

And drink your kisses,
As in days of yore,
And entwine in your hair
The splendor of a rose;
Oh, come, you wondrous,
Longed-for night!

----*John Henry Mackay*

Ruhe, meine Seele (Rest, my soul)

Not a breeze is stirring,
Softly slumbering lies the grove;
Through the dark cover of foliage
Steal the bright sunbeams,
Rest, rest, my soul,
Your turmoil has been furious,
You have raged and trembled,
Like the surf when it swells!
These times are turbulent
They cause distress to heart and mind.
Rest, rest, my soul,
And forget what threatens you.

----*Karl Henckell*

Cäcile (Cecily)

If you but knew what it is to dream
Of burning kisses, of wandering,
Of reposing with the loved one,
Of gazing into each other's eyes, and caressing and murmuring,
If you but knew, you would let your heart consent!
If you but knew what it is to be afraid
Through the lonely nights, assailed by storms,
When the strife-weary soul is not soothed by gentle words,
If you but knew it, you would come to me.
If you but knew what it is to live
Enveloped in the immense breath of divinity,
To soar upwards, raised and carried to sublime heights,
If you but knew this, you would live with me.

----*Heinrich Hart*

**Ernestine M. Raclin School of the Arts
Indiana University South Bend**

Student Recital

Lauren Desrosiers, soprano

Dr. Geoffrey Duce, piano
Helen Pappas, violin

4:00 PM Wednesday, March 6, 2014
Campus Auditorium, Indiana University South Bend

“Divinités du Styx” **Christoph Willibald von Gluck**
from *Alceste* (1714-1787)

“Die Seele ruht in Jesu Händen” **J.S. Bach**
from *BWV 127* (1685-1750)

Sei Romanzes (1838) **Giuseppe Verdi**
3. In solitaria stanza (1813-1901)
5. Perduta ho la pace
6. Brindisi (1845)

Short Intermission

The Sally Gardens **arr. Benjamin Britten**
The Bonny Earl o' Moray (1913-1976)
O Waly, Waly
The Ash Grove
Oliver Cromwell

Morgen **Richard Strauss**
Heimliche Aufforderung (1864-1949)
Ruhe, meine Seele
Cäcile
Helen Pappas, violin

Ms. Desrosiers is a student of Elizabeth Schleicher.

*Presented in partial fulfillment of requirements for the degree Master of Music,
Voice Performance, MUS-1711.*

Audio and video recording equipment and cameras may not be used at a performance in any auditorium of IUSB. Eating and drinking in the Campus Auditorium, Recital Hall, and Upstage are prohibited. Smoking is not permitted in any building of Indiana University South Bend. Audience members are asked to turn off cell phones and pagers during the program.

Program notes

“Divinités du Styx”
from *Alceste*

Gluck
(1714-1787)

Christoph Willibald von Gluck’s *Alceste* marked a turning point in his career. Known as the second of his “reform operas” (the first being *Orfeo ed Euridice*), *Alceste* signifies an abandonment of more “Handelian” operatic techniques toward more progressive tendencies that would later influence Mozart. This opera demonstrates a departure from conventional Italian operatic style that had favored florid, if ostentatious, vocal displays and French operatic style that was rooted in formal structures, such as Gluck’s decision to eliminate from *Alceste* the traditional extended ballet typically performed at the end of many French operas. Gluck completed two variations of *Alceste*. The original Italian version, based on a libretto by Raniera de’ Calzabig, premiered in Vienna in December 1767. Gluck later enlisted the aid of French aristocrat Leblanc du Roullet to help translate the Italian libretto into a French version, which premiered in Paris at the Salle du Palais Royal in April 1776. In the opera, the god Apollo refuses the people’s animal sacrifices to save King Admète, claiming that he will survive only if another person is sacrificed in his place. His queen, Alceste, having heard Apollo’s decree, believes that it is she who is intended to be the chosen victim. In this aria, “Divinités du Styx” (Divinities of Styx), the queen declares that she will surrender her life only for love. The aria captures the heroic enthusiasm of Alceste’s impending sacrifice as she willfully challenges the gods to defy her. Within the aria, Alceste does allow herself a few moments of tenderness, but soon audacity returns. Her sentimentality is replaced with the steadfast belief that she is impervious to any fear in the last hours of her life.

