

2019

Concert recording 2019-04-30

Hannah Rodriguez

Ann Rye

Charles Hartman

Follow this and additional works at: <https://scholarworks.uark.edu/musccr>



Part of the [Music Performance Commons](#)

Citation

Rodriguez, H., Rye, A., & Hartman, C. (2019). Concert recording 2019-04-30. *Concert Recordings*. Retrieved from <https://scholarworks.uark.edu/musccr/530>

This Music Performance is brought to you for free and open access by the Music at ScholarWorks@UARK. It has been accepted for inclusion in Concert Recordings by an authorized administrator of ScholarWorks@UARK. For more information, please contact scholar@uark.edu, uarepos@uark.edu.

Honors Senior Voice Recital
Hannah Rodriguez, soprano
Dr. Ann Rye, pianoApril 30, 2019 | 7:30pm
Stella Boyle Smith Concert Hall**Program**

- La Pastorella Mia Francesca Caccini (1587-1641)
Charles Hartman, *cello*
- Per pietà bell' idol mio Marianne Martines (1744-1874)
- From *Sechs Lieder*, Opus 13 Clara Schumann (1819-1896)
Ich stand in dunklen Träumen
Liebeszauber
Ich hab' in Deinem Auge
- From *though love be a day* Gwyneth Walker (b. 1947)
Thy fingers make early flowers
lily has a rose
maggie and millie and molly and may
- From Opus 9 Fanny Mendelssohn Hensel (1809-1847)
Sehnsucht
Verlust
Die Nonne
- Ihwau "Pear Blossom Rain" Lee Won-ju (b.1979)
Charles Hartman, *cello*

INTERMISSION

- Cantique Nadia Boulanger (1887-1979)
La mer
- Three Browning Songs*, Opus 44 Amy Beach (1867-1944)
I Send My Heart Up to Thee
Ah, Love, But a Day
The Year's at the Spring
- "Beyond All Price" from *The Scarlet Letter* Lori Laitman (b. 1955)
Hannah is a student of Dr. Moon-Sook Park.
This recital is given in partial fulfillment of the Bachelor of Music in Voice Performance.

We hope you enjoy tonight's performance.

For more information on the Department of Music and other events, please visit our calendar of events online at <http://music.uark.edu>

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



Lieder from Opus 9

Fanny Mendelssohn Hensel (1805-1847) was a composer and musical prodigy in Berlin noteworthy for her Sunday musical soirees held in her Gartensaal (Garden Room) known as Sonntagsmusiken. The eldest sister of composer Felix Mendelssohn, she received similar compositional and musical training as him. At the age of 13 Fanny Mendelssohn was able to play by memory all of Bach's Well Tempered Clavier for her father. However, due to her gender, domesticity and marriage were her designated roles in life. This is best understood in the story of her father returning from a business trip bringing gifts for both Felix and Fanny. Fanny received Scottish jewels while Felix was gifted writing implements to begin composing his first opera. He would tell Fanny, "Music will perhaps become his profession, whilst for you it can and must only be an ornament, never the root of your being and doing."²⁴

Fanny Hensel's compositions would span over 400 works, however, she would not publish her first song until 1846. This was largely due to her close relationship with her brother who encouraged her compositions but was highly against the publication of her Lieder. Her compositional output is largely thanks to her husband, Prussian painter Wilhelm Hensel, who believed, "The ultimate practice of Fanny's art must remain a fundamental of their relationship."²⁵

Hensel's three Lieder appeared under her brother's authorship in his Opus 9 (1830). These songs are much in the setting of the Romantic era by setting popular German poets Johann Gustav Droysen, Heinrich Heine, and Ludwig Uhland. Her songs can be viewed as simple, often set in strophic form. However, the simplicity must be heard in the domestic and private environment they were intended for. They show intimacy, grace, and an understanding of the text. For example, Hensel changed the pronouns in Heine's poem "Verlust" (composed before 1830) to be in a female perspective. It is true what Fanny Hensel's mother said, "Fanny is musical through and through,"²⁶ and no patriarchal society was able to fully hinder the musical talent she was.

