A Senior Recital Exploring Classical, Operatic, Cabaret, and Spiritual Music

Leandra Craigmile

Music Education / Music Performance
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Bemidji State University
Honors Program

A Senior Recital Exploring Classical, Operatic, Cabaret, and Spiritual Music
by
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Table of Contents

Acknowledgments........................................................................................................1
Artist’s Statement........................................................................................................2
Appendix A................................................................................................................12
Appendix B................................................................................................................18
Appendix C................................................................................................................28
Sources Consulted.......................................................................................................95
Acknowledgements

My first thank you goes to the vocal teachers that helped me build and shape my voice into the instrument it has become. Thank you, Darcy Reese, for giving me my start in classical vocal singing and for always encouraging me to be the best musician and person that I can be. There are not enough thanks in the world to give to my voice teacher of five years, Dr. Cory Renbarger. I appreciate how much you encourage and challenge me in my vocal development. You have been such a large part of my musical journey at Bemidji State from lessons to opera to classroom lectures. I thank you for every opportunity and experience.

My second thanks go to all the professors, and staff here at Bemidji State. I have grown and changed in ways that I never anticipated. You have challenged my thoughts and opinions, encouraged my best in every moment, and have supported me in numerous ways. I thank you all for your dedication to the making of excellent musicians and people.

Thank you to my accompanist and pianist extraordinaire Eric Gustafson. Collaborating with a musician of your caliber is an honor and a privilege. Thank you for making music with me. Thank you for coaching me and guiding me towards a finished product that I can be proud of. Thank you to Dr. Patrick Riley for also playing on the recital, your knowledge and musicianship has always inspired me.

Thank you to Jenna Hutchins for your help in stage managing the event. I appreciate you always having my back Jenna and for always seeking out ways to help me. This event would not have been possible without your work. Thank you to all my friends at home and here at Bemidji State, you are all my extended family. I will look back on my time here at Bemidji State and remember all the laughs, smiles, and adventures; I thank you for each one.

My biggest thanks go to my family, I love you all more than words could ever say. You have lifted me up these past five years in good times and bad (there were plenty of both), and I would not be graduating this semester without all your love. Thank you, Mom and Dad, for every pep-talk, for all the concerts you’ve attended, and for always having my bed made when I just needed to come home.
Artist Statement

Leandra Craigmile

Bemidji State University

Fall 2017
Introduction

The final project, or capstone, for a music major, is a senior recital. The recital consists of 60 minutes of solo voice singing. The final project for an honor’s student is the completion of a thesis. The thesis most often pertains to the field of study that the student is majoring in. I combined both requirements and chose to do my thesis on my senior recital. This, more than any other written or creative project, best represents the culmination of my time, and learning here at Bemidji State.

The Beginning Stages

“Senior recital.” You hear the words and feel the pressure of them starting the moment you step foot into the music department during your freshman year of college. Professors and upperclassmen alike both emphasize the amount of hard work and dedication it takes to have an excellent recital. As a vocal major without any other instruments, I knew that I needed 45-60 minutes of vocal music prepared. Completion of the recital also meant that I had to demonstrate singing in the four main vocal languages, English, Italian, German, and French.

The process of thinking about music for my recital was a long one. I began inquiring after program ideas and song sets early on in my third-year of school. By the time I solidified the program in the Fall of 2017, I had changed my mind multiple times. The reason for all the changes was because I was trying to piece together the best program to show off all the work that I had done, and the genres that influenced my love of music. The program ended up showcasing Art Song, Broadway, Opera, Cabaret, and Spirituals, these genres are ones that I have found deep connections with intellectually and emotionally.

My connections with Broadway and Spirituals started in high school. The choral program in my high school studied and performed Spirituals and Gospel music every spring
semester. Every part of this music genre and the culture surrounding it, fascinated me. High school is also when I connected with the genre Broadway. Each song struck a place of resonance in my heart, and every story came alive in my mind.

Classical music and the sub-genres of Art Song, Opera, and Cabaret were influences that came later in life. I had the same misconceptions that most people have when they think about Opera and Art Song, people think that Opera and Art Songs are performed using loud bombastic voices and it’s hard to understand what the performer is saying. When I started performing in Operas and singing Art Songs I realized that these were the genres that helped my voice develop into its purest form. These are the genres that professors teach in classically oriented colleges and I am grateful for this influence. The way I sound now is nothing I could have imagined when I began my singing career freshman year.

I thought that Cabaret wasn’t meant for serious vocal study but when I started to sing this style of song I found that it challenged me musically just like Art Song and Opera. Cabaret, more than other genres, tested my musical ear and forced me to count and remember my melody as the piano part was often doing something completely different from me.

**Preparation Process**

**Selecting the Program**

In the Spring of 2017 I worked on the song, "Morgen!" by Richard Strauss. In the same semester I was also in the class Solo Song Literature. I used the song “Morgen!” in class as my focus piece for the German unit. I already had an affinity for German music but now I had a favorite German composer. “Morgen!” is part of a song set that Strauss wrote for his wife as a
wedding present. When selecting pieces, I knew I wanted to perform “Morgen!” along with the rest of the song cycle so that the pieces could be heard as originally intended in a set. I performed the songs I, II, and IV from the set.

Carmen is the opera role I most wish to perform in the future. There are a few arias in Carmen that are widely famous and well-known. If I desire to play Carmen I need to be able to perform these arias at a moment’s notice. I learned and performed both the “Habanera” and “Seguidilla” for my recital knowing that because of all the practice that goes into my recital I would know the pieces from Carmen inside and out. I hope in the future to learn the rest of the arias from Carmen so that I can sing the role.

During my studies in Choral Conducting and Solo Song Literature, I learned about the English composer Benjamin Britten. He is a 20th century composer who lived, what society considered at that time, an eccentric life. Britten identified as being attracted to males and had a partner named Peter. Probably because he lived in the 1930’s and 1940’s, he never publicly identified this way. Britten also suffered from mental illness and spent time in a mental health institution. His compositions reflect his suffering and eccentricity. They are fascinating compositions both melodically, and harmonically. He experiments with tonality, rhythm and textures. “The Crocodile” and “Nurse’s Song” are examples of Britten’s wonderful and experimental compositional styles, and presented me with a challenge when preparing these pieces for the recital.

I first performed “Piangerò la sorte mia” in the spring semester of my junior year. The piece was one of the first ones I had ever worked on that made me realize what healthy singing felt like in my body. This Italian aria, like many that Handel wrote, is meant to showcase the voice and its prowess. The vocal line, tempo changes, and range compelled the singer to take a
virtuosic approach to piece, like many written during the Baroque period. I had an opportunity to perform the song with Dr. Riley playing the cello for my recital. The rest of the recital was performed just using the piano as instrumentation, adding the cello for “Piangerò la sorte mia” presented the audience with a different sound timbre and quality.

Cabaret songs are songs that are meant to be humor-filled and rhetorical. The songs are performed as light-hearted, short tunes, meant to entertain the listener. Knowing that, many people, including myself, believe that learning these pieces will be easy. However, most of these compositions were created during a time of experimentation in music. The pieces include many key changes, accidentals, and tonality experimentation. The Cabaret Songs were my favorite to practice and perform. Each one challenged me in my rhythm and melodic work, but each one also made me laugh.