“Divinités du Styx” (“Divinities of the Styx)

Divinities of the Styx,
Ministers of Death,
I will not invoke your cruel pity.

wüsstest” (If you but knew), which appears in the song seven times. With each successive declaration, the singer confirms the sublime, ineffable nature of love.

Morgen! (Tomorrow!)

And tomorrow the sun will shine again,
And on the path that I will follow,
It shall again unite us, happy ones,
Upon this sun-breathing earth...
And to the wide shore, with its blue waves,
We will quietly and slowly descend,
Speechless, we shall look into each other’s eyes,
And upon us will descend the muted silence of happiness...
----*John Henry Mackay*

Heimliche Aufforderung (Secret Invitation)

Come, lift the sparkling cup
To your lips,
And drink at the joyous feast
To your heart’s content.
And, as you lift it,
Throw me a secret glance;
Then I will smile and then
Drink as quietly as you...
And quietly, as I do,
Examine the crowd about us
Of intoxicated drinkers,
Do not look down upon them,
No, lift the sparkling cup
Filled with wine,
And let them enjoy
Their noisy feast.
But after you’ve gaily dined
And quenched your thirst,
Then leave the festive scene
Of riotous merrymakers,
And stroll into the garden
Towards the rosebushes;
There I will await you
After the old custom,
And will recline against your breast
‘Ere you know it,

compositional style that was unique compared to other nationalist composers of his generation. His arrangements, often called “re-compositions,” juxtapose well-known melodies with fresh, non-traditional harmonic language that both maintains the integrity of the original song and creates a contemporary musical atmosphere. Britten dedicated *The Sally Gardens* to the singing teacher of his lover, Peter Pears. It sets the text of Yeats’ poem to a traditional Irish melody, telling the tale of young love lost. *The Bonny Earl o’ Moray* is a popular 17th century Scottish ballad that tells the bitter tale of the Earl of Huntly who murders the Earl of Moray. *O Waly, Waly*, also known as “The Water is Wide,” is a beautiful English melody that describes the challenges of a lasting love. “Love is handsome, and love is fine,” at the beginning of any relationship, yet “when it is old, it groweth cold”, and even the truest of loves may fade away if not tended to. The 19th century Welsh tune *The Ash Grove* tells the story of a sailor’s love for a young girl. At the end of the song, she dies and the sailor mourns her as she “lays ‘neath the shades of the lonely ash grove.” *Oliver Cromwell*, the final song of this cycle, is a Suffolk nursery rhyme that speaks of Oliver Cromwell, an English military leader who overthrew the British monarch and ruled England, Ireland and Scotland as Lord Protector from December 1563 until his death five years later.

Four Songs, Opus 27

Richard Strauss
(1864-1949)

Richard Strauss was a leading composer of the late German Romantics whose opera, *lieder* (songs), and tone poems point solidly toward twentieth century musical colors and techniques. He selected works of contemporary German poets to compose a set of four songs (Op. 27) as a wedding gift for his wife Pauline de Ahna. Using the words of John Henry Mackay, “Morgen!” (Tomorrow) paints a rapturous atmosphere first with long, affecting melodic lines in the instrumental introduction. The voice remains silent, as if overcome by its beauty. When the voice does enter, it is in the middle of a sentence, perhaps to emphasize the singer’s wonderment: “Und Morgen wird die Sonne wieder scheinen.” (“And tomorrow the sun will shine again.”) The piece concludes with a coda plus a return to original, extended material. “Heimliche Aufforderung” (Secret Invitation), also by Mackay, describes two fervent lovers planning a secret meeting amidst a band of reveling merrymakers. Karl Henckell’s “Ruhe, meine Seele!” (Rest, My Soul) offers words of comfort to a weary soul in a time of distress. Heinrich Hart names the poem “Cäcile” (Cecily) after his wife—though her name never appears in the poem itself. Strauss’ setting embodies passion and an endless flow of imagination. Much is made of the phrase “Wenn du es

I removed a loving husband
To his deadly fate,
But I abandon you, a faithful wife.
Death for what they love
Is too sweet an effort,
A virtue if natural,
My heart is alive with the noblest transport!
I feel a new force,
I go where my love calls me.
---*Leblanc du Roulet*

“Die Seele ruht in Jesu Händen” from *BWV 127*

J.S. Bach
(1685-1750)

