

THE ST. OLAF COLLEGE DEPARTMENT OF MUSIC

*presents in*

Faculty Recital

Anna Mooy, *mezzo-soprano*

*assisted by*

Barbara Brooks, piano

*with*

Scott Anderson, *clarinet*

Charles Gray, *viola*



THURSDAY, MARCH 22, 2018  
URNESS RECITAL HALL • 8:15 P.M.

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## PROGRAM

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I.  
**Strike the Viol**  
**Sweeter Than Roses**  
Henry Purcell  
(1659–1695)

II.  
**Two Songs**  
Gestillte Sehnsucht  
Geistliches Wiegenlied  
Johannes Brahms  
(1819–1896)  
Charles Gray, *viola*

III.  
**Mai**  
**Quand je fus pris au Pavillon**  
**L'heure exquise**  
Reynaldo Hahn  
(1874–1947)

IV.  
**Parto! Ma tu ben mio**  
from *La Clemenza di Tito*  
Wolfgang Amadeus Mozart  
(1756–1791)  
Scott Anderson, *clarinet*

V.  
**What a Movie**  
from *Trouble in Tahiti*  
Leonard Bernstein  
(1918–1990)

VI.  
**Grateful**  
from *Urban Myths*  
John Bucchino  
(b. 1952)

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## TEXTS AND TRANSLATIONS

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### **Gestillte Sehnsucht**

In goldnen Abendschein getaucht  
Wie feierlich die Wälder stehn!  
In leise Stimmen der Vöglein hauchet  
Des Abendwindes leises Wehn.  
Was lispeln die Winde, die Vögelein?  
Sie lispeln die Welt in Schlummer ein.  
Ihr Wünsche, die ihr stets euch reget  
Im Herzen sonder Rast und Ruh!  
Du Sehnen, das die Brust bewegt,  
Wann ruhest du, wann schlummerst du?  
Beim Lispeln der Winde, der Vögelein,  
Ihr sehnenden Wünsche, wann schlaft ihr ein?  
Ach, wenn nicht mehr in goldne Fernen  
Mein Geist auf Traumgefieder eilt?  
Nicht mehr an ewig fernen Sternen  
Mit sehnenden Blick mein Auge weilt  
Dann lispeln die Winde, die Vögelein,  
Mit meinem Sehnen mein Leben ein.

*text Friedrich Rückert*

### ***Appeased Desire***

*Steeped in the golden light of evening,  
How solemnly the forests stand!  
In the soft voices of birds breathes  
The gentle stirring of the evening wind.  
What whisper the wind and the birds?  
They whisper the world to sleep.  
Desires which always arise  
In the heart that is without peace or rest,  
Longings the trouble the soul,  
When will you rest, when will you cease?  
To the sounds of whispering wind and the birds,  
You longing desires, when will you be lulled to sleep?  
When no longer into golden distances  
My spirit hastens on wings of dreams,  
No longer on the eternal distant stars  
My eyes are fixed with a longing gaze;  
Then the winds, the birds shall lull  
My life and my longings.*

*trans. Waldo Lyman*

### **Geistliches Wiegenlied**

Josef, lieber Josef mein,  
Hilf mir wiegen mein Kindlein fein,  
Gott, der wird dein Lohner sein,  
Im Himmelreich der Jungfrau Sohn,  
Maria, Maria.  
Die ihr schwebet um diese Palmen  
In Nacht und Wind,  
Ihr heil'gen Engel, stillt die Wipfel!  
Es schlummert mein Kind.  
Ihr Palmen von Bethlehem in Windesbrausen,  
Wie mögt ihr heute so zornig sausen!  
O rauscht nicht also, schweiget,  
Neiget euch leis und lind,  
Stillt die Wipfel! Es schlummert mein Kind.  
Der Himmelsknabe duldet Beschwerde;  
Ach, wie so müd er ward vom Leid der Erde.  
Ach, nun im Schlaf, ihm, leise gesänftigt  
Die Qual zerrinnt,  
Stillt die Wipfel, es schlummert mein Kind.  
Grimmige Kälte sauset herneider,  
Womit nur deck ich des Kindleins Glieder!  
O all ihr Engel, die ihr geflügelt  
Wandelt im Wind,  
Stillt die Wipfel, es schlummert mein Kind.