Sehnsucht

Fern und ferner schallt der Reigen.
Wohl mir! um mich her ist Schweigen
Auf der Flur.
Zu dem vollen Herzen nur
Will nicht Ruh' sich neigen.

Horch! die Nacht schwebt durch die Räume.
Ihr Gewand durchrauscht die Bäume
Lispelnd leis'.
Ach, so schweiften liebeheiß
Meine Wünsch' und Träume.

Longing

The sounds of the dance fade farther and farther away.
It is well for me that around me there is silence.
On the meadow.
Only to my full heart
Peace does not want to come.

Listen! Night is wafting through the spaces
[Night's] garments rustle through the trees,
Whispering softly.
Ah, that is exactly how my wishes and dreams,
Burning with love, roam about.²⁷

²⁴ Anna Beer, *Sounds and Sweet Airs*, 161.

²⁵ *Ibid.*, 169.

²⁶ *Ibid.*, 160.

²⁷ Johann Gustav Droysen and Fanny Mendelssohn-Hensel, "Sehnsucht," Translated by Sharon Krebs, The LeiderNet Archive, 2008, http://www.lieder.net/lieder/get_text.html?TextId=38944.



Verlust

Und wüssten's die Blumen, die kleinen,
Wie tief verwundet mein Herz,
Sie würden mit mir weinen,
Zu heilen meinen Schmerz.

Und wüssten's die Nachtigallen,
Wie ich so traurig und krank,
Sie liessen fröhlich erschallen
Erquickenden Gesang.

Und wüssten sie mein Wehe,
Die goldenen Sternelein,
Sie kämen aus ihrer Höhe,
Und sprächen Trost mir ein.

Die alle können's nicht wissen,
Nur einer kennt meinen Schmerz:
Er hat ja selbst zerrissen,
Zerrissen mir das Herz.

Die Nonne

Im stillen Kloostergarten
Eine bleiche Jungfrau ging.
An ihrer Wimper hing
Die Träne zarter Liebe.

“O wohl mir, daß gestorben
Der treue Buhle mein!
Ich darf ihn wieder lieben:
Er wird ein Engel sein,
Und Engel darf ich lieben.”

Sie trat mit zagem Schritte
Wohl zum Mariabild;
Es stand im lichten Scheine,
Es sah so muttermild
Herunter auf die Reine.

Sie sank zu seinen Füßen,
Sah auf mit Himmelruh',
Bis ihre Augenlider
Im Tod fielen zu:
Ihr Schleier wallet nieder.

Loss

If the little flowers knew
How deeply wounded my heart is hurt,
They would weep with me
To heal my pain.

If the nightingales knew
How sad I am and sick,
They would joyfully make the air
Ring with refreshing song.

And if they knew of my grief,
Those little golden stars,
They would come down from the sky
And console me with their words.

But none of them can know;
My pain is known to one alone;
For he it was who broke,
Broke my heart in two.²⁸

The nun

In the silent convent garden, a pale maiden wandered.
The moon shone somberly upon her.
Upon her eyelash hung
The tear of a tender love.

“O how happy I am
that my true love is dead!
I may love him again:
For he shall be an angel,
And I may love angels.”

She walked with timid steps
to the image of the virgin Mary.
It stood in the bright light,
And looked down so motherly and gently
Upon the pure one.

She sank down to her feet
and looked up in heavenly peace,
Until her eyelids
Fell shut in death.
Her veil floated downward.²⁹

²⁸ Heinrich Heine and Fanny Mendelssohn-Hensel, “Verlust,” Translated Translated by Richard Strokes, OxfordLieder, 2005, <https://www.oxfordlieder.co.uk/song/673>.

²⁹ Johann Ludwig Uhland and Fanny Mendelssohn-Hensel, “Im stillen Kloostergarten,” Translated by Kelly Dean Hansen, The LiederNet Archive, 2010, http://www.lieder.net/lieder/get_text.html?TextId=70375.

