Summary of Dissertation Recitals: One Operatic Role and Two Recitals of Vocal Music

By

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A dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts (Music Performance) in The University of Michigan 2019

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>LIST OF FIGURES</th>
<th>iii</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td>iv</td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
</tr>
<tr>
<td>I. CHARACTER ANALYSIS</td>
<td></td>
</tr>
<tr>
<td>The Role of Pluton from Marc-Antoine Charpentier’s <em>La descente d’Orphée aux enfers</em></td>
<td>1</td>
</tr>
<tr>
<td>Bibliography</td>
<td>9</td>
</tr>
<tr>
<td>II. RECITAL ONE: The Female Voice</td>
<td></td>
</tr>
<tr>
<td>Recital One Program</td>
<td>10</td>
</tr>
<tr>
<td>Recital One Program Notes</td>
<td>12</td>
</tr>
<tr>
<td>Bibliography</td>
<td>27</td>
</tr>
<tr>
<td>III. RECITAL TWO: Diversity at the Turn of the Century</td>
<td></td>
</tr>
<tr>
<td>Recital Two Program</td>
<td>28</td>
</tr>
<tr>
<td>Recital Two Program Notes</td>
<td>30</td>
</tr>
<tr>
<td>Bibliography</td>
<td>47</td>
</tr>
</tbody>
</table>
LIST OF FIGURES

FIGURE

1. *Amor dormiglione*, Translation by Michelle Fegeas 13
2. *Spesso per entro al petto*, Translation by Giacinto Andrea Cicognini 14
3. *L’eraclito amoroso*, Translation by Rosemary Galton 14
4. Rückert and Heine poetry, Translation by Carol Kimball 16
5. Poems from *Do Not Rise* by Beth Bachmann 20
6. *Natural Selection* by Gini Savage 22
7. *Songs of Love* by Paul Laurence Dunbar 25
8. *Amazing Grace* by John Newton 26
12. Excerpts from *Carmen*, Translation by Leah F. Frey 42
ABSTRACT

One operatic role and two vocal recitals performed in lieu of a written dissertation.

One operatic role and two vocal recitals were performed in lieu of a written dissertation with the aim to present mastery in style, language, and intent within the classical vocal and operatic literature. The operatic role was Pluton in Marc-Antoine Charpentier’s *La descente d’Orphée aux enfers* which demonstrated knowledge of baroque style, stagecraft, and proficiency in the French language. The second dissertation recital focused on female composers and poets from the baroque through contemporary era, with music by Barbara Strozzi, Clara Schumann, Jake Heggie, Daniel Zlatkin, and Lena McLin. The final dissertation recital presented diverse compositions from the turn of the nineteenth century, with works by Johannes Brahms, Manuel de Falla, Gustav Mahler, and Georges Bizet. The two recitals included works with piano, tenor voice, and continuo. The operatic role featured a baroque chamber orchestra.
Saturday, April 7, 2018, 8:00 p.m. and Sunday, April 8, 2018, 2:00 p.m., Moore Building, McIntosh Theatre, University of Michigan. Joseph Gascho, conductor. Matthew Ozawa, director. Marc-Antoine Charpentier’s *La descente d’Orphée aux enfers*. Role performed: Pluton.


CHAPTER I

Character Analysis

Marc-Antoine Charpentier’s unfinished chamber opera, *La descente d’Orphée aux enfers* was written in approximately 1686. It recounts the story from Greek mythology of Orpheus’ descent into the underworld, of which Pluton was the ruler. For the analysis of the role of Pluton, one must understand the performance practice of seventeenth century French music, Charpentier’s treatises, and the story of this Greek god within the realm of classical Greek mythology.

Marc-Antoine Charpentier

Marc-Antoine Charpentier has had a renaissance over the past four decades. He was usually overlooked in his time due to the popularity of Jean-Baptiste Lully. Despite not having a position in the court of Louis XIV, H. Wiley Hitchcock suggests his gifted productivity of composition is why he is still remembered today.\(^1\) His educational background is unknown, but evidence suggests that he was taught by Jesuits. His compositions reflect a vast knowledge of mid-century Italian music and there are rumors that Giacomo Carissimi was his teacher. Charpentier wrote many religious works up through 1687, which was the year of Lully’s death. It was not until after 1687 that Charpentier started to write *tragédie lyrique*. In 1698, Charpentier

was given the post of *maître de musique* of the Saint-Chapelle, where he wrote some of his most impressive compositions.

Charpentier also wrote eight theatre works for Mademoiselle de Guise, with the last of these works being *La descente d’Orphée aux enfers*. He wrote this chamber opera in approximately 1686 and sang the title role. It was written in two acts for ten singers, flutes, violins, viols, and continuo. It was left unfinished by the composer.²

Both Étienne Loulié and Marc-Antoine Charpentier wrote treatises that are useful in understanding the performance practice of his music. For example, Charpentier noted that music full of only consonances would be “dull.” This is important to know because it is too common for a performer to assume that an accidental is written as a mistake, and Charpentier loved augmented and diminished intervals.

The understanding of *notes inégales* is important for this music. This concept is described in Charpentier’s treatise as “the inequality of successions of sixteenth notes or semiquavers.”³ It is relative to the modern-day term “swing.”⁴ In our performance, the ensemble worked on creating the feeling of *inégale* where the written notes were given a feeling of dotted rhythms. Also, included in the Loulié and Charpentier treatises were lists of common ornamentations. These treatises can be used as a reference for the preferred style of ornamentation.

In addition to the previous information, *The French Baroque Primer*, an online resource by John S. Powell from The University of Tulsa, includes information on seventeenth century French singing diction, based upon information by Marin Mersenne and Bénigne de Bacilly. Based on the argument that this style was found in primary sources, the historic pronunciation of seventeenth century French could be used in this chamber opera. The main difference in this type of diction is that the “oi” vowel was pronounced as “oé” or “oué.” Mersenne also noted that the passion of the text was articulated by giving emphasis to the consonants. One could prolong the duration of the consonant or use forceful articulation. The consonants can also bleed over the beat. The most important quality for the French style of singing, however, was *douceur* or a quality of sweetness.⁵

**Classical Greek Mythology**

Charpentier’s *La descente d’Orphée aux enfers* is based upon the myth of Orphée. Plato was the first classical Greek author to write of Pluton. The story of Pluton’s origin talks of him being swallowed alive by his father as he, along with his siblings, was born. Zeus was the only child who was not swallowed and was instead smuggled away to live in a cave. Zeus would

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eventually lead a battle between older gods and younger gods where the younger gods would win. With this win Pluton, along with Zeus and Poseidon, was given sovereignty over different parts of the world. Pluton was given reign over Erebos and was then known as the lord of the dark realm.  

William Hansen agrees that Pluton is not the sole divinity that represents the death realm. Despite Hades being the ruler of the dead, other characters, such as Ker and Thenatos, are connected to death spirits. Pluton is very hungry to add inhabitants to Erebos and not have them returned. According to Homer, “most persons, since they fear [Hades’] name, call him Pluton.” Hades is considered the most hateful god to humans. 

According to Ovid’s Metamorphoses, Pluton represented the positive concept of the god that ruled over the underworld. The god, Plutus, is the god of wealth. Many times, this god was fused with Pluton, because mineral wealth was considered to be underground, just as Pluton ruled the deep earth. The Katabasis of Orpeus in book 10 also states that Hades and Pluton were differentiated by their characters, but not by their myths. Hades’ character was considered darker and more violent. However, both gods ruled over the underworld in a three-way division of authority. 

The gods Poseidon and Zeus already had spouses, and Pluton lacked a mate. According to Homeric Hymn to Demeter, Zeus secretly agreed to give his daughter Persephone to Pluton. As her father, Zeus had the right to choose her spouse. However, neither Persephone or her mother knew of him agreeing to the marriage with Pluton. It was while Persephone was walking through the meadows that Pluton abducted her. Her mother, Demeteur, searched for her. After finding what her husband had done, she became angry.

According to the myth in William Hansen’s Classical Mythology: A Guide to the Mythical World of Greek Romans, Zeus requested to have Persephone come out of Hades to see her mother, but Pluton had already convinced her to eat a pomegranate seed, which would mean

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8 Romans also used the name “Pluto” to represent Hades. “Dis,” meaning wealthy one, is the translation of the Greek “Plouton.” The spelling of Pluto is differentiated based upon region. The Latinized name is Plouton. Pluto’s roman equivalent is Dis Pater, which can be translated to “rich father.” “Pluto,” the Greek borrowed name, was the god of the underworld and the word given to the underworld itself. This led some, according to the Katabasis of Orpeus in book 10, to assume Pluto was the roman counterpart to Hades. Pluton, in French and German, and Plutone, in Italian, were the names given to ruler of the underworld in western literature and art forms.
that she must return to Hades. Zeus then made a compromise to have her spend part of the year with her mother and the other part with her husband Pluton.  

This same myth was told of Persephone, in book 5 of the *Katabasis*, in which Pluton fell in love with her while watching her pick flowers and decides to seize her and drag her to the underworld. Ceres became anxious and began to look for his daughter. He asked Zeus, the god of the sky, for help. Zeus agreed to help if Persephone had not touched food in the underworld. Unfortunately, she had eaten a pomegranate and therefore, could not return to Ceres. A compromise was finally made, however, between Ceres and Pluton, that Persephone could spend time between both worlds. Ironically, Persephone’s story of marriage is a bit comparable with Eurydice in which she gets bitten by a snake while picking flowers and is then taken to the underworld.  

