

**Sara Cox, Soprano**  
**Junior Recital Program Notes**  
**Saturday, April 18, 2020**

## Wolfgang Amadeus Mozart (1756-1791)

Wolfgang Amadeus Mozart is one of the most influential composers of the classical era. While growing up in Salzburg, Bavaria, Mozart studied violin and keyboard, leading to his composing career. Beginning with his prestigious court appointments, Mozart learned of the demands that came with pleasing patronage and aristocracy. Mozart wanted the freedom to compose without limitations, so he left Salzburg and continued to write symphonic and operatic works. It was his belief that the music rather than the text should be the most important aspect to dramatic work. Through his collaboration with librettist Lorenzo Da Ponte, Mozart would achieve some of his greatest operatic compositional success such as *Così fan tutte* (1790), *Le nozze di Figaro* (1786), and *Don Giovanni* (1787). Even though the concert aria “Chi sà chi sà qual sia” was a renowned collaboration between Mozart and Da Ponte, it originated from an opera by Vicente Martin y Soler. The opera was not successful, but this aria remains a popular piece today. In this piece, Madame Lucilla, one of the leading characters, is questioning the faithfulness of her suitors.

### Chi sà, chi sà, qual sia K. 582 by Wolfgang Amadeus Mozart Text by Lorenzo Da Ponte

Chi sà, chi sà, qual sia, l'affanno del mio bene,  
se sdegno gelosia;  
timor, sospetto, amor?  
Voi che sapete, o Dei.  
I puri affetti miei,  
Voi questo dubbio amaro,  
to gliete mi dal cor.

Who knows, what is the trouble of my good?  
Is suspicion or jealousy the answer?  
fear, doubting, or love?  
You who know, O God.  
You know my pure affection.  
You (God), look downward from above  
and fill my aching heart with peace. Take doubt and  
fear away, I pray.

## George Frideric Handel (1685-1759)

Throughout his compositional career, George Frideric Handel wrote operas, oratorios, and many instrumental works. Despite Handel's modest family origins, he received advanced music training in keyboard and organ studying under the composer Friedrich W. Zachow. In 1705, Handel's interest and skill in composition produced his first operatic work, *Almira*. As a result of this success, Handel chose to reside in London, England, where he would continue to compose some of his most famous works, such as *Rinaldo* (1711), *Water Music* (1717), and *Music for the Royal Fireworks* (1749). His most well known composition, *Messiah*, an oratorio, was produced in 1741, and it is still performed all over the world today. In that same year, Handel premiered his final opera *Deidamia* at the Lincoln Inn's Field Theater in London. In this scene, Achilles sings to Deidamia about the trials of their love.

“Se pensi amor” from Deidamia by George Frideric Handel  
Text by Paolo Antonio Rolli

Se pensi, amor, tu solo per vezzo e per beltà,  
regnare in questo sen, amor, t’inganni.

Non perde mai del volo, augel la libertà che spesso,  
al caro ben’ rivolge i vanni.

If you think, love, that only caresses through beauty  
to will rule this heart, love, you are deceiving yourself  
The bird which often wings his way back to his dearly  
beloved never loses freedom in his flight.

Translations Adapted by Sara Cox

Gabriel Fauré (1845-1924)

The French composer, Gabriel Fauré is recognized as linking romanticism to the new modernist era. He was a respected organist, pianist, and teacher. Demonstrating unique musical talents at a young age, Fauré was sent to École Niedermeyer in Paris, where his education focused on sacred music, modal harmonization, and plainsong. Three of his most popular *mélodie* come from this early compositional period. “Le Papillon et la Fleur” and “Rêve d’Amour” were inspired and set to text by Victor Hugo. Following these works, Fauré continued using Hugo’s poetry to connect art and music to the beauty of nature. In 1870, Fauré composed “Lydia” based on a poem by Leconte de Lisle. Unlike Hugo, Lisle’s poetry rejected the excessive nature of romanticism. Through his later compositional years, Fauré changed his melodic and harmonic structure. Yet, the frustration and depression he endured during that time did not interfere with the beauty and serenity of his later works.