Ihwau "Pear Blossom Rain"

Korean composer Lee Won-ju (b. 1979) has won several awards for her Korean art song compositions. Composed in 2013, the song, "Ihwau" is set to the poetry of Mae-chang (1573-1610). A famous Gi-saeng, a female entertainer for the dynastical elite of the Jo-sean dynasty, Mae-chang was trained in music, poetry, and art. Composer Lee Won-ju adapted Mae-chang's poetry to be read in the modern Korean language. The composition is a blend of western and Korean traditional music. Lee Won-ju borrowed a theme from the Korean court music composition of the Baekje era, "Suje-cheon." This song was the first to be written down in Hangeul script. The song is about a woman waiting for her love to return much like the poem written by Mae-chang. The Korean musical influence is particularly apparent in the use of obligato instrumentation. The obligato instrument was composed for the Dae-a-jaeng, a traditional bowed string instrument. However, for western practices Lee Won-ju composed a cello part to replace the Dae-a-jaeng.

The song text was originally 17 words written by Mae-chang when she was away from her lover. It was rewritten and translated into the modernized Korean language by Lee Won-ju. Mae-chang compares her longing and sadness over the loss of her lover to that of a pear blossom tree. She compares her tears to the rainfall and her sighs to the wind which carries the pear blossoms away. She dreams and hopes that her lover will see a pear blossom fall and think of her as well.

Ihwau

Jeo-jeun baekkochi heun-nallilije
 Nunmul bidoe-eo tteo-reo-jine.
 Bae-kkochi tteo-reo-jinda
 Bae-kkochii tteo-reo-jinda biga doe-eo
 Geu-dae-ga meo-reo-jinda
 Geu-dae-ga meo-reo-jinda
 Saran-e nuni meo-reo-jinda
 Geu-rium ttae-munilkka?
 Ga-eul pparam heu-teo-jineun i-peul
 Bomyeo geu-dae nal saeng-gakalkaa?
 Meol-li jeo meol-li oe-roun geu-dae-mani
 Kkume kkumen-deul boilkka?
 Biga nunmuri deo-go hansum kkotpparam deo-eo,
 Ah! Nae-mame geu-dae-ga jine
 Kkotppi ssoge-seo uri dasi mannalkka kkume!
 Jeo-jeun baekko-cheun bideo-eo heun-nalligo
 Baramsoge heu-teo-jinda geu-dae kkochi doe-eo

Pear Blossom Rain

Wet pear flowers when flutter,
 Tears, becoming raindrops, fall
 Blossoms fall...
 Blossoms fall...becoming rain,
 You drift apart,
 drift apart, you drift apart
 my eyes become blind my love,
 is it because of longing?
 In the autumn wind, looking at the falling leaves,
 You, would you also think of me?
 Far, so far over there, lonely, only you.
 Can I see you in a dream, in a dream?
 Rain becomes tears, Sighs become flowery wind,
 Ah! You fall in my heart.
 Could we meet again in the rain of flowers? In a dream!
 While wet pear blossoms flutter as raindrops,
 Scattered in the wind...are you, as a flower.³⁰

³⁰ Mae Chang and Won-ju Lee, "11. Ihwau "Pear Blossom Rain," Translated by Moon-Sook Park and You-Seong Kim, *Korean Art Songs: An Anthology and Guide for Performance and Study* (Classical Vocal Reprints, 2017), 61-62.