Persephone shows in this myth and Orphée’s myth that she has a power over Pluton that can persuade him past his stubbornness. Additionally, in book 10, Pluton is referenced as to always sitting with Persephone facing him. This detail in seating arrangements proves the importance of Persephone in Pluton’s life.

This relationship between Pluton and Persephone is where one can further trace the “positive” side of this ruler of the underworld. The depths of this relationship assist a performer in developing a more thorough character analysis. The audience sees hints of empathy, desire, and love from Pluton that contrast with his initial persona of stubbornness and lack of sympathy, which was presented early in Act Two.

While Pluton plays the part of a possessor of an object that mortals wish to have given away, the Greek writer, Lucian, agrees that Pluton’s love for his wife gave him a “special sympathy or insight into lovers parted by death.” Lucian added that Pluton had asked Protesilaus, the first Greek hero who was killed in the Trojan war, if he was in love when he requested to return to the mortal world. Pluton had said, “such lovers we have here in plenty, but they love an object, which none of them can obtain.” Protesilaus, like Orphée, tried to persuade Pluton to return his spouse, but Pluton tells him that they would reunite after death. Protesilaus replies that Pluton should understand love and impatience himself. Here, Persephone interceded, just as she does in Orphée’s story, and Pluton grants Protesilaus his wish, for a day.

*La descente d’Orphée aux enfers* allows us to see Pluton’s one weakness: his love for his wife, Persephone. The myth of Orphée’s descent presents Persephone as a persuasive partner of Pluton, who is inspired by love.


12 Both myths written on this story are similar, however, Pluton is given the name *Dis* in the myth presented in the book 5 of *Katabasis*. Zeus is also named *Jove* in the *Katabasis* version.

Musical Analysis

Pluton does not appear in Act One of *La descente d’Orphée aux enfers*. In Act One, Charpentier uses changes in keys to represent the mood and further color the music. His use of choosing major or minor significantly influences the dramatic changes in the story. The second act opens in the underworld with three culprits singing for hope in F major. It is in scene three that Pluton appears after a short prelude of nine measures in D minor and asks, “Que cherche en mon palais ce mortel téméraire? (What is this mortal looking for in my palace?)” In *A French Baroque Primer 2*, each key is assumed a certain character. D minor is given the character of serious and pious. This is a true characteristic entrance for the god Pluton. This Passage of Pluton is considered recitative. He enters singing after a “D” in octaves is played. As he says the word “mortal” the vocal line leaps up a perfect fourth to a B-flat. He continues to ask, “Oset’il en troubler le silence éternel? (You dare disturb the eternal silence?)” Silence is held four and half beats, giving the word a true eternal feeling, after which there is a rest of two beats in which silence is heard. A C-sharp is then played and Pluton continues by saying “Prévoitil ce qui suit son dessein criminal? (Does he foresee what will follow his criminal intent?)” The bass line moves along with leaping half and quarter notes. Pluton then continues singing on all sixteenth notes saying, “Connaitil le danger qu’on court à me déplaire? (Do you know the danger one runs to displease me?)” The meter changes from 4/4 time in the recitative to cut time on the last syllable of “déplaire,” meaning to “displease.” With this first entrance, Charpentier presents Pluton as a powerful, frustrated, and disturbed character.

Shortly after, Orphée assures Pluton that he has not come with violence. Persephone intervenes in the key of F major. Underlining his despair, Orphée sings to Pluton in minor with seventh and ninth chords beneath him.

Pluton shows his inflexibility by saying, “Le destin est contraire à ce que tu souhaites,” meaning, “Fate is contrary to what you wish.” *Air 23* starts in 4/4 time. Again, Pluton is singing in D minor which marks the characteristics of piousness and seriousness. Pluton starts immediately with fast moving sixteenth notes indicting his urgency after hearing Orphée’s intoxicating air. He then says, “époux infortuné, finis tes vains regrets. (Unfortunate spouse finish your vain regrets.)” The meter changes from 4/4 to 3/2 on the word “regrets.” Thinking of the piece in one, the tempo was more moderate and could be counted with two downbeats and an upbeat. At the change of meter, the vocal line sings on mainly half notes and dotted half notes, while the bass plays the exact same notes and rhythms of the voice. With the bass doubling the voice, the music creates a feeling of earthiness. Pluton warns Orphée that “Les ombres qui me sont sujettes,” meaning, “shadows that obey his will never return from the empire of the dead.”

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The bass line then leaps from the A that is sung by Pluton on “jamais” (never) and leaps between D and A dropping over an octave. These leaps outline the key of D. The bass then joins the voice again when Pluton warns Orphée again. He sings the same words but starts up a third and stays in the higher register of the voice, increasing dynamics and intensity only to then drop to a low D by the end of his repetition. The doubling of the bass and voice continue to create a severity that exuberates power. Ending on a low D allows the female voice to sing within the chest register and color the voice in a domineering fashion.

Again, Charpentier is painting a picture of Pluton as inflexible, stubborn, powerful, and unsympathetic. His character still comes across as unchanging and almost one-dimensional at this point in the opera. These musical structures prove that Pluton is projecting his power over all in Hades and governs as a dictator. Persephone urges her husband to return Euridice to Orphée, singing in A minor. Pluton, suddenly, starts to feel soft and starts a duet with Persephone. He sings in B-flat major. This is a dramatic change from D minor, the key which he has sung in throughout the entire opera. B-flat major has the characteristics of magnificence and joy. If this was truly Charpentier’s intention, then Pluton was not only seduced by Orphée, but he has begun to feel joy which is far from the atmosphere he has created in Hades. This is also a pivotal moment in the chamber opera. Pluton slowly shows his one weakness. Pluton sings up a fifth from the bass entrance of B-flat. He sings, “Quel charme impérieux m’incite à la tendresse et me fait plaindre son tourment. (What compelling charm inspires me to tenderness and makes me pity torment.)” He then sings to himself, “Pluton, aurais-tu la faiblesses de te laisser toucher aux regrets d’un amant? (Pluton would you have the weakness to let yourself by touched by the lover’s regrets?)” This is all sung in 4/4 time. Again, the last word of Pluton switches the meter to cut time.

In cut time, Proserpine sings to Orphée in the key of F major which, according to the French Baroque Primer, is characterized by furious and quick-tempered. This is the one key, that if agreeing with the classifications given in French Baroque Prime, that I do not feel truly embellishes the temperament of Persephone. Here, Persephone more so pushes Orphée in encouragement to victory singing, “Courage Orphée display your melodious accents’ greatest charms. The most unyielding of gods can scarcely hold back his tears.”

It is the duet with Persephone that shows Pluton’s most dramatic change in character in the opera. In his other airs and interjections, he remained stubborn and unnegotiable. However, it was with Persephone’s plea, in A minor, where we see Pluton’s character show a more open and soft side. This is the moment where Pluton has empathized with Orphée by remembering his love for Persephone. It is within Persephone, Pluton’s one true love, that the real power of the underworld is revealed.

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Pluton surrenders to the power of love in air 30. After Orphée sings his enchanting air and truly wins the community of Hades over, Pluton sings his second air. This is in D major, which is the major of the D minor key he was singing in throughout the opera. D major is characterized as joyful and militant which seems to align with this second air. Pluton sings “Je cede, je me rends, amiable Proserpine, conjuré par vos yeux, je n’ai plus rigueur. (I yield, I surrender amiable Proserpine conjured by your eyes, I have no more rigor.)” In the previous air, Orphée reminded Pluton of his love he once felt for Persephone. He said, “Let yourself be touched.” Orphée’s magical song truly made Pluton soft and in love again with Persephone. It is this love that Pluton sings of in his air. There is a meter change on the word “rigueur (rigor),” to triple meter. This triple meter gives the feel of a joyous dance as Pluton sings, “Voyez ce que peut sur mon cœur votre beauté divine. (See the effect on my heart of your divine beauty.)” The C-naturals on “sur (on)” and ‘beauté (beauty)” gives a minor shift to this line. The word “divine” is given a dotted half note plus a half note, sustaining the importance of the word in relation to Persephone. There is a small three and a half measure interlude after this statement that keeps the dancelike feel.

Pluton sings again, “Retourne à la clarté du jour, Orphée amoureux et fidèle. (Return to the brightness of day Orphée lovers and faithful.)” This is sung over a hemiola. This gives the effect of a shift between triple and duple meter. Pluton continues, “Je vais tirer des mains de la Parque cruelle l’objet de ton amour. (I will take from the cruel fate’s hands the object of your love.)” There is a leap up to a high D on “object of your love,” which indicates the importance of the word love. Love, again, is the one thing that persuaded Pluton and is the one thing that Orphée must protect.

There is a small two measure interlude after this. Staying in the higher register, Pluton then sings, “Sans triomphant de l’empire des ombres, Euridice suivra tes pas. (Leave the empires of shadows and triumphant, Euridice will follow your steps.)” Singing in this high register gives the feeling of heightened intensity. Pluton, seduced by the love for Persephone that Orphée allowed him to see, is excited.

