

Robert Schumann (1810–1856) was best remembered and known for his piano and chamber works. While being a prominent advocate of musical Romanticism, he had an impact on the next generations of European composers. “**Widmung**” (Dedication) is part of the collection *Myrthen* which is among a large number of the contributions to musical literature by Schumann, and was a gift to his bride, Clara. The song is based on poem written by Friedrich Rückert (1788–1866) and describes the passion and excitement of being in love. Schumann shows the passionate drive of the opening and releases into the central section and shows this with the text translating to ‘you are my rest’.

Widmung

Du meine Seele, du mein Herz,
 Du meine Wonn’, o du mein Schmerz,
 Du meine Welt, in der ich lebe,
 Mein Himmel du, darein ich schwebe,
 O du mein Grab, in das hinab
 Ich ewig meinen Kummer gab!
 Du bist die Ruh, du bist der Frieden,
 Du bist vom Himmel mir beschieden.
 Dass du mich liebst, macht mich mir wert,
 Dein Blick hat mich vor mir verklärt,
 Du hebst mich liebend über mich,
 Mein guter Geist, mein bess’res Ich!

Dedication

You are my soul, you are my heart,
 You are my joy, you are my pain,
 You are my world in which I live,
 You are my heaven in which I hover,
 Oh my chest, a deep grave in which
 To her my sorrows I gave.
 You are the rest, you are the peace,
 You are my heaven on Earth.
 My loving soul, my better self,
 Your gaze has sent me clarity,
 Thy love lifts me above myself,
 My loving spirit, my better self!

(Translation by Richard Stokes)

Franz Schubert (1797–1828) was a composer of the late Classical and early Romantic musical era. During Schubert’s short lifetime he left behind over 600 vocal works, 7 symphonies, and an abundance of piano and chamber music. Schubert composed “**Lied der Mignon**,” (Mignon’s song) the fourth song in the *4 Gesänge aus 'Wilhelm Meister'* (Four songs of ‘Wilhelm Meister’) in 1826 to Johann Wolfgang von Goethe’s (1749-1832) poetry. The piece is sung by the character Mignon, who appears in many *Lieder* by Schubert. In 1822, Schubert composed “**Lachen und Weinen**” (Laughter and Tears) which is from Friedrich Rückert’s collection of poems, *Östliche Rosen* (Eastern Roses). The poem is set to resemble the unpredictableness of one’s emotions, going between laughing and crying. Many of his works are written between major and minor, which resembles the meaning and nuance of the text.

Lied der Mignon

Nur wer die Sehnsucht kennt
 Weiss, was ich leide!
 Allein und abgetrennt
 Von aller Freude,
 Seh’ ich an’s Firmament
 Nach jener Seite.
 Ach! der mich liebt und kennt
 Ist in der Weite.
 Es schwindelt mir, es brennt
 Mein Eingeweide.
 Nur wer die Sehnsucht kennt
 Weiss, was ich leide!

Mignon’s Song

Only who the longing knows
 Knows what I suffer!
 Alone and cutoff
 From all my joy,
 Gaze I into the firmament
 After in that direction,
 Oh! Who loves me and knows,
 Is in the distance.
 I feel giddy,
 My vitals are aflame.
 Only he who knows longing
 Knows what I suffer.

(Translation by Richard Wigmore)

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 Scheine,
Ist mir selb' nicht bewußt.

Weinen und Lachen zu jeglicher Stunde
Ruht bei der Lieb' auf so mancherlei Grunde.
Abends weint' ich vor Schmerz;
Und warum du erwachen
Kannst am Morgen mit Lachen,
Muß ich dich fragen, o Herz.

Laughter and tears at any hour
Rest on love in so many ways
In the morning I laugh for joy;
And why I now weep
In the evening glow,
Is something unknown to me.

Tears and laughter at any hour
Rest on love in so many ways
In the evening I weep for sorrows
And why you can awake
In the morning with laughter,
I must ask you, o heart.

(Translation by Richard Stokes)

Emile Paladilhe (1844–1926), a French composer and pianist, composed two columns of published works, but is mainly remembered for this piece, “**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.

Psyché

Je suis jaloux, Psyché, de toute la nature!
Les rayons du soleil vous baisent trop souvent,
Vos cheveux souffrent
trop les caresses du vent,
Quand il les flatte, j’en murmure!
L’air même que vous respirez
Avec trop de plaisir passe sur votre bouche.
Votre habit de trop près vous touche!
Et sitôt que vous soupirez
Je ne sais quoi qui m’effarouche
Craint, parmi vos soupirs,
des soupirs égarés!

Psyche

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 too 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)

Ernest Chausson (1855–1899) was a French Romantic composer, and sadly, passed just as his career was taking off. Although he was taught traditional harmonies in the Conservatoire, Richard Wagner was one of the most influential musicians in his life. Chausson composed “**Le charme**” (The Charm) in 1879, based on Armand Silvestre’s (1837–1901) poem “Pour une voix.” This piece is one of his earliest works and, it has all the simplicity of a salon song. With the falling melody, it shows the singer falling in love, with the final line descending and the words translated to ‘I loved you’ being the resolution.

Le charme

Quand ton sourire me surprit,
Je sentis frémir tout mon être;
Mais ce qui domptait mon esprit,
Je ne pus d'abord le connaître.
Quand ton regard tomba sur moi,
Je sentis mon âme se fondre;
Mais ce que serait cet émoi,
Je ne pus d'abord en répondre.
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!

