of 1746. The text of the oratorio, written by Rev. Thomas Morrell, discusses in three parts the Israelites resisting captivity from the Syrians in the Old Testament. The recitative and aria, “**O liberty, thou choicest treasure,**” are sung by the Israelitish woman, as she prays to Jehovah for the freedom of Israel from their captors.

Francesca Caccini was a composer and singer, born in Florence in 1587. She was the daughter of another famous composer, Guilio Caccini (1551-1618). As she grew up in a prominent musical family of the time, she was given early music education and was educated in humanism. Throughout her life, she served multiple times on the Medici court, working as a teacher and composer. She was married and widowed twice and bore two children, then returned to the Medici courts upon the death of her second husband. She was a prolific composer for a woman of this time and was known to be “fierce and restless.” *Se muova giurar fede*, portrays a character who doesn’t understand how lovers cannot remain faithful. The trills in the melodic line and melismatic passages clearly execute the feelings of misunderstanding and lack of trust, as the character discusses how her heart is broken yet she hopes to find another love. The last line shows how she will go on sighing in sadness but can take comfort in the fact that he will one day die.

Se muova guirar fede	If one could not be moved to swear faithfulness
al Tribunak d’amore e non stemprasi e non versar dolore ujn amator si crede ei non sa con qual legge Amore i servi suoi governa e regge	At the court of love, And not be hurt or corrupted I do not know what law One could call himself a lover. Love governs and rules his servants.
I suoi regni ei governa Con lo scoccar d’un arco; Che s’altri piange disarmate al varco	He governs all he reigns With the dart of an arrow, So that if one complains in a disarming way,
L’empie di pena eterna Sperar ben può diletto Chiamoto ad alleggiar nell’altrui petto	One is filled with eternal pain. Certainly, one can always hope To find pleasure in yet another heart.
Ma s’altri’l passo serra, Et ei rimansi in bando Allor dolente ardendo, e sospirando	But if his way is blocked And he remains at bay, Then sadly sighing and desiring

Sostiene orribil guerra
Né trovar può ferita
Ch'almeno in tanto duol tronchi la vita

To go on with the awful battle,
Although he will be wounded again,
At least in great sadness, his life will
finally end.

Translation by: Barbara Starapoli

Clara Wieck Schumann was born on September 13, 1819 in Leipzig, Germany. Her mother had a musical background, while her father pushed for Clara's daily musical training. At one of her performances at the home of Dr. Ernst Carus, eight-year-old Clara met Robert Schumann. Ten years later, Robert proposed to Clara, and she accepted, to the dismay of her father, who disapproved. The two wed on September 12, 1840 after taking her father to court over the entire matter. After marriage, Clara turned to composing in her free time and still gave concert tours, when she was not busy working in the home. She had a stroke and died soon after on March 20, 1896 at the age of 76. The poet Frederick Rückert was born on May 16, 1788 in Schweinfurt, and died on January 31, 1866. Rückert's works were inspiring to many composers and there are twenty-one musical settings of his written works, including this piece. ***Liebst du um Schönheit***, is a sweet love song, composed in 1841, just a year after the Schumanns were married. Clara's circumstances in marrying Robert probably inspired this song after they were finally able to marry. This piece is the second song of Opus 12. It was composed during the Romantic period and exudes those qualities as it contains colorful imagery describing different types of love, ultimately deeming love for love's sake to be the best type.

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!

If you love for beauty,
Oh do not love me!
Love the sun,
It has gold hair!

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr!

If you love for youth,
Oh do not love me!
Love the spring-time
That is young each year!

Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
[Die] hat viel Perlen klar.

If you love for wealth,
Oh do not love me!
Love the mermaid,
Who has many limpid pearls!

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.

If you love for love,
Oh yes, love me!
Love me forever;
I will love you forevermore!

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Hugo Wolf was born in Windischgraz, Austria to a family of amateur musicians. He was sent to multiple schools and failed in most subjects except music. This motivated his father to send him to live with his aunt and begin his full-time study of music in Vienna. He became a proficient composer of instrumental music, song cycles, and stage music. *In dem Schatten meiner Locken* is from a song cycle entitled *Spanisches Liederbuch*, where Wolf purposefully chose lesser-known Spanish texts from this anthology of poems. The text of this piece, written by Paul Heyse, is from a female perspective as she watches her lover sleep. She questions whether or not she should wake him up and thinks about combing her hair and her lover longing to be with her.

In dem Schatten meiner Locken
Schlief mir mein Geliebter ein.
Weck' ich ihn nun auf? -- Ach nein!

In the shadow of my tresses
My beloved has fallen asleep.
Shall I awaken him now? Ah, no!

Sorglich strahlt' ich meine krausen
Locken täglich in der Frühe,
Doch umsonst ist meine Mühe,
Weil die Winde sie zerzausen.
Lockenschatten, Windessausen

Carefully I comb my ruffled
Locks, early every day;
Yet for nothing is my trouble,
For the wind makes them disheveled yet again.
The shadows of my tresses, the whispering of the
wind,

Schläferden den Liebsten ein.
Weck' ich ihn nun auf? -- Ach nein!

Have lulled my darling to sleep.
Shall I awaken him now? Ah, no!