However, at BB, there is a sudden change into 4/4 time again. Pluton sings on repeating C naturals (not in D major), “Mais pour la regarder ne te retourne pas. (But do not turn around to look at each other.)” This sudden shift in meter and on a note outside of the key which continues to the highest note sung of E, heightens to a dramatic warning. Pluton warns, “Que tu ne sois sorti de ces demeures sombres. (until you come out of the dark dwellings).” Then, Charpentier uses hemiolas to finish Pluton’s warning of, “Sinon, je la re prends par un second trépas. (If not I will reclaim for a second death.)” The feeling of shift between triple and duple meter in 4/4 time plays with not only elongating the warning which is repeated, but also the feeling of tension between the world of darkness and light. It also heightens the juxtaposition Pluton feels within himself of being a powerful, stubborn dictator who is weakened by love. In this air, we see the transformation of Pluton whom has softened and is enamored by Persephone. He recovers himself, as he warns Orphée of the conditions of his agreement.
The unsympathetic Pluton presented to the audience in scene three has opened a window of truth and love that started with the duet with Persephone. We see a softening in Pluton’s heart and, although a god, it shows a moment of humanity. Love had the power to persuade Pluton into seeing into others’ eyes and see past his selfish ways. Although it was brief, this moment presents a sense of hope within what others may see as an unyielding evil.

Charpentier used changes in keys/modes, rhythms, tempi, and added accidentals to help present the mood intended for the audience. Understanding the concept of inégale, key temperament associations, and tempi changes by indication of meter helped further develop the character of Pluton.

The knowledge of the classical history of the god Pluton, Charpentier’s treatises, and seventeenth century style in music and diction help to further assess the character and performance practice of Pluton in Charpentier’s La descente d’Orphée aux enfers.
Bibliography


Ford, Michael, *Heroes, gods and monsters of ancient Greek mythology.* ProQuest


CHAPTER II

The Female Voice

RECITAL ONE PROGRAM

Kristen DiNinno, Mezzo-Soprano
Lydia Qiu, Piano
Helen LaGrand, Cello
Shohei Kobayashi, Guitar
Clayton Farmer, Harpsichord

Sunday, December 16, 2018 Moore Building McIntosh Theatre University of Michigan
2:00 PM

From Cantate, ariette e duetti, op.2
Amor dormiglione, no. 22
Spesso per entro el petto, no. 5
L’Eraclito amoroso, no. 14

Helen LaGrand, Cello
Shohei Kobayashi, Baroque Guitar
Clayton Farmer, Harpsichord

Er is gekommen in Sturm und Regen, op. 12, no. 2
Ihr Bildnis, op.13, no.1

Barbara Strozzi (1619-1677)
Clara Schumann (1819-1896)
Liebst du um Schönheit, op.12, no.4
Lorelei

*Intermission*

From *Do Not Rise*  
Daniel Zlatkin (b.1992)

salt

From *Do Not Rise*  
Daniel Zlatkin (b.1992)

crisis

From *Do Not Rise*  
Daniel Zlatkin (b.1992)

bright one

Natural Selection  
Jake Heggie (b. 1961)

Creation

Animal Passion

Alas! Alack!

Indian Summer Blue

Joy Alone (Connection)

Songs of Love  
Lena McLin (b.1929)

Silence

The unlucky apple

If I could give you all

Amazing Grace  
John Newton (1725- 1807)

*Arr. Lena McLin*
RECITAL ONE PROGRAM NOTES

With eight published volumes that include over one hundred pieces, Barbara Strozzi was one of the most gifted and prolific composers of secular vocal music in the seventeenth century. Her works have theatrical and virtuosic temperament which primarily focus on one affect, and includes themes of unrequited love and suffering. She uses irony, humor, and vulnerability to portray each affect. Along with being a well-regarded composer, she was also an accomplished singer. Most of her works are secular madrigals, arias, and cantatas. As a woman, publication during her lifetime was a rarity. Strozzi understood this and is noted saying to the grand duchess of Tuscany, Vittoria della Rovere, “I must reverently consecrate this first work, which as a woman I publish all too boldly, to the most August name of your highness so that, under an oak of gold it may rest secure against the lightning bolts of slander prepared for it.”

Strozzi lived in the household of Giulio Strozzi, who was a poet and lead figure in the Venetian intellectual community. Barbara was his servant and soon to be heir, which was identified in his will under the name of Barbara Valle. Giulio referred to Barbara as his “figliuola elettiva” which translates as, “elective daughter.” Some suggest Barbara was his adoptive daughter. However, it is more likely that she was his illegitimate daughter. Giulio exposed Barbara to Venetian music and literature. Giulio also started an academy, Accademia degli Unisoni, in 1637. This academy brought about opportunities for Barbara to display her talents. Barbara was the mistress of ceremonies and would perform songs during these meetings. The academy itself did not have any female members, however, it was interested in social issues such as feminism. Due to her delegation of mistress, questions arose regarding her morality. Music was not a suitable career for a woman during the seventeenth century and people of the time assumed such women were “courtesans.” Women were distinguished mainly for their physical appearance, beauty of voice, and performance techniques.

Barbara’s compositions can be divided into two categories: aria and cantata. Her early volumes were generally strophic or a variation on a strophic form. Her later volumes were also strophic, but much longer in length, complicated, and freer in form. She wrote in a lyrical style and focused on how the text was communicated to the audience. She studied with Francesco Cavalli, whose influences can be heard throughout her compositions. However, her works differentiated from Cavalli’s by having more lyrical and melismatic passages than his. She also used chromaticism, syncopations, large leaps, and interruptions, which were aimed to accomplish her goal of allowing the human voice to “speak for itself.”

All three pieces focus on the pangs of love. “Amor, non dormir più” is an aria that alternates between a refrain and verse. The singer begs cupid (love) to awake and cater to her longings. “Spesso per entro al petto” is a strophic song set in three verses. The text focuses on the pain felt through love. Strozzi uses melismas to further display the torturous feelings of love.

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This is apparent in the melismas on *martire* (pain), *tormenta* (torments), and *furor* (madness). “*L’eraclito amoroso*” also focuses on the pain of love and an unfaithful lover. Strozzi uses long melismas and contrasting passages to portray the narrator’s relief felt in grief.  

**Amor dormiglione (Sleeping Love)**

<table>
<thead>
<tr>
<th>Italian</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amor, non dormir più! Su, svegliati omai!</td>
<td>Love (Cupid), do not sleep anymore? Come on- get up now</td>
</tr>
<tr>
<td>Che mentre dormi tu, Dormon le gioie mie</td>
<td>Because while you are sleeping my joys</td>
</tr>
<tr>
<td>Vegliano i guai. Non esser, amor dappoco!</td>
<td>sleep, my troubles are awake. Do not be worthless Love!</td>
</tr>
<tr>
<td>Strali, foco! Strali, su! Foco, su, su!</td>
<td>Arrows, fire- arrows, come on! Fire, come on, come on!</td>
</tr>
<tr>
<td>Non dormir più, svegliati, su, amor!</td>
<td>Do not sleep anymore; get up, come one,</td>
</tr>
<tr>
<td>Oh pigro, oh tardo, tu non hai senso!</td>
<td>Love! Oh lazy one, oh sluggish one, you have no common sense!</td>
</tr>
<tr>
<td>Amor melenso, amor codardo, ah, quale io resto</td>
<td>Doltish Love, cowardly love, ah, what a state I am in</td>
</tr>
<tr>
<td>Ché nel mio ardore tu dorma, amore!</td>
<td>Because you sleep during my passion, Love!</td>
</tr>
<tr>
<td>Mancava questo!</td>
<td>I really didn’t need this!</td>
</tr>
</tbody>
</table>

Figure 1. *Amor dormiglione*, Translation by Michelle Fegeas

**Spesso per entro al petto (Often a little something)**

<table>
<thead>
<tr>
<th>Italian</th>
<th>Translation</th>
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<tbody>
<tr>
<td>Spesso per entro al petto</td>
<td>Often a little something</td>
</tr>
<tr>
<td>mi passa un non so che,</td>
<td>passes into my heart</td>
</tr>
<tr>
<td>e non so dir, s’egli è o martire o diletto.</td>
<td>and I cannot say if it is pain or delight.</td>
</tr>
<tr>
<td>Tal’ hor mi sento uccidere da incognito rigor.</td>
<td>I feel like I am dying from an unknown force.</td>
</tr>
<tr>
<td>Sarebbe pur da ridere, che fosse il mal d’amor.</td>
<td>How laughable it would be, if this were the sickness of love.</td>
</tr>
</tbody>
</table>

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Qual hor mi s’apresenta di Clori il bel seren
mi nasce un foco in sen, che piace e in un
tormenta.
Mi sento il cor dividere tra il gielo e tra
l’ardor.
Sarebbe pur da ridere, che fosse il mal
d’amor.

When the beautiful siren Clori presents
herself to me, a fire grows within my breast
which both delights and torments me.
I feel my heart divided between ice and fire.
How laughable it would be, if this were the
sickness of love.