The Spiritual I focused on for my recital was, “I Stood on the River of Jordan”. The historical context of this song is one that applies to many Spirituals and other songs sung by the black slaves of the American south. The song speaks of a ship coming over the river to carry the singer home. In a religious context, the song talks about the enslaved person dying and crossing to heaven. Slaves also used the song as a message to tell other slaves how to escape; the river Jordan is a spiritual metaphor but is also code for the Ohio River. If slaves could escape the south and cross the Ohio River then they would be in the north and, hopefully free. Although this piece of American history is ugly, and one we might rather forget, I choose not to ignore it. I choose to celebrate the incredible music that came out of this era and remember what caused the composers of the piece to sing it in the first place.

Broadway has been a style that has influenced me for quite a long time. I had many ideas for the perfect Broadway piece for my recital, but it came down to finding the right Broadway
Stephen Sondheim’s compositions are brilliant; his musicals broach topics that can be controversial and uncomfortable for some people, but he coats these topics in upbeat and moving songs. “Being Alive” is a song that I found relatable. The main character in the musical Company, Bobby, is struggling with being open to finding love, and he fears what relationships contain. In the beginning of the song, he regards the elements of a relationship with pity and disgust but by the end of the song he is practically begging for a relationship. He wants the good aspects of a relationship along with the bad, and most importantly, he wants to feel something. I found that I have experienced that range of emotions and could really connect to the song, it made the decision easy about which Sondheim song to choose.

The last piece in my recital was not chosen for academic merit; it didn’t fulfill any language or genre requirements. I chose this song for my recital before all the others; knew my freshman year that this was the song I needed to sing to finish my solo career at Bemidji State. I first heard the song when I was ten years old watching The Notebook for the first time. I have wanted to perform the song ever since, it was so powerfully presented in the movie that the song stuck with me for years. “I’ll Be Seeing You” is meant as my final thank you and send-off to the people that have taught me so much in the past five years. This song was also dedicated to my grandfather who passed away about 18 months before my recital.

**Learning the Music**

After I selected the pieces for my recital, it was time to prepare them. Over the course of summer 2017, I prepared the pieces of the Strauss song cycle. My preparation process of these songs was slower than normal. The use of accidentals and constantly shifting keys made it more difficult to internalize the melodic line. I also experienced this difficulty with the experimental styles of Britten’s compositions, and the Cabaret songs. Normally with most songs, I can find
the melodic line and figure out the piece in a couple days. With these melodies, I felt the need to repeat very small sections over and over and return the next day to go over the section again. The other pieces did challenge me, but mostly because I didn’t have the stamina to rehearse them again and again. The most difficult part about preparing this recital was gaining that momentum and flexibility with my voice to sing 45 minutes of solo music. The pieces from Carmen are long, with lots of notes, and moves through my whole range rapidly. “Piangero la sorte mia,” is slow with notes that must be sustained, which required me to focus on my breath support.

Learning the notes, rhythms, and words are the easy part. Even with the more difficult to grasp pieces, it only took me a few weeks to feel comfortable with those elements of the songs. These are areas that I have been addressing since my first voice lesson, and will continue to master and tweak my whole life.

**Adding Character and Interpretation**

The next part of the process came when I started putting in the emotion and character into the piece. During the first set of the concert I was sang Carmen. Her character is about being seductive and powerful. Carmen is the first opera in history to have the plot revolve around a female protagonist. Carmen uses her womanly charms to her advantage to get out of terrible situations and to seduce men. When this was written, in 1875, society highly regarded women who presented themselves modestly, because of this societal norm Carmen was an eccentric character at the time. This was the hardest character for me to capture; I don’t often envision myself as a sexy seductress so I found the character hard to embody. In both pieces, Carmen’s
goal is to draw men in and manipulate them. When I performed these selections in recital, I wanted the audience to be pulled in and captured by my every word. Reflecting on the performance and listening to recordings, I noticed my breath was not stable. It was the beginning of the recital and I hadn’t channeled my nerves into the piece so I sounded out of control. I was hesitant to move in performance and for me to draw the audience in I wish I would have moved. We are instructed as vocal majors to let our voice speak and do all of the acting work and that movement needs to be controlled and intentional. I did not feel in control of my actions during these pieces so I chose not to move.

In the second set of music I sang the Britten Art Songs. In the first piece, I was playing a ship-hand that got washed ashore and lived inside an incredibly large crocodile that consumed me whole. The story is outlandish and wacky. When I read the story, I knew it was fictional but the ship-hand story-teller believes that everything in the story is true. When I performed this selection, I wanted the audience to laugh at all the wacky details but to also be convinced that I believed the story I was telling. The audience did laugh when I committed to the story and had portrayed it in my face and body, but I did not commit to the story every second of the song. Because of my lack of commitment the audience was not able to fully immerse themselves in the story and believe what I was telling them. In the second Britten piece, I played a nursery-maid who takes care of an infant. When discussing this role with Dr. Renbarger we talked about how the character was a non-traditional caregiver. Perhaps this character was a maid, a father, or someone who, at that time, was not usually responsible for the care of children. We also talked about how, even though the person may not have been a traditional caregiver, they still have enormous love for this infant. I have felt this type of love before; I am an aunt to a three-year old and I have an incredible amount of love for her even though I’m not her caregiver all the time.
When I sang this song, I pictured myself rocking the infant to sleep and every time I sang “lullaby” it was to lull the baby into a deeper sleep. In the recital, I accessed my breath successfully during this song, but my apparatus (the larynx, soft palate, and tongue) was not as open and free as it could have been and it added tension to my sound.

In the next set, I got to explore the character of Cabaret lounge singer. In the first piece, “Waitin’” the character is waiting for their love. The song is vague as to why the character is waiting but I interpreted it as the character is waiting for the person they love to notice them. The character is around the one they love all the time and the character cares for their love but the character has always been the friend and never a love interest. When I portrayed this character, I focused on conveying equal parts hope and despair. The song starts with a feeling of hopelessness and then hope sneaks in and peaks as the voice gets higher but then the hopelessness creeps back in. I was happy with my performance of this piece in recital. I did take a breath in an awkward place because I didn’t plan my breath. The second song is more upbeat and sassy. “Satisfaction” quite literally speaks about the birds and the bees and how satisfaction can be small and sweet. The portrayal needed a sly smile, clouded in innocence; again, this was not a comfortable character for me so I wish I would have pushed it farther. The audience should have perceived the “wink-wink” and “nudge-nudge” that I was giving them. However, the audience did not laugh as I expected them too, but I realize now that I did not perform well enough for them to feel comfortable laughing at the piece and my interpretation of it. In the last piece of this set, “Can’t Sleep,” the performer is having trouble sleeping because they are thinking about their love. At first, the song presents as romantic, but at the end the lyrics hint that perhaps this dream was more like a nightmare. I needed to read the lyrics through several times without thinking about the melody because I found the melody to contrast with
what the lyrics presented. Because the melody and the accompaniment was lush and romantic, I
needed to make sure that the audience could see the nightmare in my face and body language. In
this piece, I did convey the romantic part well in my voice and my body, but I recall waiting to
convey the nightmare and it was not as effective as it could have been.

The second half of the recital started with “Piangero la sorte mia”. This character is one
that I enjoyed portraying since the song centers around two stark emotional contrasts, and is sung
by Cleopatra after the defeat of her beloved Caesar in battle. Her brother declares that Cleopatra
is to be imprisoned. The beginning is a recitative that lets the audience know all the terrible
things that are happening and Cleopatra sinks into her despair. When the aria starts she laments,
then the adagio (faster) section begins and Cleopatra wants to haunt tyranny and all the people
who wronged her forever. Because the aria is written as a de capo aria, Cleopatra returns to the
first section of the aria again and sings the same music with extra ornamentation. When I
performed this piece in recital, I felt it was my best interpretation and emotional display. I felt
the sorrow, anger, and betrayal in myself and I outwardly portrayed that to the audience.
Cleopatra was not speaking to anyone in particular so I never directly spoke to the audience. I
wanted them to know it was an internal conversation sung aloud.

