

Program Notes  
L. Amelia Lufkin Graduate Recital  
Accompanist Zach Kierstead  
Spring 2022

Ned Rorem is an American composer and writer who was born in Richmond, Indiana in 1923. He is most well known for his art songs that include more than 500 works. Rorem links poets' words with his music. Time Magazine has called him, "the world's best composer of art songs".

**Stopping By Woods On A Snowy Evening**

**1947**

*Whose woods these are I think I know,  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.*

*My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.*

*He gives the harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake.*

*The woods are lovely, dark and deep.  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.*

- Robert Frost

**See How They Love Me**

**1958**

*See how they love me - Green leaf, gold grass,  
Swearing my blue wrists Tick and are timeless.*

*See how it woos me - Old sea, blue sea,  
Curving a half-moon Round to surround me.*

*See how it wants me - High sky, blue sky,  
Letting the light be kindled to warm me.*

*Yet you rebuke me, O love*

*love I Only pursue.*

*See How they love me.*

- Howard Moss

## **A Birthday**

**1976**

*My heart is like a singing bird  
Whose nest is in a watered shoot;*

*My heart is like an apple tree  
Whose boughs are bent with thickset fruit:*

*My heart is like a rainbow shell  
That paddles in a halcyon sea;*

*My heart is gladder than all these  
Because my love is come to me.*

*Raise me a dais of silk and down;*

*Hang it with vair and purple dyes;*

*Carve it in doves and pomegranates,  
And peacocks with a hundred eyes;*

*Work it in gold and silver grapes,  
In leaves and silver fleurs-de-lys,*

*Because the birthday of my life is come,  
My love is come to me.*

- Christina Georgina Rossetti

## **Alleluia**

**1946**

*Alleluia*

Marcel Delannoy (1898-1962) was a popular 20th century French composer but is now rarely known. Throughout his career, critics described Delannoy as innovative. His approach was not as sophisticated nor followed the atonal tendencies of the Second Viennese School. Delannoy's approach came from his use of French folk music, ranging from early Renaissance to common folk tunes. His work includes modern harmonic rules, like those found in jazz.

*Cinq Quatrains de Francis Jammes*

1934-1935

Francis Jammes (1868-1938) was a French poet and novelist who had a simple and rustic writing style in contrast to the French literature at that time. His poetry followed the trend known as Naturism which is a return to nature. His texts tend to incorporate a childlike simplicity, a joy in the little things. The texts for *Cinq Quatrains de Francis Jammes* come from *Les Quatrains*, written in four volumes from 1923-1925. Because of Jammes' particular style, Delannoy was one of the first composers to write for Jammes' poetry.

**Résurrection**

Vous m'avez introduit chez un peuple robuste  
Dont par d'Etchegoyen j'hérite mon sang.  
Et l'on me couchera dans cette terre fruste  
Où les morts seront plus beaux,  
Plus beaux que les vivants.

***Resurrection***

*You have introduced me to a robust people  
whom by Etchegoyan I inherit my blood.  
And it lies with me in the rough land  
where the dead will be more beautiful,  
more beautiful than the living.*

**La Joueuse**

Comme un chèvrefeuille qui s'élance au-dessus du mur,  
Et que balance le cent, o Belle comme le jour,  
Sans te poser à terre tu cours.

***The player***

*As a honeysuckle that soars above the wall,  
And that sways, o beautiful as the day,  
Without touching the ground, you run.*

**Morphée et la Muse**

Sommes-nous donc si loin?  
Te demandai-je en songe et tu me répondis:  
Nous sommes arrivés aux lieux de ta jeunesse et  
l'ombre qui s'allonge  
Est celle de la ferme où tu venais rêver.

***Morpheus and the Muse***

*Are we so far? (Are we now so far away?)  
I asked of you in a dream and you answered me:  
We are arrived at the places of your youth, and the  
shadow which extends  
Is that of the farm where you'd just been dreaming.*

**Colombine**

Frêle petite fille O rose dans le fange  
Du cirque piétinée avant que de t'ouvrir  
Dieu ne t'avait-il pas faite à l'image des anges  
Et pour que le printemps parfumât tes soupirs.