Figure 2. *Spesso per entro al petto*, Translation by Giacinto Andrea Cicognini

L’ eraclito amoroso

Udite amanti la cagione, oh Dio!
Ch’a lagrimar mi porta:
Nell’adorato e bello idolo mio,
Che si fido credei, la fede è morta.
Vaghezza ho sol di piangere,
Mi pasco sol di lagrime,
Il duolo è mia delizia
E son miei gioie I gemiti.
Ogni martire aggradami,
Ogni dolor dilettami,
I singulti mi sanano,
I sospir mi consolano.
Ma se le fede negami
Quell’ inconstante e perfido,
Almen fede serbatemi
Sino alla morte, O lagrime!
Ogni tristezza assalgami,
Ogni cordoglio eternisi,
Tanto ogni male affligami
Che m’uccida e sotterrini.

Listen, you lovers, to the reason, oh God!
For my weeping:
In my adored and beautiful idol,
Who I believed to be faithful, faith is dead.
I find charm only in weeping,
I nourish myself by my tears.
Grief is my delight
And my moans are my joy.
Every anguish pleases me,
Every sadness is my delight,
My sobs heal me,
And my sighs console me.
But if he denies faith,
He who is fickle and treacherous,
At least faithfully serve me
Until death, oh my sorrow!
Every tear soothes me,
All my mourning lasts for ever,
So much does each ill afflict me
That it kills and buries me.

Figure 3. *L’eraclito amoroso*, Translation by Rosemary Galton

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Rosemary Galton, “L’eraclito amoroso,” Accessed August 1, 2018,
[https://www.rosemarygalton.co.uk/content/editions/strozzi-l-eraclito-amoroso.pdf](https://www.rosemarygalton.co.uk/content/editions/strozzi-l-eraclito-amoroso.pdf)
Clara Schumann (1819-1896)

Clara Schumann was a German pianist, composer, teacher, and the wife of acclaimed composer, Robert Schumann. She was one of the chief European pianists of the nineteenth century. As a young prodigy, she was appointed K.k. Kammervirtuosin in the Austrian court. Her performances included the works of Goethe, Paganini, Chopin, Liszt, and Mendelssohn. Within her sixty-year career, her playing was described as having beautiful tone and skillful technique. She was one of the few women to memorize her performed pieces and give solo concerts without accompanying other artists. She had a major influence on how solo performance concerts were performed. Solo concerts became shorter in duration and focused more on individual pieces.

Clara’s life was one of musical achievements, which were accompanied by personal struggles. She endured the divorce of her parents, which resulted in the loss of her mother in childhood. Later, she endured a legal battle with her father regarding her marriage to Robert Schumann, the mental illness and death of Robert, and the death of four children. Her later years were spent touring in order to support her children and grandchildren.

Clara’s early compositions focused on virtuosity and the imagination. They were considered character pieces. However, her style changed significantly after her marriage to Robert. She then focused on song which included three lieder written for her first Christmas with Robert. Clara and Robert made a joint collection of lieder together in which Clara’s four songs of her opus 12 were included. Robert was supportive of Clara’s compositions, and contacted publishers on her behalf. It was during the romantic era that men and women began to explore the idea of equality within the sexes. This was prevalent in Clara and Robert’s relationship. However, Robert’s work took priority, whereas Clara was expected to practice and compose only during times when Robert could not be disturbed. Robert and Clara shared a special partnership in their marriage. They would often collaborate together by reading poetry, studying scores, and arranging works for piano and instruments. Robert Schumann showed allegiance to Clara by including quotations from her works in his own. The Schumanns met Johannes Brahms shortly before Robert’s hospitalization for mental illness. Brahms became a lifelong friend of Clara. He loved and aided her with difficult life decisions. Clara, in return, helped Brahms progress in his career and played his works.

In the 1970’s recordings began to appear and Clara’s compositions would resurface. There are now over one hundred recordings of her works, and additional added publications of unpublished pieces are being made. 21

“Er ist gekommen” is one of Clara’s most performed pieces. It is set with a wonderful piano accompaniment, which brings intensity to Rückert’s text. Text was of the utmost

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importance to Clara. In her diary entries, she spoke of her frustration with singers, whom were more concerned about vocal quality and effects rather than text.

“Ihr Bildnis” is from Heine’s poem, “Ich stand in dunkeln Träumen.” This poem was set by six other composers, including Schubert, Grieg, and Wolf. Clara set this poem twice. This setting is her first, whereas her later setting was called “Ich stand in dunkeln Träumen.” Her second setting is shorter and includes rhythmic variations in the vocal line. It does not have the delayed resolution in the postlude, which creates important tension. “Ihr Bildnis” was not published until 1992.

“Liebst du um Schönheit” was written in 1840 and was one of the three songs Clara presented to Robert for their first Christmas together. Robert Schumann enjoyed these songs and would encourage the two of them to publish a volume together. This poem, again written by Rückert, is intimate and possesses a delicate postlude.

“Lorelei” is a poem written by Heine in 1823. Originally titled “Lore-Ley,” the story is taken from a ballad poem written by Clemens Brentano at the beginning of the nineteenth century. Lurlei was the term used for an elfin rock, which was a treacherous rock in the Rhine River. Robert Schumann also included this poem in his Liederkreis, Op. 39, in which Lorelei is a witch and appears to a huntsman, not allowing him to leave the woods.

Er ist gekommen (He came in storm and rain)

Er ist gekommen in Sturm und Regen
Ich Schlug bekloomen mein Herz entgegen.
Wie konnt’ ich ahnen,
Daß seine Bahnen
Sich einen sollten meinen Wegen?

Er ist gekommen in Sturm und Regen,
Er hat genommen mein Herz verwegen.
Nahm er das meine?
Nahm ich das seine?
Die beiden kamen sich entgegen.

Er ist gekommen in Sturm und Regen!
Nun ist gekommen des Frühlings Segen.
Der Freund zieht weiter,
He came in storm and rain,
My anxious heart leapt towards him.
How could I know
That his destiny
Would join with mine?

He came in storm and rain,
He boldly took my heart.
Did he take mine?
Did I take his?
Both drew nearer to one another.

He came in storm and rain,
Now springtime’s blessing has come
My beloved journeys on his way

I cheerfully watch him leave,
For he is mine now wherever he goes.

- Friedrich Rückert

Ich stand in dark daydreams
And gazed at her picture
And that beloved face
Began to come slowly to life.

Around her lips played
A wondrous laughing smile
And tears of sorrow
Glistened in her fair eyes.

My tears also, flowed
Down my cheeks
And ah! I cannot believe
That I have lost you!

* Dunklen often given instead of dunkeln

- Heinrich Heine

If you love for beauty
Oh, do not love me!
Love the sun,
She has golden hair!

If you love for youth,
Oh, do not love me!
Love the spring
It is young every year!

If you love for riches
Oh, do not love me!
Love the mermaid,
She has many shining pearls.
Liebst du um Liebe, If you love for love,
O ja, mich liebe! Oh yes, love me!
Liebe mich immer, Love me forever,
Dich lieb’ ich immerdar. I will love you always.

-Friedrich Rückert

Lorelei

Ich weiß nicht, was soll es bedeuten, I do not know the reason
Daß ich so traurig bin; That I feel so sad;
Ein Märchen aus alten Zeiten, An old tale from long ago
Das kommt mir nicht aus dem Sinn. Continues to haunt my mind.

Die Luft ist kühl und es dunkelt, The air is cool and it grows dark,
Und ruhig fließt der Rhein; And quietly flows the Rhine;
Der Gipfel des Berges funkelt The peak of the mountain glistens
Im Abendsonnenschein. In the evening sunshine.

Die schönste Jungfrau sitzet A most beautiful maiden sits
Dort oben wunderbar, So wondrously up there,
Ihr goldnes Geschmeide blitzet, Her golden treasure sparkles,
Sie kämmt ihr goldnes Haar. She combs her golden hair.

Sie kämmt e smit goldenem Kamme She combs it with a comb of gold
Und singt ein Lied dabei; While she sings a song
Das hat eine wundersame, That has a wonderfully strange
Gewaltige Melodei. And powerful melody.

Den Schiffer im kleinen Schiffe The boatman in his little ship
Ergreift es mit wildem Weh; Is seized with longings, and violent despair
Er schaut nicht die Felsenriffe, He does not look at the rocks ahead,
Er schaut nur hinauf in die Höh. He looks only up at the heights.

Ich glaube, die Wellen verschlingen I think, in the end that the waves
Am Ende Schiffer und Kahn; Swallow the boatman and his boat
Und das hat mit ihrem Singen And that this was done
Die Lorelei getan. By the Lorelei and her singing.

Daniel Zlatkin and Beth Bachmann

The Da Capo Chamber Players, Calidore Quartet, The Brass Project, New Haven Symphony Orchestra, and The Orchestra Now have all performed Daniel Zlatkin’s compositions. His music has been featured at National Sawdust (Brooklyn), Music from Angel Fire (New Mexico), and the Fisher Center for Performing Arts (Hudson Valley).

Zlatkin is influenced by Mahler, Berg, Ligeti, Thoreau, Adès, Schenker, Dante, and Galina Ustvolskaya. He aspires to tell a story and stretch reality with his music. Listeners often describe it as visceral, clear, austere, and humorous.

As a cellist, he has extensive orchestral and chamber music experience. He also frequently performs his own compositions. He has been mentored by Joan Tower, George Tsontakis, Michael Daugherty, Evan Chambers, Walter Russell Mead, and Peter Wiley. He is a recipient of a 2015 Davis Projects for Peace grant, and was a finalist for the 2015 and 2018 ASCAP Young Composer Awards. He holds a B.M. in composition and cello, a B.A. in political studies from Bard College, and a M.M. in composition from the University of Michigan.