The next set of pieces was Strauss’s wedding set. Each one of these pieces talks about
love, and finding the one person with whom you want to spend the rest of your life. Each one of
the songs, however, also has one or two lines that reference turbulence and uncertainty. This
uncertainty parallels the relationship that Strauss had with his wife Pauline. Every source I have
read about Strauss’ relationship with Pauline said that Pauline was a diva who often yelled and
threw things at her soft-spoken husband (Contact & Impressum 2014). When singing these
songs, I had to portray happiness and desire, with short sections of doubt and confusion. The
differences in the music between happiness and doubt were subtle and the music often lead the listener to the next thought and emotion; this process shows Strauss’ mastery of art song and text painting. In the first selection during the performance and the last selection, I knew I had presented the audience the product I wanted. In the second selection, I was so concerned about counting and singing all the right notes that I didn’t let character through. I sung these pieces well but not as well as I had in rehearsal. I could not get my breath underneath me and none of the notes were spinning and connecting easily.

In the last set, I started by singing “I Stood on the River of Jordan.” The main emotion of the song is peace and contentment. The narrator of this song has accepted that they are going to die and go to heaven. This song is their last assurance to their family and friends that everything is going to be alright. For this piece I smiled, and held myself tall to show confidence and assurance. It may seem counterintuitive to think about slaves finding contentment and radiating peace but these songs were the slaves version of church. They found comfort in a Christian faith and when they sung to one another they assured one another that even though their lives were full of suffering now there is a place beyond where only happiness exists (Burleigh 2012 pg. 2). The place where they are happy could be interpreted as both heaven and the northern states where slaves are free. When I spoke to audience members after the show, they commented on “I Stood on the River of Jordan” as it being one of their favorite selections. These comments assured me that I did my job of singing the piece well and they felt the confidence and faith that I wanted them to experience. In the second piece of the set, “Being Alive,” the character is at first disgusted and full of loathing for love, then in the second half of the song he starts to hope, and by the end of the song he is almost begging for love. This range of emotions was easy for me to portray once I knew the story behind the song. The songs’ text
repeats itself so showing the range of emotions explained above is the only way to distinguish
the change in the character. This song was my best moment of acting in the recital; I felt free to
move and it made the performance easier to portray. I let myself feel the emotions and I
connected with my own experience, I felt tears starting to well up in my eyes. I pulled the
audience in with my downtrodden disgust for love and they made the change in mentality with
me when I decided that I wanted love. Multiple audience members told me that they cried
during the piece and they took that journey with me.

In Conclusion

The day of the recital went exactly how I hoped it would. I took my time getting ready,
putting on my dress, fixing my hair, and doing my make-up. My dream team of friends were in
the green room supporting me every minute. The pianist and cellist were on time and looking
dapper. Jenna put the stage in place and the room was set. My parents made amazing food that
was ready to go the minute the recital was over. When I took the stage the rush of adrenaline
was, at first, hard to contain but then I harnessed that energy into some of the best singing I have
ever done. As I reflect now I know that there were small things that I would have changed about
my singing, but despite that I only look back on that day with feelings of happiness and pride.
By the time it was all over I knew that I had showed my best work, and had earned my degrees.
Appendix A
Leandra Craigmile

Pre-Thesis Seminar

Dr. Jeff Ueland, Instructor

December 2016

A Senior Recital Exploring Classical, Cabaret, and Spiritual Music

Artist’s Statement

I hear the music start, I stare at the black floor and think about my next entrance and the next phrase of music. When I step on stage the lights are blinding, I can’t even see the people in the seats. I start to feel nervous but an instinct takes over and I begin to sing. This moment is why I do what I do. The exhilarating rush is overwhelming and exciting, it’s the performer’s equivalent to a runner’s high.

My senior vocal recital is the product of four and a half years of hard work. It is a culmination of time spent in private voice lessons, choir, chamber choir, opera rehearsals, and many hours of practice. Each year spent in this work has caused my voice to develop into a more mature, supported, and healthy sound. I have been able to learn more about the vocal mechanism and how the body produces sound. This has influenced my vocal development tremendously.

All of the time I have spent working on my voice alone and with my peers has influenced my philosophy about what a senior recital looks and sounds like. My philosophy of solo vocal music is simple. Vocal sound must be healthy with as little resistance holding back the mechanism as possible. Breath support must be consistent, and easy flowing. The apparatus should be relaxed, with only the tongue and the lips providing articulation.
The time spent working on my voice has also made me gain appreciation for different genres of vocal work. Vocal music was the first kind of music made by man, meaning there is a large selection of music to choose from. I believe it is important to explore music from all different genres including the musical theory, language, and performance practice of the pieces from that genre.

In my time spent performing and practicing I have also grown in appreciation for languages other than English. It is important for me to sing not only in different genres but in languages that are non-native to me. These pieces often come from composers and poets from different countries. By singing songs in languages other than English, I allow myself to explore language, culture, and poetry.

By exploring both languages and genres, I must also explore performance practice. Performance practice meaning, where, when and for what occasion a piece would have been originally performed. This influences my own performance practice now. Even now I try to respect the tradition of a piece.

Vocal music is different from instrumental music in one great aspect, vocal music has words. As a vocal musician I have an advantage in that music with words provides its own character and narration. I believe in performing music and songs, in the character that the original composer intended. A character varies from piece to piece and from composer to composer. It is then my job as a vocal musician to inform myself about the character of the piece that I sing.

Technical Proposal:

The recital itself will take place in the Carl O. Thompson recital hall on the Bemidji State University Campus. The audience consists of music majors and minors, faculty that are
assessing the recital, other faculty, students, family, friends, and the performance is open to the public. The recital will include piano accompaniment for most if not all of the pieces.

The performance will start with a set of German lieder or art songs by Richard Strauss. Strauss presents an interesting challenge in what he demands of the singer. This set of pieces include many accidentals and key changes, the rhythm is inconsistent, and the piano accompaniment often plays its own melody. These pieces often are the most rewarding for the singer when they come together. The sound is entirely unique and pleasing to the ear.

The second set will be a set of French art songs by the composer Henri Duparc. Duparc is a late Romantic and early Impressionist composer. The language that Duparc composes in is difficult enough already, French. Duparc also likes to write in hemiola meaning that one voice is in duple meter while the second voice, or, in this case piano is in compound meter or vice versa. Both Strauss talked about above and Duparc compose around a story with a strong sense of emotion. The text and music reflect strong emotion and allow for strong characterization by the performer.

The third set will consist of Italian and German art songs by women composers. It is my plan to highlight the importance of women composers to Western music in this set. This pieces are unique in that almost all songs commonly performed now were written by men in the male perspective. The poetry and language of this set will be in the female perspective, this provides the audience and myself a chance to take a break from a recital otherwise written by men.

The fourth set will include arias and oratorios both from Bizet’s Carmen and Handel’s Messiah. Arias and oratorios both come from larger works. Arias are from operas, which depict stories of love, tragedy, and comedy. Oratorios come from a larger oratorio, they are commonly referred to as church operas and generally depict stories from the bible with minimal movement,
sets, or acting. Often when performers look for professional work they audition for roles in an opera or are asked to sing an oratorio in a large ensemble. Both works and roles are performed frequently for a mezzo-soprano. After this set their will be a brief intermission.

