

2018

## Concert recording 2018-04-27

Dennese Adkins

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Ann Rye

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**Graduate Voice Recital**  
**Dennese Adkins, soprano**  
**Dr. Ann Rye, piano**

April 27, 2016 | 6:00pm  
Stella Boyle Smith Concert Hall

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**Program**

- Schweigt stille, plaudert nicht*, BWV 211 ..... Johann Sebastian Bach  
Her Vater, seid doch nicht so scharf! (1685-1750)  
Ei! Wie schmeckt der Coffee süsse  
Dominique Phillips, *flute*  
Alexander Séman, *cello*
- Lieder und Gesänge aus 'Wilhelm Meister'*, Op. 98a ..... Robert Schumann  
Kennst du das Land (1810-1856)  
Nur wer die Sehnsucht kennt  
Heiss mich nicht reden
- From the Book of Nightmares* ..... Jake Heggie  
In a Restaurant (b. 1961)  
My Father's Eyes  
Back You Go  
Alexander Séman, *cello*

**Intermission**

- Voi avete un cor fedele* K. 217, concert aria ..... Wolfgang Amadeus Mozart  
(1756-1791)
- Quatre chansons de jeunesse* ..... Claude Debussy  
Pantomime (1862-1918)  
Claire de lune  
Pierrot  
Apparition
- "Monica's Waltz" from *The Medium* ..... Gian Carlo Menotti  
(1911-2007)

*Dennese is a student of Dr. Moon-Sook Park.*  
*This recital is given in partial fulfillment of the Graduate of Music in Vocal Performance.*

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Ushering and stage management for this concert provided by Sigma Alpha Iota and Phi Mu Alpha.



**Schweigt stille, plaudert nicht, BWV 211****Her Vater, seid doch nicht so scharf!... Eil! Wie schmeckt der Coffee süsse**

Baroque German composer Johann Sebastian Bach (1685-1750) is the man who set the standard by which the rest of the western musical world followed. He was an extremely prolific Baroque composer, especially with regard to church music. His Lutheran hymn settings can be found in hymnals of all Christian denominations and both his sacred and secular cantatas are widely popular. One of his lesser known secular cantatas is the Coffee Cantata or *Schweigt stille, plaudert nicht* written in 1734-35. He was inspired by his part-time job at Zimmerman's coffeehouse in Leipzig. In between his two church jobs, he performed his own secular works as well as the works of fellow composers like George Frederic Handel with the "Collegium Musicum" small orchestra.<sup>1</sup> The Coffee Cantata is a light-hearted half-hour work featuring a small chamber ensemble, tenor, baritone and soprano. The tenor narrates the tale of a father who is frustrated by how his daughter is so obsessed with coffee that she has lost interest in things that are more befitting a lady, namely seeking out a husband.

## Recitative:

Herr Vater, seid doch nicht so scharf!  
Wenn ich des Tages nicht deimal  
Mein Schlälchen Coffee trinken darf,  
So werd' ich ja zu meiner Qual  
Wie ein verdorrtes Zeigenbrächten.

Sir father, be but not so sharp!  
When I, during the day not three times  
May drink my little cup of coffee,  
I certainly become so tormented  
Like a dried up little goat for roasting.

## Aria:

Eil! Wie schmeckt der Coffee süsse  
Lieblicher als tausend Küsse,  
Milder aus Muskatenein.  
Coffee, Coffee muss ich haben,  
Und wenn jemand mich will laben,  
Ach, so schenkt mir Coffee ein!

Ah! How delicious is sweet coffee,  
Dearer than a thousand kisses,  
Milder than muscatel wine.  
Coffee, coffee must I have,  
And if someone wants to give me refreshment,  
Ah, just pour me more coffee!<sup>2</sup>

<sup>1</sup> Wolff, Christoph, and Walter Emery. "Bach, Johann Sebastian." Grove Music Online. 11 Mar. 2018.  
<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278195>.

<sup>2</sup> Translation copyright 2008 by Bard Suverkrop, IPA Source LLC.