Le Papillon et la Fleur, Op. 1, no. 1 by Gabriel Fauré  
Text by Victor Hugo

La pauvre fleur disait au papillon celeste,  
ne fuis pas!  
Vois comme nos destins sont différents, je reste.  
Tu t’en vas!  
Pourtant nous nous aimons, nous vivons sans les  
hommes... et loin d’eux!  
Et nous nous ressemblons et l’on dit que nous  
sommes; fleur tous deux!  
Mais, hélas, l’air t’emporte, et la terre m’enchaîne;  
sort cruel!  
Je voudrais embaumer ton vol de mon haleine;  
Dans le ciel!  
Mais non, tu vas trop loin, parmi des fleurs sans  
nombre; vous fuyez!  
Et moi je reste seule à voir tourner mon ombre  
à mes pieds!  
Tu fais, puis tu reviens, puis to t’en vas encore.  
Luire ailleurs!

The poor flower said to the heavenly butterfly,  
do not flee.  
See how our destinies are different? I rest and  
you go away!  
Yet, love each other and live without men.  
Far from them!  
And, we resemble each other. They say that we are  
both flowers.  
But, alas! The air carries you off, and the earth  
enchains me. Oh, cruel fate!  
I would like to perfume your flight through the sky with  
my breath... in the sky!  
But no, you go too far among the flowers without  
number. You flee!  
And I, I remain alone to see circle my shadow,  
at my feet!  
You flee, then you return, then you go off again.  
To shine somewhere else!

Aussi me trouves-tu toujours à chaque aurore;  
tout en pleurs!  
Ah, pour que notre amour coule des jours fidèles,  
ô mon roi!  
Prends comme moi racine ou donne-moi des ailes;  
comme à toi!

Also, you always find me at each dawn;  
in tears!  
Ah, our love may flow through the days faithfully,  
oh my king!  
Take root like I or give me wings,  
like yours.

Le Secret, Op. 23, no. 3 by Gabriel Fauré  
Text by Armand Silvestre

Je veux que le matin l'ignore  
le nom que j'ai dit à la nuit.  
Et, qu'au vent de l'aube sans bruit,  
comme une larme il s'évapore.  
Je veux que le jour le proclame.  
L'amour qu'an matin j'ai cache.  
Et, sur mon coeur ouvert penché,  
comme un grain d'encens,  
il l'enflamme.  
Je veux que le couchant l'oublie,  
Le secret que j'ai dit au jour,  
Et l'emporte avec mon amour,  
Aux plis de sa robe pâlie!

I wish that the light of dawn would banish  
the name that I told to the night.  
And, on the silent breeze give it flight.  
That, like a tear, it soon might vanish.  
I wish that the day would proclaim it.  
The love that at dawn I would conceal,  
And, over my open heart to steal,  
like incense rare,  
to inflame it.  
I wish the twilight would efface,  
the secret I told the day.  
With my love to fold it away,  
And, in its pale garment embrace it!

Rêve d'Amour by Gabriel Fauré  
Text by Victor Hugo

S'il est un charmon gazon, que le ciel arosse.  
Où naisse en toute saison quelque fleur éclore.  
Où l'on cueille pleine main,  
lys chèvrefeuille et jasmin.  
J'en veux faire le chemin où ton pied se pose.  
S'il est un sein bien aimant,  
Dont l'honneur dispose,  
Dont le tendre dévouement naît rien demorose.  
Si toujours ce noble sein,  
bat pour un digne dessein,  
J'en veux faire le cousin où ton front se pose.  
S'il est un rêve d'amour, parfumé de rose.  
Où l'on trouve chaque jour quelque douce chose.  
Un rêve que Dieu bénit où l'âme à l'âme s'unit.  
Oh, j'en veux faire le nid où ton coeur se pose.

There is a charming lawn that the sky waters.  
Where every season a blossoming flower is born.  
Where one can gather handfuls of  
lilies, honeysuckle, and jasmine.  
I would like to make a path where your foot might walk.  
If there is a breast well loving,  
wherein honor resides,  
where tender devotion is never morose.  
If always this noble breast,  
beats for a worthy intent, I would like to make a  
pillow where you might place your head.  
If there is a dream of love scented with rose  
where one finds every day some sweet thing.  
A dream that God blesses where souls unite.  
Oh, I would make the nest where your heart is placed.