The second half of the recital is not as well timed out or grouped as the first. I find it very difficult to cut down the amount of repertoire that I want to do. The second half will include Cabaret songs from William Bolcom and Arnold Weinstein. The songs are appealing in that they are more modern and appeal to an audience in our time. The characters in these songs are relatable and the music itself is fun to sing. This half will also include songs from various Broadway shows. These songs are like arias in that they are also part of a larger production. The character will be easier to define and perhaps be known by the audience members.

Throughout the recital I will be taking breaks between sets to hydrate and during the intermission they may be a costume change. I will also include slides throughout the recital to be shown during the breaks in sets. The slides will educate the audience on what is coming next in the recital and some facts and about the composer. This will supplement the program notes given to the audience.

Timeline:

Work on first portion of the music: September 2016-December 2016
4000 Level Barrier Jury: December 2016 (passed)
Work on second portion of music: January 2017-May 2017
Work on third and last portion of music: May 2017-September 2017
Final memorization and characterization: September 2017-November 2017
Work on slideshow presentation: October 2017
Senior Recital: November 2017
Thesis defense: November / December 2017
Appendix B
UPCOMING EVENTS

Sunday – November 12, 2017 – 1:00 PM
Student Recital
Derek Bebeau - baritone
Thompson Recital Hall

Sunday – November 12, 2017 – 3:00PM
Bemidji Symphony Orchestra
Bemidji High School - $5

Tuesday – November 14, 2017 – 7:30PM
Trombone Choir
Thompson Recital Hall

Thursday – November 16, 2017 – 7:30PM
Damenstimmen Women's Chorus & Musikanten Men's Chorus
Thompson Recital Hall

November 30 - December 4, 2017
40th Annual Nodrigeid Dancers
Concordia Language Village – Salaunapi - $5
Tickets on Sale M-F 10:00-2:00PM Bingsberg Hall 101

Saturday - December 2, 2017 – 2:00PM
Jingle Pops
Main Theater - $5

Department of Music
The Department of Music has a long and distinguished reputation for musical performance and academic training. BSU students, regardless of major, may participate in a wide variety of performance settings including concert band, jazz bands, orchestra, choirs, operas, musicals, solo and chamber music experiences. Accredited by the National Association of Schools of Music, the Department of Music offers the Bachelor of Arts degree in music and the Bachelor of Science degree in music education. Many graduates have distinguished themselves and the Department by the measure of success they have experienced in the field of music.

Bemidji State University
Department of Music
Presents
A Degree Recital
Leandra Craigmile, Mezzo-Soprano
With
Eric Gustafson, Piano
Featuring: Dr. Patrick Riley, Cello

November 11, 2017
1:00 PM
Carl O. Thompson Recital Hall
Bingsberg Fine Arts Complex
I.
“L’amour est un oiseau rebelle” or “Habanera” ……Georges Bizet from Carmen

“Pres des remparts de Seville” or “Seguidilla”………Georges Bizet from Carmen

II.
“The Crocodile”……………………Benjamin Britten

“Nurse’s Song”……………………Benjamin Britten from A Charm of Lullabies

“Waitin”…………………………….William Bolcom

“Satisfaction”……………………….William Bolcom

“Can’t Sleep”………………………..William Bolcom

*Intermission*

IV.
“Piangero la sorte mia”……………….G.F. Handel from Guilio Cesare

Opus 27 no. 1 “Ruhe, meine Seele!” ………Richard Strauss

Opus 27 no. 2 “Cäcilie”………………….Richard Strauss

Opus 27 no. 4 “Morgen!” ………………….Richard Strauss

V.

“I Stood on the River of Jordan” ………….Harry T. Burleigh

“Being Alive”………………………Samuel Sondheim from Company

“I’ll Be Seeing You” ……………………Sammy Fain from Right This Way made popular by Billie Holiday

My many thanks....

My first thank you goes to the vocal teachers that have imparted so much wisdom upon me and have helped mold my voice into the instrument it has become. Dr. Renbarger, I appreciate how much you encourage and challenge me in my vocal development. You have been a large part of my musical journey here from lessons to opera and I thank you for every experience. Thank you, Darcy Reese, for giving me my start in classical vocal training, and for always supporting me.

My second thanks goes to all of the professors, and staff here at Bemidji State University. In these past five years I have changed and grown in ways I had never anticipated, and I am thankful for who you have helped me to become.

Thank you to my accompanist Eric Gustafson. Collaborating with a musician of your caliber is an honor and a privilege, thank you for making music with me. Thank you to Dr. Riley for playing today, it is an honor to share the stage with you. Thank you to Jenna Hutchins for her help stage managing today, thanks for having my back I love you chickee!

Thank you to all my friends here at BSU, you are all my family. Thank you for the laughs, smiles, and adventures.

My biggest thanks goes to my family, I love you all more than words can say. You have lifted me up these past five years and I wouldn’t be graduating in May without all of you.
Carmen, composed by Georges Bizet, premiered in Paris in 1875 and the music has since become one of the most-performed operas. The opera takes place in southern Spain and tells the story of the gypsy woman Carmen who seduces a soldier Don José but quickly moves on to the matador Escamillo breaking Don José’s heart. In the “Habanera” Carmen, on break from working in the factory, first spots Don José. The “Habanera” is the song that causes Don José to first fall for Carmen. While at the factory Carmen attacked another woman with a knife and is arrested by Don José and his fellow soldiers. Carmen sings the “Seguidilla” to further seduce Don José and convince him to untie her hands so she can escape.

“L’amour est un oiseau rebelle” or “Habanera”
Libretto by: Henri Melihac

Carmen, composed by Georges Bizet, premiered in Paris in 1875 and the music has since become one of the most-performed operas. The opera takes place in southern Spain and tells the story of the gypsy woman Carmen who seduces a soldier Don José but quickly moves on to the matador Escamillo breaking Don José’s heart. In the “Habanera” Carmen, on break from working in the factory, first spots Don José. The “Habanera” is the song that causes Don José to first fall for Carmen. While at the factory Carmen attacked another woman with a knife and is arrested by Don José and his fellow soldiers. Carmen sings the “Seguidilla” to further seduce Don José and convince him to untie her hands so she can escape.

“L’amour est un oiseau rebelle” or “Habanera”
Libretto by: Henri Melihac

L’amour est un oiseau rebelle
que nul ne peut apprivoiser
et c’est bien en vain
qu’on l’appelle,
s’il lui convient de refuser!
Rien n’y fait,
menace ou prière –
l’un parle bien,
l’autre se tait;
et c’est l’autre
que je préfère
il n’arien dit,
mais il me plaît,
L’amour!

L’amour est enfant de Bohème;
Il n’a jamais connu de loi.
Si tu ne m’aimes pas,
Je t’aime;
mais si je t’aime,
prends garde à toi!

L’oiseau que tu croyais surprendre
Battit de l’aile et s’envola.
L’amour est loin –
Tu peux l’attendre;
Tu ne l’attends plus
Il est là!
Tout autour de toi,
Vite, il vient, s’en va,
Puis il revient.
Tu crois le tenir,
Il t’évite;
Tu crois le tenir,
Il t’éviter,
Il te tient!

Love is a rebellious bird
That no one can tame;
And it’s truly in vain
That one call him,
If it suits him to refuse!
Nothing helps –
Threat nor entreaty,
The one man speaks well,
The other keeps quiet;
And it’s the other
Whom I prefer –
He hasn’t said anything,
But he pleases me.
Love!

Love is a bohemian child;
He has never known law.
If you don’t love me,
I love you:
But if I love you,
Watch out for yourself!