**Lieder und Gesänge aus 'Wilhelm Meister', Op. 98a**

German Romantic composer Robert Schumann (1810-1856) had two high-output bursts of lieder (German art song) composition in between bouts of crippling depression. While most of his staple songs were written during first big wave in 1840, it was in his second wave in 1849 that he wrote *Lieder und Gesänge aus 'Wilhelm Meister'*. This was a turbulent time in Germany; Schumann and his family left their Dresden home for Bad Kreischa so that he could escape being drafted by the military. Schumann was active but cautious regarding politics, but the discord served to fuel his writing.

These three selections are sung by the character Mignon from the massive German novel *Wilhelm Meister's Apprenticeship* by Johann Wolfgang von Goethe (1749-1832). Mignon, an androgynous, melancholic child who was raised by gypsies and seems wise beyond her years, has inspired work by other Romantic composers as well, including Franz Schubert, Hugo Wolf, Franz Liszt, and even Ludwig von Beethoven. Whereas Schubert's Mignon songs depict her as still quite childlike, Schumann's versions expose a deeper kind of sorrow that comes with growing up too quickly under harsh circumstances. "Nur wer die Sehnsucht kennt" has the most repetition of text as it is the shortest poem. As composers after him, Schumann expands on the text using ample chromaticism and "Kennst du das Land" mixes nostalgia, dread, and hope in three strophic verses. Though the melody and accompaniment are nearly unchanged between verses, they are well suited to all three stanzas of poetry. "Schumann... has found a harmonic keyboard language and a vocal melody that, without alteration for each changing strophe, is adaptable to the words and to their deeper meanings."<sup>3</sup>

**Kennst du das Land?**

Kennst du das Land? wo die Zitronen blühen,  
Im dunkeln Laub die Gold-Orangen glühen,  
Ein sanfter Wind vom blauen Himmel weht,  
Die Myrte still und hoch der Lorbeer steht,  
Kennst du es wohl?  
Dahin! Dahin  
Möcht' ich mit dir, o mein Geliebter, ziehn.

Do you know the land where citrons bloom,  
Golden oranges glow among dark leaves,  
A gentle wind blows from the blue sky,  
The myrtle is still, and the laurel stands tall?  
Do you know it well?  
It is there! - there  
That I would go with you, my beloved.

Kennst du das Haus? Auf Säulen ruht sein Dach,  
Es glänzt der Saal, es schimmert das Gemach,  
Und Marmorbilder stehn und sehn mich an:  
Was hat man Dir, du armes Kind, gethan?  
Kennst du es wohl?  
Dahin! Dahin  
Möcht' ich mit dir, o mein Beschützer, ziehn.

Do you know the house? Its roof rests on pillars.  
Its hall is resplendent, its chambers shine;  
And marble statues stand and watch me:  
What have they done to you, poor child?  
Do you know it well?  
It is there! - there  
That I would go with you, my protector.

Kennst du den Berg und seinen Wolkensteg?  
Das Maulthier sucht im Nebel seinen Weg;  
In Höhlen wohnt der Drachen alte Brut;  
Es stürzt der Fels und über ihn die Flut.  
Kennst du ihn wohl?  
Dahin! Dahin  
Geht unser Weg! o Vater, laß uns ziehn!

Do you know the mountain and its cloud-covered ridge?  
The mule searches for its path in the mist;  
In caverns dwell the ancient spawn of dragons;  
Rocks tumble down, and over them, a rush of water!  
Do you know it well?  
It is there! - there  
That our path leads us! Oh Father, let us depart.<sup>4</sup>

<sup>3</sup> Miller, Richard. *Singing Schumann: An Interpretive Guide for Performers*. Cary: Oxford University Press, 2005. Accessed February 3, 2018. ProQuest Ebook Central.

<sup>4</sup> Translation copyright © by Emily Ezust, from the LiederNet Archive -- <http://www.lieder.net/>



**Nur wer die Sehnsucht kennt**

Nur wer die Sehnsucht kennt  
Weiß, was ich leide!  
Allein und abgetrennt  
Von aller Freude,  
Seh ich ans Firmament  
Nach jener Seite.  
Ach, der mich liebt und kennt,  
Ist in der Weite.  
Es schwindelt mir, es brennt  
Mein Eingeweide.  
Nur wer die Sehnsucht kennt  
Weiß, was ich leide!