Translations Adapted by Sara Cox

## Johannes Brahms (1833-1897)

Born in Hamburg, Germany, Johannes Brahms became one of the most influential and important composers during the Romantic Era. Brahms spent the majority of his musical career in Vienna as a composer, conductor, and pianist. Growing up in a musical household, the natural genius of Brahms would become apparent during his teenage years. In 1853, Brahms met famous musicians Robert and Clara Schumann. They would serve as mentors and champions, establishing with Brahms a great and enduring friendship. His compositional output included symphonies, concertos, and string quartets along with other instrumental music. Yet, it is his three hundred plus Lieder for voice and piano that illustrate his diverse textures moving from elegant lyricism to rhythmic folk dances. Some of his most famous song cycles include *Magelone-Lieder* and *Zigeunerlieder*. It was not unusual for Brahms to compose groups of songs for specific voice types, with Opus 106 (1885-1888) for high soprano serving as example.

### *Fünf Lieder*, Op. 106 by Johannes Brahms

#### Stänchen, no. 1

Text by Franz Kugler

Der Mond steht über dem Berge,  
so recht für verliebte Leut.  
im Garten rieselt ein Brunnen.  
Sonst Stille weit und breit.  
Neben der Mauer im Schatten,  
da stehn der Studenten drei.  
Mit Flöt und Geig und Zither,  
Und singen und spielen dabei.  
Die Klänge schleichen der Schönsten  
sacht in den Traum hinein.  
Sie schaut den blonden Geliebten und lispelt:  
“Vergis nicht mein.”

The moon stands over the mountain,  
so fitting for people in love.  
In the garden a fountain ripples.  
Otherwise there is only stillness far and wide.  
Next to the wall, in the shadows,  
there stand the students three;  
with a flute and a violin and a zither.  
There they sing and play.  
The sounds waft up to the loveliest of woman,  
gently entering her dreams.  
She gazes on her blond beloved and whispers,  
“Forget me not.”

#### Auf dem See, no. 2

Text by Christian Reinhold Köstlin

An dies Schifflin schmiege,  
holder See, dich sacht!  
Frommer Liebe Wiege,  
nimme sie wohl in Acht!  
Deine Wellen rauschen; rede nicht so laut!  
Las mich ihr nur lauschen,  
die mir viel vertraut!  
Deine Wellen zittern von der Sonne Glut;  
ob sies heimlich wittern, wie die Liebe tut?

To this little boat nestle  
gently in the lovely lake.  
Innocent love's cradle,  
and take it well in care!  
Your waves roar, yet speak not so loudly!  
Let me just listen to her,  
who confides so much to me!  
Your waves tremble from the sun's heat.  
Whether they secretly sense what love is like?

Weit und weiter immer rück den Strand hinaus!  
Aus dem Himmel nimmer las uns steigen aus.  
Fern von Menschenreden und von Menschensinn,  
Als ein schwimmt Eden trag dies Schiffflein hin!

Far and farther always, move the shore outwards.  
May we never descend from heaven.  
Far from human speech and far from human thought,  
like a floating Eden, carry this little boat away.

Es hing der Reif, no. 3  
Text by Klaus Groth

Es hing der Reif im Lindenbaum,  
wodurch das Licht wie Silber flos.  
Ich sah dein Haus, wie hell im Traum,  
ein blitzend Feenschlos.  
Und offen stand das Fenster dein,  
Ich konnte dirins Zimmer sehn.  
Da tratst du in den Sonnen schein,  
du dunkelste der Feen.  
Ich bept! In seligem Genus,  
so frühlings warm und wunderbar.  
Da merkt ich gleich an deinem Grus,  
das Frost und winter war.

There hung the ice in the linden tree,  
through which light poured like silver streams.  
I saw your house, as bright as in a dream,  
a sparkling fairy castle.  
And open stood the window,  
so I could see you in your room.  
Then, you stepped into the sunlight.  
You, the darkest of fairies.  
I trembled with blissful pleasure.  
So spring-warm and wonderful!  
Then, I noticed immediately at your greeting,  
that frost and winter it was.