Mémoires de Nadia Boulanger

Nadia Boulanger (1887-1979) has an international reputation primarily of composition teacher. Boulanger taught for over 60 years in France and the United States. Nadia Boulanger was born into a wealthy Parisian family of musicians. Boulanger's father, Ernest, was the 1935 winner of the Prix de Rome, composer of comic operas, and professor at the Paris Conservatoire. Most importantly, Nadia Boulanger's younger sister, Lili, would go on to be the first female winner of the Prix de Rome. Her sister's birth when Nadia was six and the death of her father when she was thirteen would leave Nadia the one to provide the income for her family. In 1904 she would begin teaching music in order to support her family, teaching at the Conservatoire Femina-Musica and The Conservatoire Américain. Boulanger would teach many famous American composers including Aaron Copland, Philip Glass, and Virgil Thompson. Her students comment on her, "Incomparable model of discipline and dedication" and her mastery of all types of music.³¹

Nadia Boulanger was surrounded by the best French musicians of her time. Particularly close to her family was the French composer, Gabriel Fauré. This creative influence would prove detrimental to Nadia but encouraging to her sister Lili. For example, in response to Fauré's encouragement to continue composing *mémoires* Nadia responded, "If there is one thing that I am certain, it is that my music is worthless."³² Regardless of her belief 30 songs of Nadia Boulanger are published today.

The most paradoxical note about Nadia Boulanger's life is the fact that she taught the most famous composers of the early 20th century but did not believe herself to be a good composer. Boulanger had submitted compositions four times to the Prix de Rome. In 1908 she won second place. She would lose despite when it was largely acknowledged that her composition was the best work submitted.³³ Her vocal compositions would only total 30 for solo voice and piano or orchestra. Many were composed before 1911 and in 1922. While she lived to 1979, she would not compose another vocal work past 1922. She took care to preserve her manuscripts even when she did not like her vocal music. Boulanger commented when questioned about her music composed in her youth, "I realized that my music had the worst of faults: it was useless, and fortunately, I did not leave anyone the chore of telling me."³⁴ Regardless of her belief many of her songs were reprinted or published. With "Cantique" being reprinted in 2005 and "La Mer" published in 2017. "Cantique" was composed in 1909 and the original score is for voice and orchestra. Her want for orchestrated accompaniment shows her willingness to leave the domesticated genre of songs for piano. "La Mer" was composed in 1910 and its first performance was December 9th by Canadian tenor, Rodolphe Plamondon. This same tenor is whom "Cantique" is also dedicated to. While Boulanger may not have had confidence in her compositional abilities both songs illustrate her awareness of the French vocal styles of the time.

Cantique

À toute âme qui pleure
à tout péché qui passe
J'ouvre au sein des étoiles
mes mains pleines de grâces

Il n'est péché qui vive
quand l'amour a parlé
Il n'est d'âme qui meure
quand l'amour a pleuré

Et si l'amour s'égare

Hymn

To all weeping souls
to all sin to pass
I open in the midst of the stars
My hands full grace

No sin lives
where love speaks
No soul dies
where love weeps

And if love gets lost

³¹ Caroline Potter, *Nadia and Lili Boulanger* (Farnham, United Kingdom: Ashgate Publishing, 2006), 133.

³² Anna Beer, *Sounds and Sweet Airs*, 247.

³³ Anna Beer, *Sounds and Sweet Airs*, 250.

³⁴ Alexandra Laederich, "Avant-Propos (Foreward)," *Nadia Boulanger: Mémoires Pour Voix Moyenne Volume 2: Vocal* (Paris, France: Éditions Musicales Alphonse Leduc, 2017).



aux sentiers d'ici-bas
Ses larmes me retrouvent
et ne s'égarent pas

on the paths of the earth
Its tears will find me
and not go astray³⁵

La Mer

La mer est plus belle
Que les cathédrales,
Nourrice fidèle,
Berceuse de râles,
La mer qui prie
La Vierge Marie!

The sea
The sea is more beautiful
Than cathedrals;
Faithful nurse,
Lullaby of death-rattles,
The sea over which
The Virgin Mary prays!

Elle a tous les dons
Terribles et doux!
J'entends ses pardons
Gronder ses courroux.
Cette immensité
N'a rien d'entêté.

It has all qualities,
Terrible and sweet.
I hear it pardoning
Its anger growling.
This immensity
Is indeterminate.

O! si patiente,
Même quand méchante!
Un souffle ami hante
La vague, et nous chante:
« Vous sans espérance,
Mourez sans souffrance!