Beth Bachmann is an American poet and author who wrote the book, The Temper in 2009 and won the AWP Donald Hall poetry prize and the Kate Tufts Discovery award. She was born in Philadelphia, and her father was a non-combat veteran. She was educated at John Hopkins University in Montreal and currently teaches at Vanderbilt University. Her poetry has been featured in the Kenyon Review, American Poetry Review, Blackbird, Tin House, and Ploughshares.24

Zlatkin found Beth Bachmann’s poetry appealing due to its dense economy, as well as its visceral and raw energy and imagery. The poems he set are derived from her recent book, Do not Rise, which deals with the psychology of war from a soldier’s perspective. The poems are tinged with surrealism and symbolism, and push, “…against grammar and logic and into phenomena,” as said by Elizabeth Willis, another great contemporary poet. This is this set’s premiere.

salt

The snow needs more
To oil
Its throat into song.
The birds are gone
And the deer are greedy,
Eager to cauterize.
Slip me
A hinge. My hands are tied
Rock, rock, quiet water, rock. What rhymes
With rose
-flushed glass? The sun’s bloodbath.
-Beth Bachmann

crisis

The air is hot and then it’s cold
The water wants out so open
your mouth and say, snow.
The water wants out right there
on the tongue. The flaw is always
breaking away. Watch the fire.
It wants out of the place
so it splinters like insects
Out of a hole you pour light into.
Fragment, then drift or alarm.
-Beth Bachmann

bright one

Follow the belt. The bull’s bloodshot eye is back. So much
is timing, the stars where they are
in winter: sailor, soldier, degrees
we chart. No desire for story, no explanation. The hunter
seen or unseen, either way, the bodies are struck
in this or that pattern. Hot stones, the horns and hooves where we feel them.
-Beth Bachmann
Jake Heggie (1961) and Gini Savage

Jake Heggie is an American composer and pianist. He learned piano at an early age and was influenced by his father, an amateur saxophonist, whom exposed Heggie to jazz standards. Famous musical theater singers, such as Julie Andrews and Barbara Streisand, inspired Heggie’s writing. These singers, along with Ernst Bacon, inspired him to write his first composition, at the age of sixteen. Jake met his ex-wife, Johana Harris, while studying piano at the American University in Paris. They would go on to tour together. Unfortunately, Jake experienced a hand injury, which restricted his piano playing. So, he started to again focus on composition. Frederica Von Stade took interest in Heggie’s text setting and lyricism, and later commissioned and performed his work.

In 1998, he became San Francisco Opera’s composer-in-residence. During this time, he wrote his famous opera, *Dead Man Walking*, which has been performed internationally over 150 times.

His songs can be divided into two styles. His earlier songs are playful and jazzy, whereas his later songs focus on more serious social issues and echo theatrical elements of his opera. Heggie is known to blend genres throughout his compositions. This is especially apparent throughout his songs and operas. 25 Leonard Bernstein, Samuel Barber, and Stephen Sondheim are great influencers of his compositional style, which focus on melody.

*Natural Selection* is set to poetry by Gini Savage. Savage was a San Francisco Bay writer who came to the United States from England as a child after being evacuated during the war.

The second song, “Animal Passion”, first inspired the poetry of Natural Selection. This poem came about from a class assignment where she was given the task to write a, “I want” poem. Jake Heggie, her friend and not yet the well-known composer he would become, became interested in setting this poem to song.

She first performed this poem at her husband’s tennis club and got a surprising reaction from the audience. The idea in the poetry was drawn from a story Savage heard of a young woman who was walking in the mountains and was taken by a mountain lion.

“Animal Passion” would inspire Heggie and Savage to collaborate on a set of five songs. The poem follows a woman’s search for her own understanding of self before truly finding her meaning. It is often compared to Schumann’s *Frauenliebe und leben*. 26


26 Neshama Franklin, “Interview with Gini Savage,” YouTube video, 26:50, November 12, 2015, http: www.youtube.com/watch?v=yk5yDD1tkIU.
Creation

I gave birth to myself, my own mother and father
For years I ran like a clockwork mouse
Mama says, Papa says, Mama says, Papa says,
When does Goldilocks say I am, I am
Ah, driven, I didn’t stop, expected more from the umbilicus
Never once got off the hook line or sinker
Now before the world
I reach out
-Gini Savage

Animal Passion

Fierce as a bobcat’s spring with startup speeds of sixty miles per hour
I want a lover to sweep me off my feet and slide me into the gutter
Without the niceties of small talk roses or champagne
I mean business, I want whiskey, I want to be swallowed whole,
I want tiles to spring off of walls when we enter hotel rooms
Or afternoon apartments
I won’t pussyfoot around responsibility
“shoulds” and “oughts” are out for good
Ah, and I don’t want to be a fat domestic cat
I want to be frantic, yowls and growls to sound like the lion house at feeding time
I don’t give a damn who hears, I don’t give a damn!
No discreet eavesdropper’s coughs can stop us in our frenzy.
Let the voyeurs voient and let the great cats come.
-Gini Savage

Alas! Alack!

Alas! Alack! I have a knack for falling for the wrong man
Cavaradossi or Don Ottavio were just too tame
I never seem to want to stick to my own script
It’s the chain-smoking bad guy I leather the one who’ll ruffle my feathers the most
Who get me, ah
I fear it’s alack, Alas!
Ah, as Tosca, I lost it over Scarpia, not such a bad fella
He had the power and the steady job the better tune
So when they asked me to pick up the knife and dispatch him, I demurred
Perhaps, it was his theme song I preferred
I know there’s a lack Alas!
If I were Oberon, I’d chose Puck,
For Pamina, it’s Papagena
If I’m Brünnhilde it’s bound to be Wotan on whom I’m stuck
If Isolde were smitten by King Marke or Melot, would it make her a zealot?
Damn! I know there’s alack- Alas!
-Gini Savage

Indian Summer- Blue

When I was sixteen I had a red hot Chevy- bucket seats, white top, the steering not too heavy
I loved that car like a child loves a pony
Shoe-blacked its tires my freedom to ride
Now I am Bluebeard’s wife
I’d rather be Sleeping Beauty
“Honey, don’t open the door,” he says though he gave me a master key and I’ve peeked through the keyhole
Always a guard on duty a red light and odor of rusty gardenia slips out from under the door
No bushes grow in the garden a saint’s blood smells of roses
Blue was married before
At least three times
No fam’ly portrait and I don’t ask
It’s so hot, I get tired here in the east
I could doze away the days
Blue thinks I’m too fat, too this to that
Mama says curiosity killed…
The cat may well undo me
-Gini Savage

Joy Alone

The stunning silence of myself from the hearts of forests middle of mountains
A late low sun rests her friendly hand on the crowns of uncompromised trees
A fox streaks across the sand of scented sagebrush
A chatter of chipmunks scatters, squirrels who stuff their briefcases for the winter
Blue collar workers, long term plans
The resiny crunch of orange pine needles, warm underfoot
A windfall of sweet cones
Joy Alone
A startle of saplings, the power of trees
Unrav’ling of rivers
Joy alone

Figure 6. *Natural Selection* by Gini Savage

**Lena McLin (1929)**

Lena McLin is a composer, pianist, and educator from Atlanta, Georgia. She founded the McLin Opera Company in 1957 in order to help promote African American singers, who were not being recognized due to racial segregation. She also founded the gospel ensemble, the McLin Singers. She produced a film, *The Origin of the Spiritual* in 1972 and wrote a textbook entitled *Pulse: A History of Music* in 1977. The Music Educators National Conference appointed her as an advisor on rock music. She has written over four hundred compositions in various genres. She has also written the music curriculum for the Chicago public school system, where she taught for 35 years.

Her mother was a church music director and her father was a pastor. Her first performances in music were centered on sacred music within the Baptist church. One of her childhood friends was Martin Luther King Jr., who inspired McLin to create opportunities for African Americans in her music and throughout all aspects of her life. She lived with her uncle, Thomas A. Dorsey, for part of her childhood. Dorsey is known as the father of gospel music. This experience had a heavy influence on her. She was educated in piano and violin at Spelman College, and in music theory, composition, and counterpoint at the American Conservatory of Music. 27

*Songs of Love* utilize the poetry of Paul Laurence Dunbar, who was the first influential African American poet in American literature. Dunbar also wrote novels, essays, and short stories. Mark Rucker, who is a close colleague of Lena McLin, recorded *Songs of Love*. 28


Silence

‘Tis better to sit beside the sea, Here on a spray-kissed beach,
   In silence, in silence,
That between such friends as we is full of deepest speech.
   - Paul Laurence Dunbar

The Unlucky Apple

‘Twas an apple in Eden caused our fathers primal fall;
And the Trojan War, remember- ‘Twas an apple caused it all.
So for weeks I’ve hesitated, you can guess the reason why,
   For I want to tell my darling
   He’s the apple of my eye.
   - Paul Laurence Dunbar

If I could give you all I have

If I could give you all I have it would not be enough.
   If all my life I’d grasp and save
   It would not fill this love.
   All men living, all men dead
   Conceiving of love,
   In all the words their hearts have said, have not said enough
   To make the whole star reach of sky they might be thinking of
   Deep as this simple you and I
   Your love, my love.
   - Paul Laurence Dunbar

Figure 7. Songs of Love by Paul Laurence Dunbar

Amazing Grace

Amazing grace, how sweet the sound, That saved a wretch like me!
   I once was lost, but now I’m found; Was blind, but now I see.