Only one who knows longing  
Knows what I suffer!  
Alone and cut off  
From all the joy,  
I look into the firmament  
In that direction.  
Ah! The one who knows and loves me  
Is far away.  
I am dizzy, they burn  
My insides.  
Only one who knows longing  
Knows what I suffer!<sup>5</sup>

**Heiß mich nicht reden**

Heiß mich nicht reden, heiß mich schweigen,  
Denn mein Geheimniß ist mir Pflicht;  
Ich möchte dir mein ganzes Innre zeigen,  
Allein das Schicksal will es nicht.

Zur rechten Zeit vertreibt der Sonne Lauf  
Die finstre Nacht, und sie muß sich erhellen;  
Der harte Fels schließt seinen Busen auf,  
Mißgönnt der Erde nicht die tiefverborgnen Quellen.

Ein jeder sucht im Arm des Freundes Ruh,  
Dort kann die Brust in Klagen sich ergießen;  
Allein ein Schwur drückt mir die Lippen zu  
Und nur ein Gott vermag sie aufzuschließen.

Don't ask me to speak - ask me to be silent,  
For my secret is a solemn duty to me.  
I wish I could bare my soul to you,  
But Fate does not will it.

At the right time, the sun's course will dispel  
The dark night, and it must be illuminated.  
The hard rock will open its bosom; and  
Ungrudgingly, the earth will release deep hidden springs.

Others may seek calm in the arms of a friend;  
There one can pour out one's heart in lament.  
But for me alone, a vow locks my lips,  
And only a god has the power to open them.<sup>6</sup>

<sup>5</sup> Translation copyright © 2008 by Bard Suverkrop- IPA Source, LLC

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*From the Book of Nightmares*

Since taking up the piano at age six, Jake Heggie (b. 1961) had a love for music that was challenged by adversities he faced throughout his youth. He started writing music after his father died by suicide in 1972. During his high school years he realized he was gay and was terrified of being outed, so he buried his feelings in his piano playing. At UCLA, he went so far as to marry his former teacher, Johana Harris, who was almost 70 at the time, because it seemed "more acceptable." They lived together in celibacy and stayed good friends until cancer took her in 1995. In graduate school at UCLA, he developed the neurological condition focal dystonia which prevented him from performing and deeply disheartened him as a musician.<sup>7</sup> Despite all this, Heggie was hired in 1998 to compose for San Francisco Opera where he wrote *Dead Man Walking*. He is now a famous American opera composer whose works include *The End of the Affair*, *To Hell and Back*, *Moby-Dick*, *The Radio Hour*, and *Great Scott*, and whose art songs have been sought out by singers such as Frederica von Stade, Renee Flemming, Sylvia McNair, and Brian Asawa.<sup>8</sup>

*From the Book of Nightmares* is a song cycle written for soprano Lisa Delan that was premiered in 2013 at the Noe Valley Chamber Music 20<sup>th</sup> Anniversary Gala Concert at St. Mark's Church in San Francisco. Heggie sets four poems from Galway Kinnell's collection, *The Book of Nightmares*, (1971.)<sup>9</sup> This cycle showcases Heggie's "combination of lyricism with thoughtful text-setting" as long flowy melodic lines emphasize the poetry.<sup>10</sup> Each song touches on the relationships between parent and child, life and loss, and fear and ease. The first movement, which is not featured in tonight's program, tells of a mother soothing her child after a nightmare, realizing that she will one day no longer be able to do so. The second, "In a Restaurant" is a more lighthearted story of an everyday nightmare situation, where one's child causes an embarrassing commotion in public. In "My father's eyes" the subject looks into their child's eyes and recalls the eyes of their own father. The ending lullaby, "Back you go" addresses the struggle between feeling unsure as a parent and the need to be reassuring for the sake of your child.

## II.

In a restaurant once, everyone  
Quietly eating, you clambered up  
On my lap: to all  
The mouthfuls rising toward  
All the mouths  
You cried  
Your one word, *caca! caca! caca!*  
And each spoonful  
Stopped, a minute in midair, in its withering  
Steam.