Oh! So patient,
Even when naughty!
A friendly breath haunts
The wave, and sings to us:
"You without hope,
Die without suff'ring!"

Et puis sous les cieux
Qui s'y rient plus clairs,
Elle a des airs bleus.
Roses, gris et verts...
Plus belle que tous,
Meilleure que nous!

And then under the skies
Which scoff that they are brighter,
It shows off its blue,
Pink, grey, and green...
More beautiful than anything,
Better than we!³⁶

³⁵ Maurice Maeterlinck and Nadia Boulanger, "Cantique," Translated by Hélène Lindqvist, The Art Song Project, 2011, <http://theartsongproject.com/nadia-boulanger-cantique/>.

³⁶ Paul Verlaine and Nadia Boulanger, "La Mer," Translated by Leonard Lehrman, The LiederNet Archive, 2012, http://www.lieder.net/lieder/get_text.html?TextId=88764.

La Pastorella Mia

Francesca Caccini (1587-1641) was a Florentine composer and virtuosa singer. Caccini was the eldest daughter of composer and singer, Giulio Caccini, and virtuosa singer Lucia Gagnoletti. Due to being born into a musical family, Caccini mastered instruments such as the harp, theorbo, harpsichord, lute, and guitar. She was known for her intelligence, studying: Latin, Greek, philosophy, and math. In order to be allowed to work in the Medici court, Caccini was married to the Medici family, composing and teaching voice and instrumental lesson. From 1622 to 1627, Caccini was employed by highest payed employee of Grand Duke Ferdinando II.¹ During her time at court Caccini published the *Primo Libro delle Musiche a una e due Voci* (1618). This song collection contains both sacred and secular vocal pieces, much like the song collection published by her father *Le Nouve Musiche* (1602). However, unlike her father, Francesca Caccini published song titled, *La Liberazione di Ruggiero dall'Isola d'Alcina* (1625), making her the first woman to compose an opera.

Caccini's musical style is similar to her father, Giulio Caccini. Her songs contained many of his vocal ornamentations however she did not feel the need to explain them. Francesca Caccini continued the tradition of *sprezzatura* or, "Studied effortlessness on the part of the singer"² that was taught by her father. More than her contemporary Monteverdi, Caccini was, "Far more faithful to the Florentine ideals of matching musical to poetic structures."³ This is heard in the *arie romanesca*, "La Pastorella Mia." This strophic poem penned by Ansaldo Cebà (1565-1623) is set in verse form by Caccini and can be found in her *Primo Libro delle Musiche a una e due Voci*.

La Pastorella Mia

La pastorella mia tra i fiori, è 'l giglio
 Anzi la rosa di più grat' odore
 Tra le gemme il rubin vago, e vermiglio
 S'io miro delle labbra il bel colore.
 E tra i pomi al granato l'assimiglio,
 Chi ha la corona, e degl'altri è signore.
 Regin' anch'ella par tra le donzelle
 Anzi la Dea d'Amor tra l'altre stelle.

My Shepherdess

My shepherdess is, among flowers, the lily,
 Or, better, the sweet-scented rose;
 Among gems, she is a lovely vermillion ruby,
 To judge by the beautiful color of her lips;
 And, among apples, I compare her to the pomegranate,
 Which has a crown, and is lord among the rest.
 She too seems a queen among young women,
 Or better the Goddess of Love among the stars.⁴

Per pietà bell' idol mio

Marianna von Martines (christened Anna Katharina) (1744-1812) was an Austrian early classical composer and performer of Spanish descent. Martines was a harpsichordist and singer who composed over 200 works. However, only 69 works survive in library collections today. This is the largest collection of works created by a female classical composer today. Her compositions include concertos, sonatas, sinfonia, vocal masses, and 35 secular vocal works.