The bird that you thought to catch
Flapped his wings and flew away.
Love is far away –
You may wait for it;
When you don’t wait anymore,
There is it!
All around you,
Quickly it comes, goes away;
Then it comes back again.
When you think you have hold of it,
It evades you;
When you think you’re evading it,
It has hold of you!

“Près des remparts de Séville” or “Seguidilla” from Carmen
Libretto by: Henri Melihac

Près des remparts de Séville, Near the ramparts of Seville,
chez mon ami Lilas Pastia,
j’irai danser la Séguidille
et boire du manzanilla.
J’irai chez mon ami Lilas Pastia.
Oui, mais toute seule on s’ennuie,
et les vrais plaisirs sont à deux;
donc, pour me tenir compagnie,
j’emmènerai mon amoureux!
Mon amoureux!...il est au diable!
Je l’ai mis à la porte hier!
Mon pauvre cœur, très consolable,
est libre comme l’air!
J’ai des gallants à la douzaine,
mais ils ne sont pas à mon gré.
Voici la fin de la semaine:
Qui veut m’aider? Je l’aiderai!
Qui veut mon âme? Elle est à prendre!
Vous arrivez au bon moment!
Je n’ai guère le temps d’attendre,
car avec mon nouvel amant
près des remparts de Séville
nous danserons la Séguidille
et boirons du manzanilla:
tra la la...

“The Crocodile” is one of the many folksongs that were revitalized by Benjamin Britten. Britten, like many composers of the early 1900’s, saw that the folksongs of Europe were slowly fading away unremembered and sought to do write the songs down for others to perform for years to come. “The Crocodile” is in strophic form, the same melody with different words and a refrain attached. Of course Britten is not a straight-forward composer, so the song utilizes key changes to contrast the verses.

“The Crocodile”

Words and melody collected by L. Broadway and J.A. Fuller Maitland

Now listen you landsmen unto me,
To tell you the truth I’m bound,
What happened to me by going to sea,
And the wonders that I found:
Ship wreck’d I was once off Perouse
And cast upon the shore,
So then I did resolve to roam,
The country to explore.

To my rit fal lal li bolem tit! To my rit fal lal li
dee! To my rit fal lal li bolem tit! To my rit fal lal li
dee!

’Twas far I had not scouted out
When close alongside the ocean
I saw something which at first I thought
Was all the world in motion;
But steering up close alongside
I found ‘twas a crocodile;
And from his nose to the tip of his tail

To my rit fal lal li bolem tit! To my rit fal lal li
dee! To my rit fal lal li bolem tit! To my rit fal lal li
dee!

I travelled on for a month or two,
Till I got into his maw,
Where I found of rumkegs not a few,
And a thousand fat bullocks in store.
Of life I banished all my care,
For of food I was not stinted.
And in this crocodile I lived ten years
And very well contented.

To my rit fal lal li bolem tit! To my rit fal lal li
dee! To my rit fal lal li bolem tit! To my rit fal lal li
dee!

This crocodile being very old,
One day alas he dies.
He was ten long years agetting cold
He measured five hundred mile.

'Twas a crocodile, I could plainly see,
He was not of a common race,
For I was obliges to climb a high tree
Before I could see his face.
And when he lifted up his jaw,
Though perhaps you may think tis’ a lie,
He reach’d above the clouds for three miles score,
And almost touched the sky.

While up a loft the wind was high,
It blew a gale from the south.
I lost my hold and away did fly
Right into the crocodile’s mouth.
He quickly closed his jaws on me,
And thought he got a victim,
But I ran down his throat d’ye see?
And that’s the way I tricked him.

“The Nurse’s Song” by Benjamin Britten utilizes poetry from the mid 1500’s about the nurse-maid Griselda known for her strict obedience and patience. The melody is unaccompanied at the beginning and end of the piece just as it would sound if you were singing a baby to sleep. The chromaticism and shifting tonality of the piece suggests that this lullaby and the caregiver singing it are untraditional.

“The Nurse’s Song”
Poetry by: John Philip
Lullaby baby, Lullaby baby,
Thy nurse will tend thee as duly as may be.
Lullaby baby!

Be still, my sweet sweeting, no longer do cry;
Song lullaby baby, lullaby baby.
Let dolours be fleeting, I fancy thee, I,
To rock and to lull thee I will not delay me.

Lullaby baby Lullaby baby,
Thy nurse will tend thee as duly as may be
Lullaby baby

The gods be thy shield and comfort in need!
The gods be thy shield and comfort in need!
Sing lullaby baby Lullaby baby
They give thee good fortune and well for to speed,
And this to desire I will not delay me.
This to desire I will not delay me.

Lullaby baby Lullaby baby,
Thy nurse will tend thee as duly as may be
Lullaby baby.

The following three pieces are taken from the complete set of Cabaret Songs by Bolcom & Weinstein. The songs like all cabaret songs are created for everyone to be able to perform and enjoy. The music is written to fit to the words as the poetry is paramount. The songs can be serious but most often are jokes and include convoluted analogies.
Waitin waitin I’ve been waitin all my life.
That life keeps on hiding from me, but it someday might just bless my sight.
Waitin waitin waitin

When you look for something grand and ample take bee for a sample: sits a second on a rose sips a bit and goes.
Satisfaction after all, can be sweet and small.

Can’t sleep dreaming of you dreaming of me turning to you woken by me.
Hush now, don’t cry.
All I was doing was dreaming.

In this scene from the opera Giulio Cesare the character Cleopatra laments about losing Ceaser, and a battle at the same time. She laments about life being cruel and how she will be in sad state until the end of her life. But when she does die she will descend as a ghost and haunt tyranny and the forces that killed her beloved Ceaser day and night!

“Piangero la sorte mia” from Giulio Cesare
Libretto by: Nicola Francesco

Opus 27 was written by Strauss as a wedding gift to his wife Pauline de Ahna. Each piece represents a stage of Strauss’s relationship with his wife. The first piece “Ruhe meine Seele!” speaks about Strauss finding his peace and rest within his relationship with Pauline, but the song also suggests that the at one point Pauline caused him heartache but he is insisting upon forgetting the past. The heartache can be believed as a few months before Pauline was seen throwing a book at Strauss in rehearsal. The second song speaks of love unrequited, of Strauss loving Pauline but from a distance. Strauss was always cited as a soft-spoken while Pauline was a diva extraordinaire. I can imagine he loved her from a distance for quite some time. “Morgen!” is about complete marital bliss, of sinking into the depths of marital happiness. This is the last piece in the set.

Opus 27 no. 1 “Ruhe, meine Seele!”
Poetry by: Karl Henckell

Opus 27 no. 1 “Ruhe, meine Seele!”
Poetry by: Karl Henckell

Nicht ein Lüftchen regt sich leise, Not a breeze stirs,
Sanft entschlummert ruht der Hain; the grove has gently fallen into slumber;
durch der Blätter dunkle Hülle through the dark covering of leaves
stiehlt sich lichter Sonnenschein. Steals the bright sunshine.
Ruhe, ruhe, meine Seele, Rest, rest, my soul,
deine Stürme gingen wild, your storms were wild,
hast getobt und hast gezittert, you have raged and have trembled,
Wie die Brandung, wenn sie schwillt! like the surf, when it swells!
Diese Zeiten sind gewaltig, These times are powerful,
bringen Herz und Hirn in Not,  
Ruhe, ruhe meine Seele,  
und vergiss, was dich bedroht!

bring heart and head into misery,  
rest, rest, my soul,  
and forget whatever threatens you

“Cäcilie”  
Poetry by: Heinrich Hart

Wenn du es wüsstest, was träumen heist  
von brennenden Küssen, von Wandern und Ruhens  
mit der Geliebten
Aug' in Auge und kosend plaudernd,  
Wenn du es wüsstest, du neigtest dein Herz!
Wenn du es wüsstest, was bangen heisst,  
in einsamen Nächten, umschauert vom Sturm,  
da niemand tröstet milden Mundes die kampfmüde Seele,  
 Wenn du es wüsstest, du kämest zu mir.
Wenn du es wüsstest, was leben heisst,  
umhaucht von der Gottheit weitschaffendem Atem  
zu schweben empor, lichtgetragen, zu seligen Höhn',  
wenn du es wüsstest, du lebtest mit mir!