***Columbine***

*Frail little girl, O rose in the mire,  
In a shambles, trampled before you opened,  
Didn't God make you in the image of angels  
And so that Spring perfumed your sighs?*

## Reprise

Déchirons la tristesse ainsi que le soleil partage un  
banc de brume au flanc de lan montagne,  
Et nous ne verrons plus que l'espoir qui nous gagne  
Et la verte prairie et les rosiers vermeils

## Reprise

Let us tear the sadness just as the sun splits a  
bank of mist on the slope of the mountain,  
And we will no longer see anything but the hope  
that overtakes us and the green prairie and scarlet  
roses.

- Translations by Steven B. Jepson, with the assistance from Stephanie Kupfer

Giacomo Puccini (1858-1924) was an Italian composer who was famous for his operatic realism. The main feature of Puccini's dramatic style is his ability to identify himself with his subject; each opera has its distinctive ambiance. He had an unfailing instinct for balanced dramatic structure, and knew that an opera is not all action, movement, and conflict; it must also contain moments of repose, contemplation, and lyricism.

## Quando me'n vo      When I go out

From Act II of *La Bohème*      1896  
Setting: Paris, c. 1830; the Latin Quarter; Café Momus; Christmas Eve  
Character: Musetta

Musetta is a coquette and a café singer. Though she enters the Café Momus on Christmas Eve with an aging admirer in tow, she bursts into song to force the attention of her old lover, Marcello.

Quando me'n vo soletta per la via La fente sosta e mire... e la bellezza mia tutta ricerca in me da capo a piè. Ed sapporo allow la bramosia sottil che do gl'occhi traspira; e dai palesi vezzi intender so alle oculte beltà. Così l'effluvio del desio tutta m'aggira; felice mi fa! E tu che sai, che momori e ti struggi, da me tanto rifuggi? So ben: le angoscie tue non le vuoi dir; so ben, ma ti senti morir!	When I go out alone in the street people stop and stare... and they all study in me my beauty from head to foot. And then I savor the subtle longing that comes from their eye; they know how to appreciate, beneath obvious charms, all the hidden beauty. Thus the flow of desire completely surrounds me; it makes me happy! And you who know, who remember and are melting with passion— you avoid me so? I know well: your sufferings— you don't want to tell ; I know well, but you feel like you're dying!
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- Aria Text Editor and Translator: Martha Gerhart

## Intermission

Vincenzo Bellini (1801-1835) was an Italian operatic composer who created sensuous melodies and expressive vocal lines. His fame was closely bound with the *bel canto* style of the great singers of his day. The vocalists in his operas were given the responsibility for dramatic expression and interpretation. The individual charm and elegance of his luminous vocal melody is why Bellini is remembered.

### Oh! Quante volte      Oh! how often

From Act I of *I Capuleti e i Montecchi*      1830  
Setting: Verona, the 13th century  
Character: Giulietta

Romeo's proposed marriage to Giulietta, which would unite their rival houses, has been rejected, and Giulietta is betrothed to Tybalt. Giulietta is tortured by her love for Romeo and the certainty that responding to his advances will cause her and her family pain and tragedy.

Eccomi in lieta vesta...Eccomi adorna...  
come vittima all'ara. Oh! almen potessi  
qual vittima cader dell'ara al piede!  
O nuziali tede,  
abborrite così, così fatali,  
siate, ah! siate per me faci ferali.  
Ardo...una campà, un foco  
tutta me strugge. Un refrigerio at venti  
io chiedo invano! Ove sei tu, Romeo?  
In qual terra t'aggiri?  
Dove, dove inviarti, dove i miei sospiri?

Oh! quante volet, oh! quante  
ti chido al ciel piangendo!  
Con quale ardor t'attendo,  
e inganno il mio desir!  
Raggio del tuo sembiante,  
ah! parmi il brillar del giorno:  
ah! L'aura che spira intorno  
mi sembra un tuo sospir.

Here I am, dressed brilliantly...Here I am, adorned...  
like a victim at the altar. Oh! if only I could  
fall like a sacrifice at the base of the altar!  
O nuptial flames,  
so horrid to me, so fateful,  
may you ah! may you be my funeral torches.  
I burn...a blaze, a furnace  
completely engulfs me. A cooling breeze  
I see vainly! Where are you, Romeo?  
To what land have you gone?  
Where, where shall I send you my yearning cries?