The Charm

When your smile surprised me
I felt all my being tremble
But what had subdued my spirit
At first I could not know.
When your gaze fell upon me
I felt my soul melt,
But what this emotion might be,
At first I could not understand.
What vanquished me forever
Was a much sadder charm,
And I did not know that I loved you
Until I saw your first tear.

(Translation by Christopher Goldsack)

Wolfgang Amadeus Mozart (1756–1791) was one of the most dominant and key composers of the Classical period. Although Mozart had a short life, he composed more than 800 works of practically every genre. *Le nozze di Figaro* (The Marriage of Figaro), is a 4-act *opera buffa*, and is one of the greatest operas ever written. In the second act, the aria “**Voi, che sapete**” is sung by a young servant Cherubino, who is singing out and professing his hopeless love for the Countess, while still trying to figure out what love is exactly.

Voi che sapete che cosa e amor,
Donne, vedete, s'io l'ho nel cor,
Quello ch'io provo, vi ridiro,
E per me nuovo capir nol so.
Sento un affetto pien di desir,
Ch'ora e diletto, ch'ora e martir.
Gelo e poi sento l'alma avvampar,
E in un momento torno a gelar.
Ricerco un bene fuori di me,
Non so chi il tiene, non so cos' e.
Sospiro e gemo senza voler,
Palpito e tremo senza saper,
Non trovo pace notte ne di,
Ma pur mi piace languir cosi.
Voi, che sapete che cosa e amor
Donne, vedete, s'io l'ho nel cor,

Tell me what love is, what can it be
What is this yearning burning me?
Can I survive it, will I endure?
This is my sickness, is there a cure?
First his obsession seizing my brain
Starting in passion, ending in pain
I start to shiver, then I'm on fire
Then I a quiver with seething desire
Who knows secret, who holds key?
I long for it - what can it be?
My brain is reeling, I wonder why
And then the feeling I'm going to die
By day it haunts me, haunts my night
This tender torment, fill with delight!
Tell me what love is, what can it be?
What's this yearning, bur in me?

(Translation by Christopher Goldsack)

John Corigliano (b. 1938) has proven himself to be one of the most prominent and versatile modern American composers. Corigliano's *Three Irish Folk Songs* are written for both voice and flute and based on Three Irish folk tune. The three pieces include “**The Salley Gardens**,” “**The Foggy Dew**,” and “**She Moved Through the Fair**.” With these pieces, Corigliano explained that he was exploring the more “poetic” side of Irish flute music in these pieces with the dancing flute and vocal lines. While the vocal line represents the folk tune, the flute part weaves in and out of the melody with painting pictures in the listener's mind.

Christoph Willibald von Gluck (1714–1787) was a composer of Italian and French opera in the early classical period. 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 aria "**Che farò senza Euridice**" from his *Orfeo ed Euridice* (1762) became one of the most famous arias. The aria talks 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 this aria Orfeo cries and mourns for his love.

Ahi mè! Dove trascorsi?	Alas! Where did I go?
Dove mi spinse undelirio d'armor?	Where did the delirium of love drive me?
Sposa! Euridice! Consorte!	Wife! Eurydice! Consort!
Ah, púi non vive! La chiamo invan.	Ah, she does not live! I call her in vain.
Misero me, La perdo e di nuovo e per sempre!	Miserable me, I lose her again forever!
Oh legge! Oh morte! Oh ricordo crudel!	Oh law! Oh death! Oh cruel memory!
Non ho soccorso non m'avanza consiglio.	I have no help, I have no advice.
Io veggo solo (Oh fiera vista!)	I see alone (Oh fair sight!)
Il luttuoso aspetto dell' orido mio stato!	The mournful aspect of my horrible state!
Saziato sorte rea: son disperato!	Satiated fate: I'm desperate!
Che farò senza Euridice	What shall I do without Eurydice?
Dove andrò senza il mio ben.	Where will I go without my good?
Che farò, dove andrò?	What shall I do? Where shall I go?
Dove andrò senza il mio ben?	Where shall I go without my blessing?
Eurydice! Eurydice!	Eurydice! Eurydice!
o Dio, risponde, oh dio, risponde!	Oh God! Answer me! Answer me!
Io son pure il tuo fedele.	I am also your faithful one!
Ah, non m'avvanza	Ah! I have no more hope,
più speranza, né dal mondo, né dal cel.	no hope from the world, nor from heaven!

(Translation by Gabriel Huaroc)

The musical *Hamilton* was written by composer and actor Lin-Manuel Miranda (b. 1980). Written over the period of 7 years, the musical was an absolute sensation, because of the incorporation of rap, hip-hop styles, and especially the inclusivity of its cast. The musical is a biographical musical that tells the story of American founding father Alexander Hamilton. The song "**Burn**" is a response from Eliza, Hamilton's wife, after he published letters that were proof of him having an affair, to save himself from being exposed later. Eliza sings in the song about the letters that he wrote her and the story of them falling in love, but ultimately is asking if it was true. The song climaxes with her deciding to burn the letters and the memories that they had made. Eliza ends the song telling her husband that she hopes that he burns along with their love.

Frank Wildhorn (b. 1958) is an American composer, from Harlem and composed both musicals and popular songs. After he taught himself how to play the piano, he realized he wanted to compose music. The song "**Once Upon a Dream**" from his musical *Jekyll and Hyde* and made its Broadway debut in 1997. The story is about a brilliant man turning horrifically frightening while trying to cure his father's mental illness. Instead, he creates an alternate personality of pure evil. This song is a beautiful song where the character Emma confesses her love and concern for Jekyll, who is trying to hide what he has done. While she begs him to confide in her, he says nothing about his work but confirms he loves her dearly.