If you only knew what it means to dream of burning kisses, of wandering and resting with the beloved,  
eye into eye and caressing and talking,  
if you only knew you would bow your heart!
If you only knew what yearning means,  
in lonely nights, shuddered about by storm,  
when no one with gentle words comforts the strife-weary soul,  
if you only knew, you would come to me.
If you only knew what it means to live,  
blown about by the world-creator's breath  
to soar upwards, lightly carried to blissful heights,  
if you only knew, you would dwell with me.

“Morgen!”  
Poetry by: John Henry Mackay

Und morgen wird die Sonne wieder scheinen  
und auf dem Wege, den ich gehen werde,  
wird uns, die Glücklichen, sie wieder einen inmitten dieser sonnenatmenden Erde...
und zu dem Strand, dem weiten, wogenblauen werden wir still und langsam niedersteigen,  
stumm werden wir uns in die Augen schauen,  
und auf uns sinkt des Glückes stummes Schweigen...

And tomorrow the sun will shine again  
and on the path, where I shall walk,  
it will again unite us, the happy ones in the midst of this sun-breathing earth...  
and to the wide, blue-waved shore,  
we will quietly and slowly descend,  
mute, we will gaze into each other's eyes,  
and on us sinks the muted silence of happiness...

H.T. Burleigh was one of the first recognized and celebrated African American singers and arrangers in America. He caught the attention of Dvorak while studying at the National Conservatory of Music in New York. After his studying, Burleigh found a place of permanent employment at St. George’s Episcopal Church in New York. A church that catered to wealthy and prominent clientele. In spite singing for every service Burleigh found time to arrange the spirituals that he heard from his grandfather who was once a slave. Burleigh sought to preserve the spiritual that was slowly fading away.

“I Stood on the River of Jordan”  
African American Spiritual

I stood on the river of Jordan,  
To see that ship come sailin' over,  
Stood on the river of Jordan,  
To see that ship sail by.

O sister yo' better be ready,  
To see that ship come sailin' over,  
Sister you better be ready,  
To see that ship sail by.

Oh mounser don't you weep!  
When you see that ship come sailin' over,  
Oh, mounser don't you weep!  
When you see that ship come sailin' over,  
Shout Glory Hallelujah!
Stephen Sondheim is one of the foremost composers of musical theatre. His works include such musicals as *Into the Woods*, *Sweeney Todd*, *Company*, *Follies*, and *Anyone Can Whistle*. Sondheim is known for his dark humor and rather realistic view of life. In “Being Alive” the main character Robert or Bobby is realizing that his aversion to being in a relationship is sprung out of his own fear of feeling something and being let down. But he convinces himself to get over his fear and to open himself to love.

“Being Alive”
Lyrics by: Stephen Sondheim

Someone to hold you too close,  
Someone to hurt you too deep,  
Someone to sit in your chair,  
To ruin your sleep, to make you aware  
Of being alive, Being alive.

Someone to need you too much,  
Someone to know you too well,  
Someone to pull you up short,  
to put you through hell, and give you support  
Is being alive, Being alive, Being alive.

Someone you have to let in,  
Someone whose feelings you spare,  
Someone who, like it or not,  
Will want you to share A little a lot,  
Is being alive, Being alive.

Someone to crowd you with love,  
Someone to force you to care,  
Someone to make you come through,  
Who’ll always be there, as frightened as you  
Of being alive, Being alive, Being alive, Being alive.

“I’ll Be Seeing You”
Lyrics by:

I’ll be seeing you in all the old familiar places that  
this heart of mine embraces all day thru:  
In that small café, the park across the way,  
the children’s carousel, the chestnut trees, the  
wishing well.

I’ll be seeing you in ev’ry lovely summer’s day, in  
ev’rything that’s light and gay, I’ll always think of  
you that way.  
I’ll find you in the morning sun;  
And when the night is new I’ll be looking at the  
moon but I’ll be seeing you!
L’amour est un oiseau rebelle
(Habanera)
from CARMEN
Georges Bizet

Allegretto quasi Andantino (\( \text{\textit{j}} = 72 \))

L’amour}

is a bird rebel that no born can tame

et c’est bien en vain qu’on l’appel le, s’il lui con-

Fol de refuse!

Rien n’y fait, menace ou pri-
Je voudrais parler bien, l'autre se tait; et c'est l'autre que je préfère, il n'a rien dit, mais il me plait.

La mort! La mort.

Love, love, love.
Love is a child of Bohemia, never known of law

If you not love me, not I

Si tu ne m'aimes pas, je t'aurai - me, prends garde à toi!

Si tu ne m'aimes pas, je n'aurai pas de loi. Si tu ne m'aimes pas, je

If you not love me, not I

Si tu ne m'aimes pas, je
ubah. You keep your love; but if I love you, cresc. If I love you, take care of yourself!

L'oiseau que tu croyais sur ma toit, est a toi.

Surprise? The beat of your heart flew in love.

prendre bat-tit de l'aile et s'en vo-la. L'a-mour
is far you can the wait more he is

Tout au tour de toi, vite, vite, il vient, s'en va, puis il revient.

You think the hold he avoids

lugubrious

You think avoided it he you is holding
m'aimes pas, je t'aime: si tu ne m'aimes pas, je t'aime, prends garde à toi!

I love you, if you not love me not if

Si tu ne m'aimes pas, si je t'aime, prends garde à toi!

I love you take keer at you
at my friend Lilas

Pasha's

I'll go to dance the Séguidilla and to drink manzanilla

Pasha

Will go to my friend Lilas

Pasha's

Pasha

se

ni

sempre pp
yes but all alone one is bored and true pleasures are...

Oui, mais toute seule on s'ennuie, et les vrais plaisirs

With another person so to keep me company I'll

sont à deux; donc, pour me tenir compagnie j'em-

take along my lover take care of my lover
He belongs to the devil
He is at devil

I threw him out yesterday
Here stood at the door yesterday

My poor heart
Mon pauvre cœur,

Very consolable
très consolable

My heart is free as the
mon cœur est libre

breeze as the air
comme l'air!

I have suitors by the dozen
J'ai des galants à la douzaine,
but they are not to my liking.
but they not are not at my will

Here is the end
Here is the end of

colla voce

of the week who wants to love me I will love them!
the week who wants love me I will love

It is to be

Qui veut mon cœur? Elle est à

You arrive

 Vous arrivez

prendre!
the good moment

I haven't the time to wait

au bon moment!

I have hardly the time to wait

for with my new lover

ten-dre, car a-vec mon nou-vel a-mant

near the ramparts of Seville.

pré des rem-parts de Sé-vil-

e ben ritmato

at my friend Lilas Pastia's

chez mon ami Lilas Pas-
tia,
We will dance the **Seguidilla**
and we'll drink Manzanilla.

**Nous danserons la Sévillane**

**Sempre**

Tra la la la la la la la la.