<sup>7</sup> Marchiafava, Kristen Bauer, "A Performance Guide To Jake Heggie's From 'The Book of Nightmares'" (2014). LSU Doctoral Dissertations. 2356.

[https://digitalcommons.lsu.edu/gradschool\\_dissertations/2356](https://digitalcommons.lsu.edu/gradschool_dissertations/2356)

<sup>8</sup> Ibid.

<sup>9</sup> Kinnell, Galway, 1927. 1971. *The book of nightmares*. Boston: Houghton Mifflin.

<sup>10</sup> Feilotter, Melanie. "Heggie, Jake." Grove Music Online. 11 Mar. 2018.

<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002284605>.



III.

In the light the moon  
Sends back, I can see in your eyes

The hand that waved once  
In my father's eyes, a tiny kite  
Wobbling far up in the twilight of his last look

And the angel  
Of all mortal things lets go the string.

IV.

Back you go, into your crib.

The last blackbird lights up his gold wings: *farewell*.  
Your eyes close inside your head,  
In sleep. Already  
In your dreams the hours being to sing.

Little sleep's-head sprouting hair in the moonlight,  
When I come back  
We will go out together among  
The ten thousand things,  
Each scratched too late with such knowledge,  
*The wages of dying is love.*



**Voi avete un cor fedele K. 217**

Most popular name in classical music, historic child prodigy, and intensely prolific composer Wolfgang Amadeus Mozart (1756-1791) wrote a wide range of works: masses, concertos, suites, symphonies, and of course operas. Though the majority of his work is still performed today, he had considered himself a composer of opera first and foremost. His arias are standards and staples in any classically trained vocalist's repertoire. In his lifetime, it was commonplace to make adjustments to an opera to fit the circumstances of the performance. Arias were often swapped out depending on who was singing the role in order to show off the abilities of the vocalists. The substitute aria would often be borrowed from another opera and even from another composer. Mozart himself wrote a few arias to be stitched into the operas of other composers.

"Voi avete un cor fedele" is one such aria. Mozart wrote this in 1775 for the soprano Catarina Ristorini (fl 1757-785) to be inserted into act 1, scene 4 the Italian Baroque comic opera, *Le Nozze (The Wedding)* by Baldassare Galuppi (1706-1785).<sup>11</sup> Ristorini has been reported to have performed much in Venice and perhaps also in London, specializing in Italian comic opera.<sup>12</sup> The rapid, melismatic passages in the allegro sections of this piece suggest that Ristorini was a singer with a flexible voice and a vibrant coloratura. In this aria, bride-to-be Dorina questions her fiancé's loyalty to her. Even though he is loving and passionate, she decides that he is too untrustworthy to marry just yet.

Voi avete un cor fedele,  
Come amante appassionato:  
Ma mio sposo dichiarato,  
Che farete? Cangerete?  
Dite allora che sarà? Manterrete fedeltà?

You have a heart faithful,  
Like any lover passionate:  
But you who have declared yourself my husband,  
What will you do? Will you change?  
Tell me, what will happen next? Will you remain faithful?

Ah! Non credo, già prevedo,  
Mi potreste corbellar.  
Non ancora, non per ora  
Non mi vuò di vuoi fidar.

Ah! I do not believe it. I already foresee,  
That you could deceive me.  
Not yet; no, not now  
Will I entrust myself to you.<sup>13</sup>

<sup>11</sup> Mozart, Wolfgang Amadeus, 1756-1791, and Lorraine Noel Finley. 1952. *Twenty-one concert arias for soprano*. New York: G. Schirmer

<sup>12</sup> Timms, Colin. "Ristorini, Caterina." *Grove Music Online*. 11 Mar. 2018. <http://0-www.oxfordmusiconline.com.library.uark.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000904327>.

<sup>13</sup> Translation copyright by Bard Suverkrop, IPA Source, LLC.