Martines's father, Nicolo Martines was the Master of Ceremonies to the papal nuncio. In Vienna the Martines family lived in the Michaelerhaus in the Michaelerplatz where an aging Pietro Metastasio and young Franz Joseph Haydn also lived. Most important to Marianna Martines's compositional studies was the mentorship of family friend Metastasio. Metastasio was an Italian librettist and the most important writer of *opera seria* libretti. Seen as a misfit in Vienna mobility

¹ Caroline Cunningham, "Francesca Caccini," in *Women composers: music through the ages*, ed. Martha Furman Schleifer and Sylvia Glickman (New York: G.K. Hall, 1996), 226.

² Barbara R. Hanninh, Suzanne G. Cusick and Susan Parisi, "Caccini family (opera)," Grove Music Online, Published online 2002, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000004719>.

³ Ibid.

⁴ Ansaldo Cebà and Francesca Caccini, "La Pastorella Mia," Translated by Ronald James Alexander and Richard Savino, *Il primo libro delle musiche of 1618: A modern critical edition of the secular monodies*, 2004, <https://epdf.tips/francesca-caccinis-il-primo-libro-delle-musiche-of-1618-a-modern-critical-editio.html>.

Three Browning Songs, Opus 44

Amy Beach (1867-1944) was the first American concert pianist to succeed without European training, and the first American large-scale work composer. A child prodigy, at the age of four Beach was able to compose her own piano music and at seven years old gave her first public recitals. In 1875 her family moved to Boston, Massachusetts where she received local piano training and had her career debut in 1883. In 1885 Amy Beach married physician and lecturer at Harvard University, Henry Harris Aubrey Beach. Older than her father, Dr. Beach would encourage his wife to compose and not perform as a concert pianist. However, Beach would later express, "I didn't believe him, for I thought I was a pianist first and foremost."³⁷ Their marriage contained several agreements, including Amy Beach's, "Function as a society matron and patron of the arts."³⁸ This meant Amy Beach was not allowed to teach piano and that any income earned as performer much be donated to charity. As a result, Beach only gave one solo recital a year. Her turn to only composition beginning in 1885 was somewhat restricted, as her husband did not approve of her taking composition lessons. Therefore, Amy Beach taught herself, "Fugue, double fugue, composition, and orchestration, using a range of theory texts and translating treatises by Hector Berlioz and Francois-Auguste Gevaert."³⁹ Beach's compositions were published exclusively by Arthur P. Schmidt from 1885-1910. After her husband's death in 1910 Amy Beach lived in Europe from 1911-1914 and grew her reputation as performer and composer in German cities. She received enthusiastic reception despite, "Local critics toward Americans and women."⁴⁰ She returned to American at the start of World War I and lived in New York and composed mainly in Centerville, Massachusetts. She was the president of the Society of American Women composers.

Amy Beach's *Three Browning Songs, Op. 44* was published in 1900 and sets the poetry of Robert Browning. The work was commissioned by the Boston Browning Society for a celebration of the poet's birthday. "I Send My Heart Up to Thee," is from Robert Browning's lyric dialogue "In a Gondola" and is about two Venetian star-crossed lovers who hide away in a gondola. The man serenades his lover with the words set by Beach. Notable is the song, "Ah, Love, But a Day" which is taken from Browning's, "James Lee's Wife." This song deals with the subject of a husband losing interest in his marriage. Amy Beach's song setting is courageous, as she has, "Vocalized this issue through a female subject, she shows the possibilities of raising woman above socialized passivity."⁴¹ This song set includes her most famous song, "The Year's at the Spring." Famous soprano Emma Eames often performed this song as an encore for her recitals. "The Year's at the Spring" is usually set last in the set for its exuberance and climatic setting. When composing this piece Amy Beach was riding a train and the persistence rhythm of the tracks provided the inspiration for the triplet figure in the piano accompaniment.

³⁷ Mrs. H.H.A. Beach, "How Music Is Made," *Keyboard* (winter 1942): II, 38 quoted in Adrienne Fried Block, *Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867-1944* (New York: Oxford University Press, 1998), 50.

³⁸ Adrienne Fried Block, *Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867-1944* (New York: Oxford University Press, 1998), 47.