Hören muß ich, wie ihn gräme,
Daß er schmachtet schon so lange,
Daß ihm Leben [geb' und nehme]
Diese meine braune Wange,
Und er nennt mich seine Schlange,
Und doch schlief er bei mir ein.
Weck' ich ihn nun auf? -- Ach nein!

I must listen to him complain
That he pines for me so long,
That life is given and taken away from him
By this, my brown cheek,
And he calls me a snake;
Yet he fell asleep by me.
Shall I awaken him now? Ah, no!

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Giacomo Puccini was born in Lucca, Tuscany to a prominent musical family. Puccini was known for his mature operas including *La Bohème*, *Madame Butterfly*, and *Turandot*, but a large majority of his works were sacred music. His opera *Gianni Schicchi* is a one-act opera that functions as a portion of a three-part work entitled *Il trittico*. This work was a revival of the opera buffa genre and was the third and final act of the three-part work. The libretto is based on a scenario from Dante's *Divine Comedy*. The plot focuses on the finding and reading of the will of Buoso Donati. The characters create a plot to change his will in selfish ambition, as it is found he left the entirety of his fortune to a monastery. The aria "**O mio babbino caro**" is sung by the character Lauretta in the middle of the one-act opera, as she is begging her father, Schicchi, to let her marry her love, Rinuccio, who is part of a rival family.

O mio babbino caro, mi piace è bello bello;	Oh, daddy dearest, I love him so much, so much;
vo'andare in Porta Rosa a comperar l'anello!	I want to go to Porte Rosa to buy the ring ¹ !
Sì, sì, ci voglio andare!	Yes, yes that's where I want to go!
E se l'amassi indarno, andrei sul Ponte Vecchio,	But if you don't let me, I will go to the Ponte Vecchio
ma per buttarmi in Arno!	To throw myself into the river Arno!
Mi struggo e mi tormento! O Dio, vorrei morir!	This torment tears me apart, Oh God, I want to die!
Babbo, pietà, pietà! Babbo, pietà, pietà!	Daddy, have mercy, have mercy! Daddy, have mercy, have mercy!
	<i>Translation by Linda Godry</i>

The musical *Tuck Everlasting* ran on Broadway at the Broadhurst Theatre from April 16, 2016 to May 29, 2016. The musical is based on the novel of the same name by Natalie Babbitt, with music by Chris Miller and lyrics by Nathan Tyson. *Tuck Everlasting* follows the story of Winnie Foster, a sheltered eleven-year-old girl and her relationships with each member of the Tuck Family. The Tuck family holds a secret: after drinking water from the base of a tree, they now have eternal life. The audience sees each of the characters face their version of that reality, while Winnie faces a conflict: to drink the water and live forever or live her fullest mortal life. The song “**My Most Beautiful Day**” is the story of Ma Tuck. She tells Winnie about her sweetest memory: the night when Angus Tuck proposed to her. She explains that the time to look back at cherished memories is something to look forward to as one grows older.

Aaron Copland was born on November 14, 1900 in Brooklyn, New York. His mother pressed for all of her children to be given music lessons, after she and her husband had emigrated from Russia to the US. Copland’s first musical exposure was from Jewish weddings and from his sister’s libretti from her studies at Metropolitan Opera School. He wrote his first composition at the age of 8, and throughout his adolescence continued to compose. He enjoyed writing in the Romantic styles, but also innovated his own style that was original to the period. During his lifetime he composed many different musical genres, including multiple ballets, chamber music, operas, and film music. His ability to compose so many varying genres of music crafted his legacy as having a pivotal role in the organization and creation of American music.

Emily Dickinson was an American poet born on December 10, 1830. Her life was lived mostly in seclusion from the outside world, because of her depression over the constant death of different loved ones. Her writing is pervaded by melancholy and loss because of her life’s circumstances. In her last years, she remained constantly bedridden after suffering from multiple illnesses, until she died on June 16th, 1874 from a stroke.

The song *Heart we will forget him* is from a larger work entitled *Twelve Poems of Emily Dickinson*. In the fifth song, Dickinson’s text and Copland’s music combine to create a work about trying to recover from lost love. The dragging meter and melancholy accompaniment create an atmosphere to allow the speaker to truly express her emotions about the man who broke her heart. The speaker and the heart are having a conversation, as the speaker is trying to convince the heart to forget about this person. She goes on to list his characteristics and the

emotions he made her feel, and by the end of the song it is evident that speaker in fact, does not forget him and knows she will remember him always.

Gwyneth Walker is an American composer, born on March 22, 1947 in New York. She had an interest in music from an early age, and began her formal music training at Brown University, and the Hartt School of Music. She then went on to teach at Oberlin University and Hartford Conservatory before she decided to pursue full-time composition. She has composed over 350 works for orchestra, chamber ensembles, chorus, and solo voice. *Waterbird* comes from her song cycle, *The Sun is Love*, which sets a collection of poems by Jalāl ad-Dīn Muhammad Rūmī. The theme of the cycle revolves around different stages and emotions of love. This is the last song of the cycle and is a portrayal of true and honest love. The pairing of the building accompaniment and allegory-filled text depict a character who is confessing deep feelings for their partner, confident in their feelings and comparing themselves to a water bird, flying into the sun.