**ff**

Tra la la la la la la la la.
The Crocodile
from English County Songs
original key: C Major

Arranged by
BENJAMIN BRITTEN

Words and melody collected by
L. BROADWOOD and J. A. FULLER MAITLAND

Presto

\[ \text{f marc.} \]

\[ \text{rit.} \]

1. Now
2. ’Twas
3. ’Twas a

\[ \text{mf colla voce} \]

listen you lands-men un-to me, To tell you the truth I’m bound,
far I had not scout-ed out When close a-long-side the o-cean
I croc-o-dile, I plain-ly could see, He was not of a com-mon race,

happ-ened to me by go-ing to sea, And the won-ders that I found:
I was o-bliged to climb a high tree Be-fore I could see his face.

\[ \text{Ship-saw} \]

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New transposition © 2006 by The Britten Estate, Ltd.
wreck'd I was once off Perouse, And cast up - on the shore, So
steer-ing up close a - long - side I found 'twas a croc - o -
dile; And
when he lift - ed up his jaw, Though per - haps you may think 'tis a lie,
He

Presto

then I did re - solve to roam, The coun - try to ex - plore.
from his nose to the tip of his tail He meas - ured five hun - dred mile.
To my
reach'd a - bove the clouds for miles three score, And al - most touched the sky.

rit fal la l la bol lem tit! To my rit fal la l li dee! To my rit fal la l

[bim.]

bol lem tit! To my rit fal la l li dee!
4. While up aloft the wind was high, It

blew a gale from the south. I lost my hold and away did fly Right

into the crocodile’s mouth. He quickly closed his jaws on me, And

thought he got a victim, But I ran down his throat d’ye see? And
that's the way I tricked him. To my rit fal lal li bol-lem tit! To my

rit fal lal li dee! To my rit fal lal li bol-lem tit! To my

più lento ad lib.

5. I tra-velled on for a month or two, Till I got in-to his
maw, Where I found of rum-kegs not a few, And a thou-sand fat bul-locks in
store. Of life I ban-ished all my care, For of food I was not
stint-ed. And in this croc-o-dile I lived ten years And ver-y well con-
cresc.

Presto

[Sim.] To my rit fal lal lal li bol-lem tit! To my rit fal lal li
To my rit fal la li bol-lem tit!

6. This
de!

Croc-o-dile be-ing ver-y old, One day a-las he died. He was

Ten long years a-get-ti ng cold He was so long and wide. His
skin was eight miles thick I'm sure, Or very near about. For

Presto

I was full ten years or more A-cut-ting my way out. To my

espress.  

rit fal lal li bol-le-m tit! To my rit fal lal li dee! To my

[Sim.]  

8vb

rit fal lal li bol-le-m tit! To my rit fal lal li dee!

8vb

cresc.
And now I am once more got on earth I've vowed no more to roam, In a ship that passed I got a berth, And now I'm safe at home. And if my story you should doubt, Should you ever travel the
Nile, It's ten to one you'll find the shell Of the wonder-ful croc-o-

dile. To my rit fal lal li bol-lem tit! To my rit fal lal li dee! To my

rit fal lal li bol-lem tit! To my rit fal la li dee!
The Nurse’s Song
from A Charm of Lullabies
original key

Andante piacevole

Lull - a - by ba - by, Lull - a - by ba - by ba - by,

Thy nurse will tend thee as du - ly as may be. Lull - a - by

a tempo

ba - by! Be still, my sweet sweet - ing, no long - er do

molto espr.

cry; Sing lull - a - by ba - by, lull - a - by ba - by.

con Ped.

pp dolce

In accompaniment recording, the first vocal note is played two times before the entrance.
Let doleours be fleeting, I fancy thee, I.
To

rock and to hull thee I will not de-lay me.
Lull-a-by

Thy nurse will tend thee as du-ly as may be
lull-a-by -a-by
22
by-la-by ba-by
The gods be thy shield and comfort in

p express.

25

piu f

need!

The gods be thy shield and comfort in need!

f appassionato

Sing lull-a-by ba-by

Lull-a-by la-by

30

espress.

ba-by

They give thee good for-tune and well for to speed, And
this to desire — I will not delay me. This to desire — I

will not delay me.

Lullaby baby, lullaby baby, Thy nurse will tend thee as

duly as may be. Lullaby lullaby lullaby baby.
Waitin

Poem by Arnold Weinstein
Music by William Bolcom

Simply, \( \text{\textit{i}} = 60 \) or slower

Wait-in wait-in

I've been wait-in wait-in wait-in
That light keeps on hid-ing from me,

but it some-day just might bless my sight...

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Satisfaction

Poem by Arnold Weinstein

Music by William Bolcom

Fast \( (d = 120) \)

Freely

When you

look for something grand

and ample

take a

Slower

bee

for a sample: sits a second on a rose

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poco rit.     Fast again
sips a bit and goes

rit.     Much slower

Sat - is - fac - tion af - ter

Fast again     rit.

all, can be sweet and small.
Can’t Sleep

Poem by Arnold Weinstein

Like a lullaby ($=c.66$)

Music by William Bolcom

Can’t sleep dreaming of you dreaming of me turning to

you woken by me.

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Hush now, don't cry.

u.c., slowly

poco cresc.

rit.

All I was doing was dreaming.

pp

u.c.

rit.

Segue

loc

mf espr.

poco cresc.
Recit. E pur così in un giorno
Aria: Piangerò la sorte mia
(Giulio Cesare)

RECIT.
E pur così in un giorno, perdo fasti e grandezze?
Ahi fato rio! Cesare, il mio bel nume, è forse estinto
Cornelia e Sesto infermi son,
Nè sanno darmi soccorso.
Oh Dio! non resta alcuna sperme al vivir mio?
ARIA
Piangerò la sorte mia,
Si crudele e tanto ria,
Finché vita in petto avvò.
Ma poi morta d'ogn'intorno,
Il tiranno e notte e giorno,
Fatta spetto agitato.

(Original key E major)

Voice

E pur così in un giorno, perdo fasti e grandezze?
Ahi fato rio! Cesare, il mio bel nume, è forse estinto
Cornelia e Sesto infermi son,
Nè sanno darmi soccorso.
Oh Dio! non resta alcuna sperme al vivir mio?
ARIA
Piangerò la sorte mia,
Si crudele e tanto ria,
Finché vita in petto avvò.
Ma poi morta d'ogn'intorno,
Il tiranno e notte e giorno,
Fatta spetto agitato.

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ARIA
Largo

Piangerò, Piangerò la sorte mia, Si crudel e tanto ria, Finché vita in petto avvò;

Piangerò, Piangerò la sorte mia, Si crudel e tanto ria, Finché vita in...
Allegro

Ma poi morta! d'ogni intorno, li tiranno
e notte e giorno, Fata spettro
Ruhe, meine Seele!

poem by Karl Henckell

Opus 27, No. 1. Composed 1894. First published 1894, Joseph Abl Verlag, Munich. Opus 27 was presented by Strauss to Pauline de Ahna on their wedding day, September 10, 1894. Poet Karl Henckell was involved in a new socialist movement of art and literature which attempted to turn away from sentimental romanticism. Regardless, Strauss set to music the poet’s most conventionally romantic verses. Orchestral by Strauss, 1948. Originally written one whole step higher.

Ruhe, meine Seele!
Nicht ein Lüften regt sich leise,
Sankt entschlimmert ruht der Hain;
Durch der Blätter dunkle Hülle
Stehnt sichicher Sonnenschein.