*text Félix Lope de Vega*

### ***Sacred Lullaby***

*Joseph, my good Joseph,  
Help me to rock my darling child,  
God will be the one to reward you  
In the Heavenly Kingdom of the Virgin's Son,  
Maria, Maria.  
You who fly above these palm trees  
In the night and the wind,  
You holy angels, silence the treetops!  
My child is asleep.  
You palms of Bethlehem, in the raging wind,  
How can you rustle so angrily today,  
Do not roar thus, be silent,  
Sway softly and gently.  
Silence the treetops! My child is asleep.  
The Child of Heaven suffers pain;  
He was so weary of the sorrows of the earth.  
Now gently soothed in sleep,  
the agony leaves him.  
Silence the treetops, my child is asleep.  
Bitter cold descends,  
With what can I cover my child's limbs!  
All you angels, who on wings  
Hover in the air,  
Silence the treetops, my child is asleep.*

*trans. Waldo Lyman*

**Mai**

Depuis un mois, chère exilée  
 Loins de mes yeux tu t'en allas,  
 Et j'ai vu fleurir les lilas  
 Avec ma peine inconsolée  
 Seul, je fuis ce ciel clair et beau  
 Dont l'ardent effluve me trouble,  
 Car l'horreur de s'exil se double  
 De la splendeur du renouveau.  
 En vain le soleil a souri,  
 Au printemps je ferme ma porte,  
 Et veux seulement qu'on m'apporte  
 Un rameau de lilas fleuri!  
 Car l'amour dont mon âme est pleine  
 Y trouve parmi ses douleurs  
 Ton regard, dans ces chères fleurs,  
 Et dans leur parfum—ton haleine!

*text François Coppée*

**Quand je fus pris au Pavillon**

Quand je fus pris au pavillon  
 De ma dame très gentile et belle,  
 Je me brûlay à la chandelle  
 Ainsi que fait le papillon.  
 Je rougis comme vermillon  
 A la clarte d'une étincelle  
 Quand je fus pris au pavillon  
 De ma dame très gentile et belle.  
 Si j'eusse été esmerillon,  
 Ou que j'eusse eu aussi bonne aile,  
 Je me fusse gardé de celle  
 Qui me bailla de l'aiguillon,  
 Quand je fus pris au pavillon

*text Charles, Duke d'Orléans*

**L'heure exquise**

La lune blanche luit dans les bois,  
 De chaque branche part une voix  
 Sous la ramée,  
 O bien-aimée!  
 L'étang reflète, profond miroir,  
 La silhouette du saule noir  
 Où le vent pleure.  
 Rêvons, c'est l'heure!  
 Un vaste et tendre apaisement  
 Semble descendre du firmament  
 Que l'astre irise;  
 C'est l'heure exquise!

*text Paul Verlaine*

**Parto! Ma tu ben mio**

Parto, Parto, ma tu ben mio  
 Meco ritorna in pace:  
 Sarò qual più ti piace,  
 Quel che vorrai farò.  
 Guardami, e tutto obbligo,  
 E a vendicarti io volo.  
 A questo sguardo solo  
 Da me si penserà.  
 Ah qual poter, O dei!  
 Donnaste alla beltà!

*text Caterino Mazzola*

**May**

*It is a month, dear exiled one,  
 Since you went away, far from my sight,  
 And I have seen lilacs blooming  
 With my pain still disconsolate.  
 Alone, I flee this clear and lovely sky  
 Whose intense radiation troubles me,  
 For the misery of the exile is deepened  
 By the splendor of life reborn.  
 In vain the sun has smiled,  
 To Spring I close my door,  
 And I wish only that one should bring me  
 A branch of lilac in bloom,  
 For the love with which my soul is filled  
 Despite its anguish would find  
 In these lovely flowers your image,  
 And in their fragrance—your breath!*

*trans. Waldo Lyman*

**When I was possessed**

*When I was possessed  
 By my fair and charming lady,  
 I burned myself at the flame  
 Just as does the butterfly.  
 I blushed bright red  
 By the brilliant light,  
 When I was possessed  
 By my fair and charming lady.  
 Were I as swift as a merlin,  
 Or had I speedy wings,  
 I would fly away from the one  
 Who stung me,  
 When I was possessed.*

*trans. Waldo Lyman*

**The Exquisite Hour**

*The white moon shines in the forest,  
 From every branch comes forth a voice,  
 Under the foliage,  
 Oh beloved!  
 The pond, a deep mirror, reflects,  
 The silhouette of the dark willow,  
 In which the wind is crying.  
 Let us dream, 'tis the hour!  
 A vast and tender calm  
 Seems to descend from the firmament,  
 Which the orb clads in rainbow colors;  
 'Tis the exquisite hour!*

*trans. Waldo Lyman*

**I go! But you, my love**

*I go! I go! But you, my love  
 Make peace with me:  
 I shall be as you wish me,  
 I shall do as you like.  
 Just look at me, and I will forget everything;  
 I shall fly to avenge you.  
 Another glance,  
 And I will take care of the rest.  
 Oh Gods! What power  
 You have given to beauty!*