Translations Adapted by Sara Cox

William Shakespeare (1564-1616)

The poetry and libretti of William Shakespeare has been set more than any other poetic writer within art song repertoire. His writings are as popular to 21<sup>st</sup> century composers as they were in his lifetime. Shakespeare was born in Stratford-Upon-Avon, England. His exact birthdate is unknown, but his records show that he was baptized on April 23, 1564. He married Anne Hathaway on November 28, 1582. For the following seven years the public lost track of his whereabouts as if he had entirely disappeared. Scholars generally believe that he moved to London and worked as a horse assistant at various theater companies. In the early 1590's, Shakespeare became the manager for the King's Men Theater Company, and in 1599 they would create the famous Globe Theater. Shakespeare was very prolific, completing 37 plays, 154 sonnets and approximately 61 poems in his lifetime. His most notable works include *Romeo and Juliet* (1595), *Hamlet* (1609), *Macbeth* (1623), and *A Midsummer Night's Dream* (1596).

Thomas Arne (1710-1778)

Thomas Arne wrote a myriad of art songs, operas and incidental music throughout his career. Born to an upholsterer in London, England, Arne was set to become an attorney. Unhappy with his chosen career, he learned to play the violin and various keyboard instruments. His love for music stemmed from going to the Italian Opera where he had dressed as a footman to gain free admission. It was there that he met conductor, Michael Festing, who eventually gave Arne music lessons. Arne went on to compose incidental

music for Drury Lane Theater from 1734 to 1750. He would soon become the house composer for Covent Garden. His work there provided him the title of England's best lyrical composer, with most notable works including "God Save the Queen" (1745), *Artaxerxes* (1729), and "Rule, Britannia!" (1740).

**Where the bee sucks by Thomas Arne**  
**Text by William Shakespeare**

Where the bee sucks, there suck I.  
In a cowslip's bell I lie.  
There I couch when owls do cry.  
On a bat's back do I fly.  
After sunset, merrily, merrily.  
Merrily, merrily shall I live now,  
Under the blossom that hangs on the bough.

**Amy Beach (1867-1944)**

Born in West Henniker, New Hampshire, on September 5<sup>th</sup>, 1867, Amy Marcy Cheney would become America's first female classical composer to find acclaim in Europe and success at home without formal, European training. Her command of musical scores began at an early age. While spending the summer with her grandfather in New Hampshire, Amy composed three waltzes even though there was no piano present. In 1883, Amy made her debut as a soloist, and by 1885 she was married to a surgeon named H.H.A. Beach. Her husband did not want her to tour and play concerts, so she focused on composing and performed only once a year. Now known as Amy Beach she made history with her Gaelic Symphony. It was the first symphony composed by an American woman. Beach became the junior member of a group of composers who called themselves the Second New England School or the Boston Six. After the deaths of her husband and both of her parents in succession, Beach moved to Europe where she would tour with the American soprano Marcella Craft. With the beginning of World War I, Beach returned to America and continued to compose. She dabbled in all vocal forms of composition, but she was most successful with her art song repertoire. Beach composed around 150 songs for voice and piano, and she even used her own poetry in some of the selections. "The Year at the Spring" from *Three Browning Songs*, Op. 44 is one of her most praised compositions. In her later years, Beach suffered from heart disease and succumbed to heart failure in New York City in 1944.

**Fairy Lullaby, Op. 37, no. 3 by Amy Beach**  
**Text by William Shakespeare**

Philomel, with melody, sing in our sweet lullaby.  
Philomel, sing in our sweet lullaby.  
Philomel, with melody, sing,  
Sing in our sweet lullaby.  
Never harm, nor spell, nor charm,  
Come our lovely lady nigh;

Never harm, never harm come our lady nigh.  
So, goodnight with lullaby.

### Douglas Moore (1893-1969)

American composer, Douglas Moore wrote many different styles of music throughout his career from opera to film scoring. He was born in Cutchogue, Long Island, New York, and later attended Yale University, where he studied composition under Horatio Parker. During his schooling, Moore wrote many popular songs, including “Goodnight Harvard” and “Naomi, my Restaurant Queen.” After graduating in 1917, he joined the US Navy until 1919. Moore served as president of both the National Institute and the American Academy of Arts and Letters. Throughout his career, Moore drew musical inspiration from the romantic image of pioneer life of Americans. Many of his operatic works revolve around rural life in America whereas his instrumental compositions stem from American folk music. His popular works include *Pageant of P.T. Barnum* (1926), *The Devil and Daniel Webster* (1939), and *Giants in the Earth* (1951). Yet, the premiere of his opera *The Ballad of Baby Doe* (1956) would bring him international recognition and the cover of *Life* magazine. His musical characterization and sense of musical timing is featured not only in his operatic works, but also in his art song “Under the Greenwood Tree.”