**Quatre chanson de jeunesse**

Claude Debussy (1862-1918) is associated with late-Romantic French impressionism, but he considered himself a symbolist. His music is now compared to the paintings of artists like Claude Monet (1840-1926) but he was much more heavily influenced and inspired by poets such as Paul Verlaine (1844-1896) who used lots of rich, loosely tied together imagery to create a sense of dreamlike wandering. This is what he tried to recreate in his music, with chords based on pentatonic and whole-tone scales that seemed to relate to each other but did not quite follow the expected path of tonal music. While today much of Debussy's work is standard repertoire, many of his art songs that are popular now were not accessible to the public in his time. Although the pieces in this collection were written in the early 1880s, they were first published post-mortem in 1926. These songs were not originally written as a set; the poems are by multiple authors, but they encompass similar themes regarding the symbolist's use of Pierrot play characters, the moon, and romance. In *Pantomime*, each character is named in succession and their personalities are explained through the brief but vivid descriptions of their actions. The melody slides drunkenly as Pierrot downs a flask, sinks down chromatically as Cassandre cries, vibrantly jumps intervals as Harlequin pirouettes, and sweetly flows as Colombine dreams. "Claire de lune" is a clear example of symbolism, with an evening scene unfolding into a details of a colorful outdoor masquerade. In the context of this set, it can be assumed that the poem is from the point of view of Pierrot, who is often depicted as enamored with the moonlight. "Pierrot" is a nod to the great pantomime Jean Gaspard Debureau whose portrayal of Pierrot was iconic. He altered the character from a hapless fool to a naïve and poetic hopeless romantic. Here, we see our main character leaves in dismay the wedding of his rival Harlequin and Columbine, the girl he loves. "Apparition" is a story of love at first sight where not only the speaker but the entire world seems to be enhanced and enchanted by the mere presence of the woman whose hair glistens in the sun.

**Pantomime**

Pierrot, qui n'a rien d'un Clitandre,  
 Vide un flacon sans plus attendre,  
 Et, pratique, entame un pâté.

Pierrot, who is no Clitandre,  
 Empties a flask without delay,  
 And, being practical, cuts into a pâté.

Cassandre, au fond de l'avenue,  
 Verse une larme méconnue  
 Sur son neveu déshérité.

Cassandre, at the end of the avenue,  
 Sheds an unnoticed tear  
 For his disinherited nephew.

Ce faquin d'Arlequin combine  
 L'enlèvement de Colombine  
 Et pirouette quatre fois.

That scoundrel Harlequin plots  
 The abduction of Colombine  
 And pirouettes four times.

Colombine rêve, surprise  
 De sentir un cœur dans la brise  
 Et d'entendre en son cœur des voix.<sup>14</sup>

Combine dreams, surprised  
 To feel a heart in the breeze  
 And to hear in her heart some voices.

<sup>14</sup> Poem by Paul Verlaine (1844-1896)



**Claire de lune**

Votre âme est un paysage choisi  
Que vont charmant masques et bergamasques,  
Jouant du luth et dansant, et quasi  
Tristes sous leurs déguisements fantasques!

Tout en chantant sur le mode mineur  
L'amour vainqueur et la vie opportune.  
Ils n'ont pas l'air de croire à leur bonheur,  
Et leur chanson se mêle au clair de lune,

Au calme clair de lune triste et beau,  
Qui fait rêver, les oiseaux dans les arbres,  
Et sangloter d'extase les jets d'eau,  
Les grands jets d'eau sveltes parmi les marbres.<sup>15</sup>

**Pierrot**

Le bon Pierrot, que la foule contemple,  
Ayant fini les noces d'Arlequin,  
Suit en songeant le boulevard du Temple.  
Une fillette au souple casaquin  
En vain l'agace de son oeil coquin ;  
Et cependant mystérieuse et lisse  
Faisant de lui sa plus chère délice,  
La blanche lune aux cornes de taureau  
Jette un regard de son oeil en coulisse  
À son ami Jean Gaspard Deburau.<sup>16</sup>

**Apparition**

La lune s'attristait. Des séraphins en pleurs  
Rêvant, l'archet aux doigts, dans le calme des  
fleurs  
Vaporeuses, tiraient de mourantes violes  
De blancs sanglots glissant sur l'azur des corolles.