*trans. Waldo Lyman*

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## PROGRAM NOTES

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**Henry Purcell** (1659–1695) found great success in writing vocal music, both in sacred and secular contexts. He worked for English monarchs Charles II, James II, and William and Mary. The selections today come from his ode *Come Ye Sons of Art* (written for Queen Mary II's birthday in 1694) and his incidental music for *Pausanias* (1695), respectively. **Strike the Viol** is the fifth movement of the ode to Queen Mary; the song emphatically calls those who are able to take up their instruments to praise the “patroness” (the Queen). **Sweeter than Roses**, from *Pausanias*, finds Pausanias' mistress, Patronus, waiting for the arrival of her latest romantic flame. The first section of the piece provides melismatic text painting on the words “cool,” “warm,” “trembling,” and “freeze.” This section's melismas weave into a transitory second section which allows the voice to literally ascend, “shot like fire,” into a victorious, virtuosic final section.

**Johannes Brahms** (1819–1896) was an influential Romantic era composer—his compositional output includes orchestral, chamber, piano, and vocal music, boasting some 380 songs. The opus 91, *Two Songs for Voice, Viola, and Piano* (1885), was composed for his friends, Joseph and Amelie Joachim. **Gestillte Sehnsucht** was written about the longings of the heart. It features Baroque characteristic—both an obbligato line for the viola and a da capo form in which the third stanza repeats the material of the first. **Geistliches Wiegenlied**, written from the perspective of the Virgin Mary, depicts her desire to let her son sleep. Appropriately, Brahms quotes a medieval hymn, “Joseph, Lieber, Joseph mein,” during the beginning and end of the piece. This medieval tune, a carol about Mary asking Joseph to rock their son, is featured in the viola line.

**Reynaldo Hahn** (1874–1947) was a Venezuelan-born, French composer who felt a deep connection with the human voice as an instrument and tool of beauty. He wrote around ninety-five works for the voice, many of which were influenced by “la belle époque,” or “the beautiful era” of music. All three pieces this evening exhibit simplistic and charming characteristics of this movement. **Mai** (1889) expresses longing for a lover lost. The rapidly ascending vocal phrases linger in the upper register on the words “beautiful,” “love,” and “flowers.” This shows that though the singer is discouraged, they are also hopeful and optimistic. Hahn notes his song **Quand je fus pris au Pavillon** (1899) should be done “quickly and lightly.” This combined with the major key, octave bass leaps, and short eighth note motifs in the upper piano suggests a light, happy tale. This unadulterated optimism contrasts with the lyrics, which suggest regret and bittersweet nostalgia. **L'heure exquise** (1891) comes from *Chansons grises*, a set of songs with texts by Paul Verlaine written by Hahn at age 17. Given his limited use of large leaps, the leap of a sixth and a tenth on “oh beloved!” and the final “exquisite hour,” respectively, are particularly impactful and expressive for Hahn.

**Wolfgang Amadeus Mozart** (1756–1791) was a piano and violin prodigy and composer of both symphonic and operatic works during the Classical period. *La Clemenza di Tito* was first performed at the Estates Theater in Prague in 1791. The opera is set in Rome, A.D. 80, and it follows a woman named Vitellia, her desire for power, and her manipulation of her admirer, Sesto. **Parto! Ma tu ben mio** comes in Act 1 of the opera, just after Vitellia has used her wits, beauty, and charm to convince Sesto to kill the emperor, Tito. In this aria, Sesto confirms his plans to commit the deed.

**Leonard Bernstein** (1918–1990) found great success during his lifetime as a conductor and composer of works like *Candide*, *West Side Story*, *The Chichester Psalms*, and *Mass*. *The Trouble in Tahiti* premiered June 12, 1952 at Brandeis University for Bernstein's Festival of the Creative Arts. The one-act opera depicts the suburban lives of married couple Dinah and Sam, who work through their unhappiness and dissatisfaction in their seemingly perfect surroundings. **What a Movie!** comes in Scene VI of the musical. After seeing the movie *The Trouble in Tahiti*, Dinah describes the film to an unnamed friend and finds herself longing for a fantasy life far away.

**John Bucchino** (b. 1952) is primarily known for his songwriting and contributions to musical theater. In addition to performing on and off-Broadway, Bucchino has won numerous songwriting awards and selections from his musicals have been performed at Carnegie Hall, the Sydney Opera House, and the White House. His off-Broadway musical *Urban Myths* premiered in 1998, and the song *Grateful* has been a standout that inspired the release of Bucchino's CD *Grateful* in 2001. **Grateful** exhibits a softer side to Bucchino's work, which synthesizes 70's pop-funk chord progressions with constantly changing meters and melodic lines typical of mid-20th century art song. The main theme, “grateful, grateful, truly grateful” enters just after the piano's downbeat, creating a ripple in melodic material that mirrors the repeated “grateful” in the text.

*Program notes by Emily Hynes '18*

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