### Under the Greenwood Tree by Douglas Moore Text by William Shakespeare

Under the greenwood tree,  
Who loves to lie with me.  
And tune his merry note unto the sweet bird’s throat.  
Come hither, come hither, come hither,  
Here shall he see no enemy;  
But, winter and rough weather.  
Who doth ambition shun,  
And loves to live in the sun.  
Seeking the food he eats and pleased with what he gets,  
Come hither, come hither, come hither,  
Here shall he see no enemy;  
But, winter and rough weather.

### Johann Strauss II (1825-1899)

In the 19<sup>th</sup> century, Austrian composer, Johann Strauss II, popularized the Viennese Waltz and operettas. His father, Johann Strauss I, discouraged him from pursuing a musical career, so, instead, Strauss II began working as a bank teller. Secretly, Strauss II studied violin and conducting during his teenage years. In 1849, Strauss II explained his vision of becoming a composer and conductor to his father, and the two joined forces to create a European tour for their orchestras. Audiences from Russia to England praised their music, and their collaboration became a popular event. Later in his conducting career, Strauss II changed his musical course and decided to spend time composing. He produced many different styles of music,



especially dance music. His light style and tonal melodies helped to elevate his waltzes and polkas. Written in 1867, “The Blue Danube” became his most famous waltz composition. Along with cultivating new Viennese dance music, Strauss II also wrote many operettas. The two operettas that audiences requested the most were *Die Fledermaus* and *Der Zigeunerbaron*. In 1939, one of Strauss II’s pieces was used in the film *First Love*. Director Henry Koster gave a new perspective to the ancient tale of Cinderella, and, while playing the iconic princess, upcoming actress Deanna Durbin sang “Spring In My Heart.”

*“Spring In My Heart” from First Love by Johann Strauss*

Text by Ralph Freed

Life is sweet and gay,  
All the world’s at play,  
There are blossoms of sunbeams that glorify the day.  
And a gently breeze wafting through the trees,  
Serenades me with music of tender melodies.  
Ah, life is sweet to me. So, sweet and heavenly.  
Today I’m falling in love with life.  
This is May time.  
Flowers in bloom banish the gloom.  
This is play time.  
Joy fills the air with May time.  
And, my heart is so light and gay.  
Spring in my heart will forever and ever to be,  
And I’ll sing to the birds; As they sing to me.  
Spring will it’s song will forever more be part of my heart.

**Victor Herbert (1859-1924)**

In 1859, Victor Herbert was born in Dublin, Ireland. Following his father’s death in 1961, his mother remarried and moved their family to Germany. Herbert initially wanted to become a doctor, but the family’s economic status prevented him from getting a medical education. Instead of studying medicine, Herbert quickly became proficient in many different musical fields. He played the piccolo, cello, piano and flute, ultimately choosing to stick with the cello after an unfortunate piccolo solo. By the age of 19, Herbert had secured a position in the Royal Court Orchestra in Stuttgart. In 1886, he and his wife, Therese Förster, moved to New York in order to work at The Metropolitan Opera. Herbert continued his career as a cellist, and Förster became a prima donna. In 1893, Victor Herbert led the 22nd Regiment Band and conducted the Pittsburgh Symphony Orchestra. In 1914, he founded the American Society of Composers, Authors and Publishers, having fought in 1909 for favorable copyright legislation. Herbert was a prolific composer beginning with his score for *The Fall of a Nation* featuring the first original symphonic score used in a motion picture. Yet, it was his notable works such as *The Serenade* (1897), *The Fortune Teller* (1898), and *Naughty Marietta* (1910) that brought him fame. The piece “Italian Street Song” comes from Herbert’s operetta, *Naughty Marietta*.

**“Italian Street Song” from Naughty Marietta by Victor Herbert**  
**Text by Rida Johnson Young**

Ah, my heart is back in Napoli,  
Dear Napoli, dear Napoli.  
And, I seem to hear again in dreams her revelry,  
Her sweet revelry.  
The mandolinas playing sweet,  
The pleasant fall of dancing feet,  
Oh! Could I return,  
Oh! Joy complete,  
Napoli, Napoli, Napoli,  
Zing, zing, zizzy, zizzy, zing, zing,  
Boom Boom aye!  
Zizzy, zizzy, zing, zing, mandolinas gay!

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