-- C'était le jour béni de ton premier baiser.  
Ma songerie aimant à me martyriser  
S'enivrait savamment du parfum de tristesse

Que même sans regret et sans déboire laisse  
La cueillaison d'un Rêve au coeur qui l'a cueilli.  
J'errais donc, l'oeil rivé sur le pavé vieilli.

Your soul is a chosen landscape  
Charmed by masques and bergamasques,  
Playing on the lute and dancing and almost  
Sad beneath their fanciful disguises.

While singing in a minor mode,  
Of love the conqueror and the life favorable,  
They do not seem to believe in their happiness  
And their song mingles in with the moonlight.

With the calm moonlight, sad and beautiful,  
Which makes the birds dream in the trees,  
And makes the fountains sob with ecstasy,  
The tall, slim fountains among the marble  
statues.

The good Pierrot, whom the crowd gazes at  
Having finished the wedding of Harlequin,  
Dreamily goes down the boulevard of the temple.  
A girl with a loose flowing blouse  
In vain provokes him with her teasing eye;  
And in the meantime, mysterious and smooth  
Loving him above all others,  
The white moon with horns of a bull  
Casts a sidelong glance with her eye  
To her friend Jean Gaspard Deburau.

The moon grew sad. Some seraphim in tears  
Dreaming, bow in hand, in the calm of the misty  
flowers  
Misty, drew from dying viols  
Some white sobs as their bows glided over the  
azure of the corollas.  
It was the blessed day of your first kiss.  
My dreaming, fond of tormenting me,  
Became knowingly drunk on the perfumed  
sadness  
That, without regret or bitter aftertaste,  
The harvest of dreams leaves the reaper's heart.  
And so I wandered, my eyes fixed on the old  
paving stones.

<sup>15</sup> *ibid.*

<sup>16</sup> Poem by Théodore Faullin de Banville (1823-1891).





Quand avec du soleil aux cheveux, dans la rue  
Et dans le soir, tu m'es en riant apparue  
Et j'ai cru voir la fée au chapeau de clarté  
Qui jadis sur mes beaux sommeils d'enfant gâté

Passait, laissant toujours de ses mains mal  
fermées

Neiger de blancs bouquets d'étoiles parfumées.<sup>17</sup>

When, with the sun on your hair, in the street,  
And in the evening, you appeared before me,  
And I thought I saw a fairy with a hat of light  
Who had once passed across the beautiful  
slumbers of my spoiled childhood

Who allowed from her half-closed hands

White bouquets of perfumed stars to snow.<sup>18</sup>

### Monica's Waltz, *The Medium*

Italian-American 20<sup>th</sup> century composer Gian Carlo Menotti (1911-2007) is best known for his operas in English, such as *The Sain of Bleeker Street*, *The Telephone*, and *The Consul*. Unlike the historic opera composers before him, Menotti wrote with the new platforms of radio and television in mind. *The Old Maid and the Thief* was commissioned by NBC Radio and was first aired in 1939. His Christmas opera *Amahl and the Night Visitors* also did not premier on the stage as it was the first opera written specifically for American television.<sup>19</sup>

*The Medium* was Menotti's first international success. Though it was originally performed in the theater, Menotti directed a film version of the opera, the same year that *Amahl* was first broadcasted. Madame Flora, the medium in the story, is a fraud who enlists the help of her daughter Monica and Toby, a mute boy Madame Flora has taken under her wing, to create the illusion that her sham séances are actually bringing back the departed loved ones of her clients. When Monica and Toby aren't busy working, they cling tightly to what's left of their childhood and play pretend. "Monica's Waltz" starts with Monica applauding Toby's puppet show, then she immediately sets up the new pretend scene where they attend a dance. Toby is excited to play along at first until game starts to overwhelm him.

<sup>17</sup> Poem by Stéphane Mallarmé (1842-1898).

<sup>18</sup> Translation copyright 2008 by Bard Suverkrop, IPA Source, LLC.

<sup>19</sup> Archibald, Bruce, and Jennifer Barnes. "Menotti, Gian Carlo." Grove Music Online. 12 Mar. 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018410>.