Ruhe, ruhe, meine Seele,
Deine Stürme gingen wild,
Hast getrobt und hast gezittert,
Wie die Brandung, wenn sie schwirrt!
Diese Zeiten sind gewaltig,

Bringen Herzen und Hörn in Not,
Ruhe, ruhe, meine Seele,
Und vergisst, was dich bedroht!

Rest, my soul!
Not a breeze stirs,
the grove has gently fallen into slumber;
through the dark covering of leaves
Seals the bright sunshine.

Rest, rest, my soul,
your storms were wild,
you have raged and have trembled,
like the surf, when it swells!

These times are powerful,
bring heart and head into misery,
rest, rest, my soul,
and forget whatever threatens you!
10. Sun-dried lights, sunshine.

— lich-ter Son-nen-schein.

quiet, quiet, my

16. Soul, yours storms went wild.

See-le, dein-er gi-ge n wild.

have, raged

22. and have shaken at the surf if you swells!

tobt und hast ge - zit - tert, wie die Brân - dung, wenn sie schwilt!
These times are enormous bring heart and brain in

Die-se Zei-ten sind ge-wal-tig, bring-en Herz und Him in

Distress Quiet quiet my soul and forget and forget

Not, Ru-he, ru-he, mei-ne See-le, und ver-giss, und ver-

what you threatened, was dich be-droht!
Cäcilie

poem by Heinrich Hart

Opus 27, No. 2. Composed 1894. First published 1894, Joseph Abl Prolog, Munich. Composed on the eve of Strauss' wedding to Pauline de Ahna. Opus 27 was presented by Strauss to his bride on their wedding day, September 10, 1894. Cäcilie was the name of Heinrich Hart's wife. Orchestrated by Strauss, 1897. Transcribed for solo piano by Max Reger.

Original key: E major.

Cäcilie
Wenn du es würdest, was träumten heisst
Von brennenden Küsen, von Wänden und Ruhm
mit der Geliebten
Aug' in Auge und küssen und plaudernd,
Wenn du es würdest, du neigtest dein Herz!
Wenn du es würdest, was bange heisst,
In einsamen Nächten, umschauert vom Sturm,
Da niemand träumet milden Mundes die kampfniude Seele,
Wenn du es würdest, du kämst zu mir.
Wenn du es würdest, was leben heisst,
Umbauhrt von der Gottheit welchendem Atem
Zu schweben empor, Lichtgeräten, zu seligen Hök'n.
Wenn du es würdest, du lebtest mit mir!

Cäcilie
If you only knew what it means to dream
of burning kisses, of wandering and resting
with the beloved.

eye into eye and conversation and talking,
if you only knew you would bow your heart!

If you only knew what yearning means,
in lonely nights, shuddered about by storm,
when no one with gentle words comforts the strife-weary soul,
if you only knew, you would come to me.

If you only knew what it means to live,
blown abou by the world-creator's breath
so soar upwards, lightly carried so blissful height,
if you only knew, you would dwell with me.

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Kisses to Miss
of wandering and resting with the beloved.
Küssen von Wandern und Ruhen mit der Geliebten.

Eye into eye caressing and talking
Aug’ in Auge und possemig und chattering

If you only knew you would bow your heart.
Wenn du es wüsset, du neigtest dein Herz!

If you only knew what yearning means
Wenn du es wüsset, was bange heisst all in

If you only knew what fear called in
lonely nights

shuddered about by storm

when no one with gentle word comforts

the strife-waary soul

if you only knew you would come to me.
If you only knew what it means to live.

If you it knew what life called around

blown about by the earth-mothers breathe

hauht von der Gottheit welt-schaf-fendem

to soar upwards

breath to hover up

A tem, zu schwe ben em por.

lightly carried to distant heights

licht ge-tragen, zu seligen Hohh.
43. If you knew

wenn du es wüs"test,

if you knew

wenn du es wüs"test,

cresc.

47. you would dwell with me.
you were.

living mit mir!

53. cresc.
Morgen!

poem by John Henry Mackay

Opus 27, No. 4. Composed 1894. First published 1894, Joseph Abl in Verlag, Munich. Opus 27 was presented by Strauss to Pauline de Ahna on their wedding day, September 10, 1894. Poet John Henry Mackay was born in Scotland and lived in Germany from young childhood. He was involved in a new socialist movement of art and literature which attempted to turn away from sentimental Romanticism. Regardless, Strauss used his most conventionally romantic verses for his songs. Orchestration by Strauss in 1897. Transcribed for solo piano by Max Reger. Original key: G major.

Morgen!

Und morgen wird die Sonne wieder scheinen
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenstrahlenden Erde...
Und zu dem Strand, dem weiten, wogenblauen
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glücks stummes Schweigen...

Langsam  

Tempo 50

Tomorrow

And tomorrow the sun will shine again
And on the path, where I shall walk,
it will again unite us, the happy ones
in the midst of this sun-blessed earth...
and to the wide, blue-gazed shore,
we will quietly and slowly descend,
morn, we will gaze into each other's eyes,
and on us sinks the muted silence of happiness...

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Will shine again (and on the path where I shall walk) (It will
Sun again seem to be and on the ways the I go will becomes
again unite) the happy ones (in the midst of the
sun breaking Earth) (and to the blue-waved shore)
quickly and slowly descend)
trancul and slowly descend

(tranquil and slowly descend)
still and long-slowly descend

(mute we will gaze into each other's eyes)
and on us, without spoken signs of
stumm—wir der in die Augen schauen,
and on us, without signs of
(always caalm)

(beneath the muted silence of happiness)
joy dumb silence

Gek-kei stumm—Schweig—en...
I Stood on the River of Jordan

Arranged by
Harry T. Burleigh

Andante cantabile

I stood on the river of

Jordan, To see that ship sail in' over,

Stood on the river of Jordan, To see that ship sail by.

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Oh, mourning don’t you weep!
When you see that ship come sailin’ over,
Oh, mourning don’t you weep!
When you see that ship sail by.

Sister brother, you better be ready.
To see that ship come sailin’ over.
Sister Brother, you better be ready, To see that ship sail by.

Oh, mour-ner don’t you weep. When you see that ship sail in’ over,

Shout Glory Hallelujah! When you see that ship sail by.

I stood on the riv-er of Jor-dan!
BEING ALIVE
from Company

Music and Lyrics by STEPHEN SONDHEIM

Moderato (\( \text{\textit{L}} = 112 \))

Some-one to hold you too close,
Some-one to need you too much,
Some-one to hurt you too
Some-one to know you too

deep, well,
Some-one to pull you up
Some-one to sit in your
chair, to put you through

sleep, hell,
and give you sup-
port Of being a-
live,

*Add small sized top note 2nd time only. In the original version of the show the first section of the song was in E-flat Major, before moving to E Major for the second section. The keys in this edition come from the "Author's Edition" of the vocal selections of Company.
through. Who'll always be there, as frightened as you of being a-

live, Being a - live,

Being a - cresc. sempre

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Some-body crowd me with love, some-body force me to care.
Some-body let me come through, I'll always be there as frightened as you, to help us survive.
Slowly

I'll be seeing you in all the familiar places that this heart of mine embraces

all day thru in that small cafe, the park across the way, the
children's carousel, the chestnut trees,

wishing well, I'll be seeing you in

every lovely summer's day, in everything that's

light and gay, I'll always think of you that way. I'll
find you in the morning sun, and when the night is new, I'll be looking at the moon but I'll be seeing you!

Sheet Music Plus Order 1700310070. 1 copy purchased by Leandra Craigmile on Sep 27, 2017.
Sources Consulted


Kahal, Irving, and Sammy Fain. “I'll Be Seeing You.” *Right This Way*.