‘Twas grace that taught my heart to fear, And grace my fears relieved;
   How precious did that grace appear the hour I first believed!
Through many dangers, toils, and snares I have already come;
Tis grace that brought me safe thus far, and grace will lead me home.

The Lord has promised good to me, his word my hope secures;
He will my shield and portion be as long as life endures

Yea, when this flesh and heart shall fail, and mortal life shall cease,
I shall possess within the veil a life of joy and peace
Amazing grace, amazing grace, amazing grace,
Amazing grace.
-John Newton

Figure 8. *Amazing Grace* by John Newton
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CHAPTER III

Diversity at the Turn of the Century

RECITAL TWO PROGRAM

Kristen DiNinno, Mezzo-Soprano
Lydia Qiu, Piano
Camron Gray, Tenor

ZigeunerLieder
I.
II.
III.
IV.
V.
VI.
VII.
VIII.

Siete canciones populares españolas
El paño moruno
Seguidilla murciana
Asturiana
Jota
Nana
Canción

Johannes Brahms (1833-1897)

Manuel de Falla (1876-1946)
Polo

Intermission

Rückert-Lieder  
Blicke mir nicht in die Lieder!  
Ich atmet’ einen linden Duft  
Ich bin der Welt abhanden gekommen  
Um Mitternacht

From Carmen  
Habanera: L’amour est un oiseau rebelle  
Séguidilla: Près des remparts de Séville

Camron Gray, tenor

Gustav Mahler (1860-1911)

Georges Bizet (1838-1875)
Diversity at the Turn of a Century

Johannes Brahms was born in 1833 as a child of Johanna Henrika Christiane Nissen and Johann Jakob Brahms. His father, a musician, played various instruments and would play in dance halls and taverns. Johannes was born into poverty but was afforded a good education at private schools and lessons in piano, cello, and horn. It was by the 1840’s that he started to compile a manuscript of collections of European folksongs.  

In 1853 Brahms met Robert Schumann and would notoriously form a close relationship with Clara Schumann, Robert’s wife. This close relationship was assumed to inspire his writing to such a degree that he wrote a musical theme named “CLARA” within his music.

Brahms is considered to be one of the greatest composers of the nineteenth century and a major German composer. He has written over 380 songs, many of which are stemmed from his interest in folk music. Brahms is a composer who is known for originality and was motivated by old manuscripts, techniques, and forms of the past. This influenced the importance of musical symmetry in his works and of lyricism. Brahms often chose less-known poets and was criticized for not having a true synthesis of poetry and music. He was systematic in form but still allowed room for artistry.

The Zigeunerlieder was written in two sets of vocal quartets for soprano, contralto, tenor and bass. The first set, Opus 103, was written in 1887 while songs 3-6, Opus 112, were written between 1888 and 1891. In 1889 Brahms used eight of the eleven quartets from Opus 103 and arranged them for solo voice and piano. The songs are inspired by the Hungarian music of the gypsies of which Brahms was passionate about. Many of the Hungarian dances arose from the 1848 rebellion where Hungarian refugees emigrated to Hamburg. The songs have the rhythm of dance within both the piano and vocal parts. Hugo Conrat wrote the German translation. The songs are simple and in duple meter, but portray an array of emotions through dramatic style, color, and rhythms which included dotted rhythms and syncopation. Hungarian music lacked an upbeat and for this reason, many times, the words are accented on the first syllable. Brahms crafted his music appropriately to account for the stress of the language. The set starts and ends with strongly accented and extensive songs.

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32 Carol Kimball, 109.
1.

He, Zigeuner, greife in die Saiten ein!
Spiel das Lied vom ungetreuen Mägdelein!
Laß die Saiten weinen, klagen, traurig bange,
Bis die heiße Träne netzet diese Wange!

Hey, gypsy, sound your strings!
Play the song of the faithless girl!
Make the strings weep and moan in sad despair till hot tears moisten these cheeks!

2.

Hochgetürmte Rimaflut, wie bist du so trüb;
An dem Ufer klag ich laut nach dir, mein Lieb!
Wellen fliehen, Wellen strömen,
Rauschen an dem Strand her an zu mir;
An dem Rimauber laßt mich ewig weinen nach ihr!

Rima, how troubled your towering waters are;
I'll lament for you loudly on its banks, my love!
Waters rush by, waves stream past,
Roaring towards me on the shore;
On the banks of the Rima let me weep for her eternally!

3.

Wisst ihr, wann mein Kindchen
Am allerschönsten ist?
Wenn ihr süßes Mündchen
Scherzt und lacht und küß.t
Schätzelein
Du bist mein,
Inniglich
Küß ich dich,
Dich erschuf der liebe Himmel
Einzig nur für mich!
Wißt ihr, wann mein Liebster
Am besten mir gefällt?
Wenn in seinen Armen
Er mich umschlungen hält.
Schätzelein,
Du bist mein,

Do you know when my little girl
Is at her loveliest?
When her sweet little mouth
Jokes and laughs and kisses.
Sweetheart,
You are mine,
Tenderly
I kiss you,
Dear heaven made you
For me alone!
Do you know when my beloved
Pleases me most?
When he holds me
In his arms’ embrace.
Sweetheart,
You are mine,
Inniglich
Küß ich dich,
Dich erschuf der liebe Himmel
Einzig nur für mich!

Tenderly
I kiss you,
Dear heaven made you
For me alone!

4.

Lieber Gott, du weißt, wie oft bereut ich hab,
Daß ich meinem Liebsten einst ein Küßchen gab.
Herz gebot, daß ich ihn küssen muß,
Denk so lang ich leb an diesen ersten Kuß.
Lieber Gott, du weißt, wie oft in stiller Nacht
Ich in Lust und Leid an meinen Schatz gedacht.
Lieb ist süß, wenn bitter auch die Reu,
Armes Herze bleibt ihm ewig, ewig treu.

Dear God, you know how often I’ve regretted
That little kiss I once gave my dearest.
My heart decreed I had to kiss him,
As long as I live I’ll think of that first kiss.
Dear God, you know how often in silent nights
I’ve thought of my love in joy and pain.
Love is sweet, however bitter the regret,
My poor heart will ever be faithful to him.

5.

Brauner Bursche führt zum Tanze
Sein blauäugig schönes Kind,
Schlägt die Sporen keck zusammen,
Csárdas-Melodie beginnt,
Küßt und herzt sein süßes Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Cimbal, daß es klingt.

A swarthy lad leads his lovely
Blue-eyed lass to the dance,
Boldly clashes his spurs together,
A csárdás medody begins,
He kisses and hugs his sweet little dove,
Turns her, leads her, exults and leaps;
 Throws three shining silver florins
That make the cimbalom ring.

6.

Röslein dreie in der Reihe blühn so rot,

Three little red roses bloom side by side,
Daß der Bursch zum Mädel gehe, ist kein Verbot!
Lieber Gott, wenn das verboten wär,
Ständ die schöne weite Welt schon längst nicht mehr,
Ledig bleiben Sünde wär!
Schönstes Städtchen in Alföld ist
Ketschkemet
Dort gibt es gar viele Mädchen schmuck und nett!
Freunde, sucht euch dort ein Bräutchen aus,
Freit um ihre Hand und gründet euer Haus,
Freudenbecher leeret aus!

It’s no crime for a lad to visit his lass!
Dear God, if that were a crime,
This fair wide world would long ago have ceased to exist,
Staying single would be a sin!
The loveliest town in Alföld is Kecskemét,
Where many smart and nice girls live!
Friends, find yourselves a young bride there,
Win her hand and set up house,
Drain beakers of joy!

7.
Kommt dir manchmal in den Sinn,
Mein süßes Lieb,
Was du einst mit heil’gem Eide
Mir gelobt?
Täusch mich nicht, verlaß mich nicht,
Du weißt nicht wie lieb ich dich hab,
Lieb du mich, wie ich dich,
Dann strömt Gottes Huld auf dich herab!

Do you sometimes recall,
My sweetest,
What you once pledged to me
With a sacred oath?
Do not deceive me, do not leave me,
You do not know how much I love you,
Love me as I love you,
And God’s grace will pour down on you!

8.
Rote Abendwolken ziehn
Am Firmament,
Sehnsuchtswell nach dir, mein Lieb,
Das Herze brennt;
Himmel strahlt in glühnder Pracht
Und ich träum bei Tag und Nacht
Nur allein von dem süßen Liebchen mein.

Red evening clouds drift
Across the sky,
My heart burns longingly
For you, my love;
The sky’s ablaze in glowing glory
And night and day I dream
Solely of my sweet love.
Manuel de Falla (1876-1946)

Manuel de Falla is a leading figure in the Spanish School. He is known as the first Spanish internationally known composer since the renaissance. His music has been compared to Federico García Lorca. He made his reputation from only half a dozen works and was educated in Cadiz and Madrid. In Madrid, he wrote zarzuelas, light opera with spoken dialogue, and studied under Felipe Pedrell who was a well-known composer and folklorist. Manuel, being influenced by Pedrell, became interested in early Spanish songs. Manuel learned of the L’Acoustique Nouvelle, which was a book that elaborated on harmonic theories and questioned the semitone as a supremacy. The semitone was the link between harmonic theory and Cante Jundo. Cante Jundo, or deep song, became one of the most important influences in De Falla’s compositions. In Cante Jundo, the melodic range was limited to a sixth. There was a pattern of repetitive single notes and an extensive use of ornamental figures. A cry or call was used in Cante Jundo as a means of expression, usually as “Ay!”