Oh! how often, oh! very often  
I call for you crying to heaven!  
With what ardor I look for you,  
and mislead my desire!  
A vision of your face,  
ah! the sunlight seems to me:  
ah! the winds that drift round me  
seem to me to be your breath.

George Friederic Handel (1685-1759) was a German-born English composer during the Baroque era and is noted particularly for his operas, oratorios, and instrumental compositions. His music is well suited for the voice and effective in creating a character in both his operas and oratorios. Handel is also remembered for his dramatic writing particularly in his oratorios which are most often performed on a stage rather than a church.

The *Messiah* is arguably one of Handel's most popular oratorios. It premiered in Dublin in 1742 at Easter as opposed to Christmas as it is frequently performed today. The verses and text used for *Messiah* were drawn from the three parts of the Bible: Old Testament which prophecies of the Messiah's birth; New Testament the story of the birth, death, and resurrection of Christ; and verses relating to Judgment Day, with the final chorus text pulled from the Book of Revelation.

From *Messiah*, HWV 56, 1741

### **I Know That My Redeemer Liveth**

*I know that my Redeemer liveth,  
and that he shall stand at the latter day upon the earth.  
And though worms destroy this body,  
yet in my flesh shall I see God.  
For now is Christ risen from the dead,  
the first fruits of them that Sleep.*

### **Rejoice Greatly**

*Rejoice greatly,  
O daughter of Zion Shout,  
O daughter of Jerusalem!  
behold, thy King cometh unto thee!  
He is the righteous Saviour,  
and He shall speak peace unto the heathen.*

Hugo Wolf (1860-1903) was an Austrian composer who is considered one of the greatest late romantic lied composers. He initially wanted his works to be lengthy like that of his mentors but he found beauty in the smaller scale and art songs proved an ideal creative outlet for his musical expression.

From *Italienisches Liederbuch* 1892-1896

### **Gesegnet sei das Grün und wer es trägt!**

Gesegnet sei das Grün und wer es trägt!  
Ein grünes Kleid will ich mir machen lassen.

Ein grünes Kleid trägt auch die Frühlingsaue,

### ***Blessed be green and those who wear it!***

*Blessed be green and those who wear it!  
I shall have a green dress made for me.*

*The spring meadow also is clothed in green,*

Grün kleidet sich der Liebling meiner Augen.

*the darling of my eye clothes himself in green.*

In Grün sich kleiden ist der Jäger Brauch,  
Ein grünes Kleid trächt mein Geliebter ach;

*It is the hunter's custom to be clothed in green,  
and my beloved also wears green clothing;*

Das Grün steht allen Dingen lieblich an,  
Aus Grün wächst jede schöne Frucht heran.

*green becomes all things so well,  
every beautiful fruit springs from green.*

### **Schweig' einmal still**

### ***Be quiet! you wretched babbler!***

Schweig' einmal still, du garst'ger Schwätzer dort  
Zum Ekel ist mir dein verwünschtes Singen.

*Be quiet! you wretched babbler!  
Your damned singing disgusts me.*

Und triebst du es bis morgen früh so fort,  
doch würde dir kein schmuckes Lied gelingen.

*And even if you keep it up until tomorrow morning,  
you will not succeed in come up with an attractive  
song.*

Schwieg' einmal still un lege dich aufs Ohr!  
Das Ständchen eines Esels zög' ich vor.

*Be quiet! and go to bed!  
I would prefer a donkey's serenade!*

### **Ich hab' in Penna einen Liebsten wohnen**

### ***I have a lover in Penna***

Ich hab' in Penna einen Liebsten wohnen,  
In der Marameneb'ne einen andern,  
Einen im schönen Hafen von Ancona,  
Zum vierten muss ich nach Viterbo wandern;

*I have a lover in Penna,  
another in the plain of Maremma,  
one in the beautiful port of Ancona,  
for the fourth, I must go to viterbo;*

Ein anderer wohnt in Casentino dort,  
Der nächste lebt mit mir am selben Ort,  
Und wieder einen hab' ich in Magione,  
Vier in La Fatta, zehn in Castiglione.

*another lives there, in Casentino,  
the next lives with me in the same town,  
and I yet another in Magione,  
four in La Fratta, ten in Castiglione!*