Of 220 extant cantatas, Johan Sebastian Bach composed a minimum of two hundred sacred cantatas—one for each Sunday and holy day throughout a three-year liturgical calendar. Composed in 1725 in Leipzig, *Herr Jesu Christ, wahr’ Mensch und Gott* (Thou who, a God, as man yet come), BWV 127, is a five-movement cantata meant for the Sunday before Ash Wednesday. Unlike most of Bach’s sacred cantatas, this work is not based on a Lutheran chorale but is a setting of lectionary readings for that day. The third movement, a *da capo aria* for soprano, was originally performed with doubled flutes, oboes, and violins, plus viola and *basso continuo*. This reverent, yet haunting aria explores a sinner during her last moments on earth. Bach creates a world of tragic passion. Paired eighth notes in the accompaniment suggest, perhaps, the ticking of a clock as the final moment of one’s life on earth draws near.

“Die Seele ruht in Jesu Händen”, BWV 127 (My soul rests in the hands of Jesus)

My soul rests in the hands of Jesus,
Though earth covers this body.
Ah, call me soon, you funeral bells,
I am not terrified to die
Since my Jesus will awaken me again.
----*anon., (probably Christian Friedrich Heinrici)*

Sei Romanzes (1838)

Giuseppe Verdi
(1813-1901)

Giuseppe Verdi’s renown rests in his contributions to Italian opera. Prior to composing some of his greatest works, such as *Otello*, *Rigoletto*, *Aida*, and *Il*

Trovatore, however, Verdi first discovered and refined his musical technique through the composition of art song. Verdi published *Sei Romanzes* (Six Romances) in 1838 at the age of twenty-five. Set to a text by Jacopo Vittorelli, “In Solitaria Stanza” (In a Lonely Room) tells of a man who longs for peace that only love brings. Luigi Balestra’s “Perduta ho la pace” (My peace is gone) is an Italian translation of the poem *Meine Ruh ist hin* (My peace is gone) by Goethe. The speaker of Goethe’s poem is, in fact, Gretchen from his tragic play, *Faust*. Gretchen languishes in the pain of her lost love, Faust. She recalls her lover’s “sweet smile” and “words of magic,” assured that if she could kiss him once again, she would die in peace. “Brindisi” is a drinking song set to a poem by Andrea Maffei. The singer attempts to drown his sorrows of lost love in an ever reliable companion—wine.

In solitaria stanza (In a lonely room)

In a lonely room
She languishes in terrible pain;
The lips without voice, without breath her breast,

As in a deserted flower bed by dew abandoned,
Beneath the summer's blaze a weak narcissus fades.

I, from anxiety oppressed race through remote paths
And scream with cries that could stir the cliffs.

Save, O merciful gods this celestial beauty;
Perhaps you would not know how to create another Irene.

---*Jacopo Vittorelli*

Perduta ho la pace (My peace is gone)

My peace is gone, my heart is heavy,
I will find it never and never more.

Where I do not have him, that is the grave,
The whole world is bitter to me.

My poor head is crazy to me,
My poor mind is torn apart.

My peace is gone, my heart is heavy,
I will find it never, and never more.

For him only, I look out the window
Only for him do I go out of the house.

His tall walk, his noble figure,
His mouth's smile, his eyes' power,
And his mouth's magic flow,
His handclasp, and ah! His kiss!

My peace is gone, my heart is heavy,
I will find it never, and never more.

My bosom urges itself toward him.
Ah, might I grasp and hold him!
And kiss him as I would wish,
At his kisses, I should die!

---*Luigi Balestra*

Brindisi

Pour me some wine! Only you, o glass,
Of all the earthly pleasures, are not a liar.
You, life of the senses, joy of the heart.
I have loved; two fatal glances inflamed me;
I believed the friendship of the girl without wings,
Foolishness of youth, illusory imaginings.

A friend, a lover will leave after a while,
But you have no fear of that which destroys all:
Age doesn't offend you, it increases your virtue.
April has faded, the roses have fallen,
You are the one that lightens troubling worries,
It is you that brings back the joy that once was.

Who better than you can heal the heart of its wounds?

If you had not given us your provident vine,
Human pain would be immortal.
Pour me some wine! Only you, o glass,
Of all the earthly pleasures, are not a liar.
You, life of the senses, joy of the heart.

---*Andrea Maffei*

Selections of Folk Songs from the British Isles

arr. Benjamin Britten
(1913-1976)

Inspired by the English folk tradition, Benjamin Britten manages to stay true to original folk melodies without obscuring them or being overly sentimental. Under the tutelage of his mentor, Frank Bridge, Britten developed a