Manuel de Falla is known for his opera La vida breve. The success of this well-known composition would lead him to Paris where he lived from 1907-1914. In Paris, Manuel met other well-known composers such as Debussy, Fauré, Ravel, Dukas, and Albéniz. It was Dukas who suggested that Manuel’s opera, La vida breve, be performed at the Paris Opéra Comique in 1913. In Paris, Manuel worked on his Siete canciones populares españolas. This piece became his most important contribution to the repertoire. He would finish this set in Madrid.

Siete canciones populares españolas are folk melodies arranged by Falla which are from various regions of Spain that include Murcia, Asturias, Aragon, and Andalucí. Manuel de Falla said, “In all honesty, I think the spirit is more important than the letter. The essential features of these songs are rhythm, tonality, and melodic intervals. The people themselves prove this by their infinite variations on the purely melodic lines of the songs…” The harmonies suggest features of the guitar. Having studied piano, much of the piano line is virtuosic and, along with the voice, uses dance and folk rhythms. Falla planned the order of the pieces carefully to present the contrast in mood and tonality.

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*El paño moruno* (The Moorish cloth) is based upon an ancient folk song in Murcia. The bass line has an exotic melody and the text compares a lover to a stained cloth that has now lost its value. *Seguidilla Murciana* is based upon a seguidilla, a dance in a fast triple time, in Murcia. *Asturiana* is melody taken from Asturias, in northern Spain. The text focuses on a green pine tree which symbolized sensual desires in ancient Spain. *Jota* is a dance-song from Aragon and usually is accompanied with guitars and castanets. *Nana* is a lullaby or cradle song from Andalucia. *Canción* is an enticing love song that is sung over a rhythmic ostinato bass line. *Polo* is a striking, passionate last song of the set. It is based upon flamenco song.  

1. *El paño moruno*

   Al paño fino, en la tienda,  
   una mancha le cayó.  
   Por menos precio se vende,  
   porque perdió su valor.  
   ¡Ay!

   On the delicate fabric in the shop  
   there fell a stain.  
   It sells for less  
   for it has lost its value  
   Ay!

2. *Seguidilla Murciana*

   Cualquiera que el tejado tenga de vidrio, no debe tirar piedras al del vecino.  
   Arrieros semos; ¡puede que en el camino, nos encontremos!

   People who live in glass houses  
   shouldn't throw stones  
   at their neighbor’s.

   We are drovers; it may be  
   we'll meet on the road!

   Por tu mucha inconstancia, yo te comparto con peseta que corre de mano en mano; Que al fin se borra, y créyendola falsa nadie la toma!

   For your many infidelities  
   I shall compare you to a peseta passing from hand to hand, till finally it's worn down –and believing it false  
   no one will take it

---

36 Carol Kimball, 502.
3. **Asturiana**

Por ver si me consolaba,  
arrimeme a un pino verde,  
Por verme llorar, lloraba.  
Y el pino como era verde,  
por verme llorar, lloraba!

To see if it might console me  
I drew near a green pine.  
To see me weep, it wept.  
And the pine, since it was green,  
wept to see me weeping!

4. **Jota**

Dicen que no nos queremos,  
porque no nos ven hablar.  
A tu corazón y al mío  
se lo pueden preguntar.  
Ya me despido de tí,  
de tu casa y tu ventana.  
Y aunque no quiera tu madre.  
Adiós, niña, hasta mañana.

They say we're not in love  
since they never see us talk;  
let them ask  
your heart and mine!  
I must leave you now,  
your house and your window,  
and though your mother disapprove,  
goodbye, sweet love, till tomorrow.

5. **Nana**

Duérmete, niño, duerme,  
duerme, mi alma,  
duémete, lucerito,  
de la mañana.  
Naninta, nana.  
duémete, lucerito  
de la mañana.

Sleep, little one, sleep,  
sleep, my darling,  
sleep, my little  
morning star.  
Lullay, lullay,  
sleep, my little  
morning star.

6. **Canción**

Por traidores, tus ojos,  
voy a enterrarlos.  
No sabes lo que cuesta

Since your eyes are treacherous,  
I'm going to bury them;  
you know not what it costs,
»del aire«.
Niña, el mirarlos
»Madre, a la orilla«.
Dicen que no me quieres,
yá me has querido.
Váyase lo ganado,
»del aire«.
Por lo perdido,
»Madre, a la orilla«.
'del aire',
dearest, to gaze into them.
'Mother, a la orilla.'
They say you do not love me,
but you loved me once.
Make the best of it
'del aire',
and cut your losses,
'Mother, a la orilla.'

7. Polo

¡Ay! Guardo una pena en mi pecho que a nadie se la diré.

¡Malhaya el amor, malhaya y quien me lo dió a entender! ¡Ay!

Ay! I have an ache in my heart of which I can tell no one.

A curse on love, and a curse on the one who made me feel it! Ay!

- Translation by Jaqueline Cockburn and Richard Stokes

Figure 10. Siete canciones populares españolas, Translatation by Richard Stokes

Gustav Mahler (1860-1911)

Gustav Mahler’s music is described as “New German Modernism.” Mahler wrote large scale symphonies and songs, many of which are with orchestra. His music is known to have simple, beautiful, and challenging melodies. Many of his songs are written for large voices, an extensive range, and have a folk-like aspect. His style has elements of classicism and romanticism. His use of orchestration made him unique among composers of the time. He was persistently specific with markings in his scores. He very often used word painting and his accompaniments would embellish the meaning of the text.

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Mahler was born in Bohemia. His parents eventually moved into Moravia with Gustav. In 1875, Mahler was accepted into conservatory where he studied piano under Epstein. Later, in Vienna, during the height of Wagner, he trained with Johannes Brahms and other students. He met Alma Mahler in Vienna as well and married her. Alma, a composer herself, was discouraged to write her own music while married to Gustav. In 1897, he became the conductor of the Vienna Court Opera, and later the Metropolitan Opera and New York Philharmonic.\(^{39}\)

Mahler’s songs, not including his early songs, are written for orchestral cycles. Both the \textit{Rückert Lieder} and \textit{Wunderhorn} songs were written for orchestra first. He wrote the \textit{Rückert Lieder} between 1901-1904. These songs are not a collection, but rather a cycle. The particular order can be varied in performances. The poetry of each song shapes its formal structure. Rückert’s beautiful poetry aligns with the orchestration and/or piano. The poetry is written from a first-person perspective and introduces a wide range of deep, personal emotions. Each song has a common style of drama within simplicity. The ending song, \textit{Um Mitternacht}, affirms Mahler’s trust in God.\(^{40}\)

\begin{quote}
\textit{Blicke mir nicht in die Lieder}
\end{quote}

\begin{align*}
\text{Blicke mir nicht in die Lieder!} & \quad \text{Do not look into my songs!} \\
\text{Meine Augen schlag’ ich nieder,} & \quad \text{I lower my gaze,} \\
\text{Wie ertappt auf böser Tat.} & \quad \text{As if caught in the act.} \\
\text{Selber darf ich nicht getrauen,} & \quad \text{I dare not even trust myself} \\
\text{Ihrem Wachsen zuzuschauen.} & \quad \text{To watch them growing.} \\
\text{Deine Neugier ist Verrat!} & \quad \text{Your curiosity is treason.} \\
\text{Bienen, wenn sie Zellen bauen,} & \quad \text{Bees, when they build cells,} \\
\text{Lassen auch nicht zu sich schauen,} & \quad \text{Let no one watch either,} \\
\text{Schauen selbst auch nicht zu.} & \quad \text{And do not even watch themselves.} \\
\text{Wenn die reichen Honigwaben} & \quad \text{When the rich honeycombs} \\
\text{Sie zu Tag gefördert haben,} & \quad \text{Have been brought to daylight,} \\
\text{Dann vor allen nasche du!} & \quad \text{You shall be the first to taste!}
\end{align*}

\(^{39}\) Carol Kimball, 127.  \\
Ich atmet’ einen linden Duft

Ich atmet’ einen linden Duft!
Im Zimmer stand
Ein Zweig der Linde,
Ein Angebinde
Von lieber Hand.
Wie lieblich war der Lindenduft!
Wie lieblich ist der Lindenduft!
Das Lindenreis
Brachst du gelinde;
Ich atme leis
Im Duft der Linde
Der Liebe linden Duft

I breathed a gentle fragrance!
In the room stood
A spray of lime,
A gift
From a dear hand.
How lovely the fragrance of lime was!
How lovely the fragrance of lime is!
The spray of lime
Was gently plucked by you;
Softly I breathe
In the fragrance of lime
The gentle fragrance of love.

Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben,
Sie hat so lange nichts von mir vernommen,
Sie mag wohl glauben, ich sei gestorben!
Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält,
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.
Ich bin gestorben dem Weltgetümmel,
Und ruh’ in einem stillen Gebiet!
Ich leb’ allein in meinem Himmel,
In meinem Lieben, in meinem Lied!

I am lost to the world
With which I used to waste much time;
It has for so long known nothing of me,
It may well believe that I am dead.
Nor am I at all concerned
If it should think that I am dead.
Nor can I deny it,
For truly I am dead to the world.
I am dead to the world’s tumult
And rest in a quiet realm!
I live alone in my heaven,
In my love, in my song!

Liebst du um Schönheit

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein goldnes Haar.

If you love for beauty,
O love not me!
Love the sun,
She has golden hair.
Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr.
Liebst du um Schätze,
O nicht mich liebe!
Liebe die Meerfrau,
Sie hat viel Perlen klar.
Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb’ ich immerdar.

If you love for youth,
O love not me!
Love the spring
Which is young each year.
If you love for riches,
O love not me!
Love the mermaid
Who has many shining pearls.
If you love for love,
Ah yes, love me!
Love me always,
I shall love you ever more.

Um Mitternacht

Um Mitternacht
Hab’ ich gewacht
Und aufgeblickt zum Himmel;
Kein Stern vom Sterngewimmel
Hat mir gelacht
Um Mitternacht.
Um Mitternacht
Hab’ ich gedacht
Hinaus in dunkle Schranken.
Es hat kein Lichtgedanken
Mir Trost gebracht
Um Mitternacht.
Um Mitternacht
Nahm ich in acht
Die Schläge meines Herzens;
Ein einz’ger Puls des Schmerzes
War angefacht
Um Mitternacht.
Um Mitternacht
Kämpft’ ich die Schlacht,
O Menschheit, deiner Leiden;
Nicht konnt’ ich sie entscheiden

At midnight
I kept watch
And looked up to heaven;
Not a star in the galaxy
Smiled on me
At midnight.
At midnight
My thoughts went out
To the dark reaches of space;
No shining thought
Brought me comfort
At midnight.
At midnight
I paid heed
To the beating of my heart;
A single pulse of pain
Was set alight
At midnight.
At midnight
I fought the battle,
O Mankind, of your afflictions;
I could not gain victory
Georges Bizet (1838-1875)

Georges Bizet was born in Paris on October 25, 1838. He composed during the time of Wagner who had said, “Yesterday I heard Bizet’s masterpiece Carmen for the twentieth time. Once more I attended with the same gentle reverence; once again I did not run away.” Wagner was very selective of the music he enjoyed, but Bizet’s orchestration is one that he could withstand.

Bizet’s father was a musician and enrolled Bizet in the Paris conservatoire. Georges took piano and composition under Fromental Halévy and quickly became a well-skilled pianist. He won the Premier prix in 1852 and the Prix de Rome in 1857 at the age of nineteen. Many of his early compositions were for piano. He also wrote comic and serious operas. However, most of his commissions were for opéra-comique. In 1872, he was commissioned to write a new opéra comique of his choosing. Bizet decided upon Prosper Merimée’s novel Carmen.  

The opera is set in Sevilla in 1820. The audience first sees the officer of dragoons, Morales, with the soldiers, and Micaela who is looking for Don José, the corporal. With the strike of the clock at noon, cigarette-girls enter while taking a break from the factory. Carmen, a cigarette girl, enters last and sees Don José. She sings the Habanera and catches Don José’s attention by throwing a flower towards him. Micaela gives Don José a message from his mother. He is interrupted by Carmen whom was involved in a fight and Zuniga summons Don José to arrest her. However, while in prison, Carmen sings the Seguidilla and persuades Don José into releasing her. Don José is then punished for letting her escape and this ends Act One.

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43 Georges Bizet. Carmen. G. Schirmer Inc.
As the plot continues, Carmen, as the gypsy smuggler, seduces the corporal Don José. He flees with Carmen to join the gang of smugglers. Carmen eventually grows bored with Don José and moves on to the toreador, Escamillo. Don José, still in love with Carmen, confronts her and out of desperation stabs her when she will not return to him.

An onstage murder changed the genre of opéra comique. Carmen became a female tragic heroine. With the first staging the directors wanted to change the plot to have Carmen live. However, Georges Bizet wanted to stay true to the story. The women in the chorus also were told to act as individuals, and objected to smoking and fighting on stage. The role of Carmen was also seen as an “anti-heroine.” She did not abide to traditional societal roles. Bizet uses motifs throughout the opera and much of the music is realistic. Carmen is actually singing on stage. For example, in the Habenera she is singing for the crowd, and in the seguidilla she talks of singing to Don José.

Bizet did not live to see the success of this opera. In fact, during a performance of Carmen on June 2, 1875 a supernatural event occurred. Galle-Marié played the character Carmen and fainted during the tarot card scene. She returned to the stage but was crying by the end of the opera. It was announced later that Georges Bizet died that night.  

Habanera: L’amour est un oiseau rebelle

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'a rien dit; mais il me plaît.

Love is a rebellious bird
That nothing can tame,
And it is simply in vain to call it
If it is convenient for it to refuse.
Nothing will work, threat or pleading,
One speaks, the other stays quiet;
And it's the other that I prefer
He said nothing; but he pleases me.

44 Carolyn Abbate and Roger Parker, 332-340.
L'amour! L'amour! L'amour! L'amour!

Love! Love! Love! Love!

L'amour est enfant de Bohême,
Il n'a jamais, jamais connu de loi,
Si tu ne m'aime pas, je t'aime,

Mais, si je t'aime, prend garde à toi!

Love is the child of the Bohemian,
It has never, never known any law,
If you don't love me, I love you,
If I love you, keep guard of yourself!

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

The bird you thought to surprise
Bat its wing and flew away;
Love is far away, you can wait for it;
If you wait for it no more, it is there!
All around you, quickly, quickly,
It comes, goes, then it comes back!
You think to hold it, it avoids you;
You think to avoid it, it holds you!
Love, love, love, love!

L'amour est enfant de Bohême,
Il n'a jamais, jamais connu de loi,
Si tu ne m'aime pas, je t'aime,
Mais, si je t'aime, prend garde à toi!
**Séguidilla: Près des remparts de Séville**

Près des remparts de Séville,  
Chez mon ami, Lillas Pastia  
J'irai danser la Séguedilla  
Et boire du  
Manzanilla.  
J'irai chez mon ami Lillas 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 coeur très consolable,  
Mon coeur est libre comme l'air!  
J'ai les galants à la douzaine,  
Mais ils ne sont pas à mon gré.  
Voici la fin de la semaine;  
Qui veut m'aider? Je l'aimerai!  
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,

Near the ramparts of Seville  
At the place of my friend, Lillas Pastia  
I will go to dance the Seguidilla  
And to drink Manzanilla.  
I will go to the place of my friend, Lillas Pastia.  
Yes, but all alone, one gets bored,  
And the real pleasures are for two;  
So, to keep me company,  
I will take away my lover.  

My lover, he has gone to the devil,  
I put him out yesterday!  
My poor heart, very consolable,  
My heart is free, like the air!  
I have suiters by the dozen,  
But, they are not to my taste.  
Here it is the weekend;  
Who wants to love me? I will love him!  
Who wants my soul? It's for the taking.  
You're arriving at the right time!  
I have hardly the time to wait,  
For with my new lover,  
Near the ramparts of Seville
Chez mon ami, Lillas Pastia!

At the place of my friend, Lillas Pastia!

J’irai danser la Seguedille et boire du Manzanilla.

I will go to dance the Seguidilla
And to drink Manzanilla

Oui, j’irai chez mon ami Lilas Pastia!

Yes, I will go to the place of my friend, Lilas Pastia!

Don José:
Tais-toi! Je t’avais dit de ne pas me parler!

Be quiet, I told you to not talk to me!

Carmen:
Je ne te parle pas, je chante pour moi-même, je chante pour moi-même!
Et je pense! Il n’est pas défendu de penser!

I am not talking, I am singing to myself
And I was thinking! It isn’t forbidden to think!

Don José:
Carmen!

Carmen!

Mon officier n’est pas un capitaine;
Pas même un lieutenant,
Il n’est que brigadier;
Mais c’est assez pour une Bohémienne,
Et je daigne m’en contenter!

My officer is not a captain,
Not even a lieutenant,
He isn’t but a corporal:
But it is enough for a gypsy girl,
And I deign to content myself with him!

Don José:

Carmen I am like a man drunk,
If I give in, if I can get free,
Your promise, you will keep it,
Ah! If I love you, Carmen, you will love me?

Carmen:
Oui

Yes…
Don José: 
Ches Lillas Pastia, 
At Lilas Pastia’s…

Carmen: Nous danserons 
We will dance…

Don José: 
Tu le promets! 
You promise…

Carmen: la Séguedille 
The seguidilla…

Don José: 
Carmen 
Carmen

Carmen: En buvant du Manzanilla. 
While drinking some Manzanilla.

Don José: Tu le promets! 
You Promise!

Carmen: 
Ah! Près des remparts de Séville, 
Ah! Near the ramparts of Seville 
Chez mon ami, Lillas Pastia, 
At the place of my friend, Lillas Pastia, 
Nous danserons la Séguedille et boirons du 
We will dance the seguidilla and will drink 
Manzanilla: 
some Manzanilla. 
Tra la la la la la la la la!

-translated by Leah F. Frey⁴⁵

Figure 12. Excerpts from Carmen, Translation by Leah F. Frey

Bibliography


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