³⁹ Adrienne Fried Block and E. Douglas Bomberger, "Beach [Cheney], Amy Marcy," *Grove Music Online*, 2013, <http://0-www.oxfordmusiconline.com.library.uark.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002248268>.

⁴⁰ Adrienne Fried Block, *Amy Beach, Passionate Victorian*, ix.

⁴¹ Susan Mardinly, "Amy Beach: Muse, Conscience, and Society," *Journal of Singing* 70, no. 5 (2014), 532-533.

I Send My Heart Up to Thee

I send my heart up to thee, all my heart
In this my singing,
For the stars help me, and the sea, and the sea bears part;
The very night is clinging
Closer to Venice' streets to leave on space
Above me, whence thy face
May light my joyous heart to thee, to thee its dwelling place
Thy face, may light, my joyous heart, to thee, my heart
To thee its dwelling place
I send my heart up to thee, all my heart
In this my singing.

Ah, Love, But a Day

Ah, Love, but a day,
And the world has changed!
The sun's away,
And the bird estranged;
The wind has dropped,
And the sky's deranged;
Summer has stopped.

Look in eyes!

Wilt thou change too?
Should I fear surprise?
Shall I find aught new
In the old and dear,
In the good and true,
With the changing year?

Ah, Love, look in my eyes,
Look in my eyes,
Wilt thou change too?

The Year's at the Spring

The Year's at the Spring
And day's at the morn;
Morning's at seven;
The hill-side's dew-pearl'd;
The year's at the spring;
And day's at the morn;
The lark's on the wing;
The snail's on the thorn;
God's in His heaven—
All's right with the world!

“Beyond All Price” from *The Scarlet Letter*

Lori Laitman (b. 1955) is an American composer of multiple operas, choral works, and over 250 songs. Raised in a musical family she studied piano at the age of five and flute at the age of seven. She would go on to study flute in college at Yale University and would receive her M.M. from The Yale School of Music shortly after. Her first art song was not composed until 1991 when an old music summer camp friend asked her to write a vocal song for her to perform on her debut CD. From then on, Laitman would receive remarkable success for her art song compositions.

In May 2016 Opera Colorado presented the professional world premiere of Laitman’s opera, *The Scarlet Letter* with libretto by David Mason adapted from the 1850 novel by Nathaniel Hawthorne. In 2008, *The Scarlet Letter* was commissioned by The University of Central Arkansas through Robert Holden and the University of Central Arkansas Opera Program.⁴² “Beyond all Price” is sung during Act 1 Scene 2 titled “The Prison” by the character Hester Prynne. Hester Prynne has been charged with adultery and sentenced to wear an A on her breast. Her husband, who was thought to be dead but really has escaped from captivity among the Indians, sees her being sentenced, and is outraged. He confronts his wife in jail reprimanding her and vowing to find out who the real father is. Once he leaves, Hester sings a Lullaby, “Beyond all Price” while still in jail to her baby daughter Pearl, vowing to never let anyone harm her.

Beyond All Price

By medicine of alchemy
sleep on, my child, sleep on.

A daughter of adultery
adored, my child, sleep on.

You are my Pearl beyond all price.

Sleep on, my love, sleep on.
More worthy than all sacrifice,
sleep on, my Pearl, sleep on.

I’ll earn our bread by handiwork
my skilled embroidery,
and you shall grow, the daughter of
a love kept secretly.

Our prison door thrown open, love,
we shall step into the light,
and though I bear the letter here
over my breaking heart,

nothing will come to harm you, Pearl,
as long as I’m alive.

This lullaby I sing to you.
May you live long and thrive.

You are my Pearl beyond all price.

Sleep on, my love, sleep on.
More worthy than all sacrifice,
sleep on, my Pearl, sleep on.

⁴² Lori Laitman, “The Scarlet Letter,” Lori Laitman Composer, <http://artsongs.com/scarlet-letter/> (accessed April 3, 2019).

due to his humble birth, Metastasio produced a small number of works during his time in Vienna. He saw Martines as, "An opportunity for him to test his enlightenment belief in human potential."⁵ It was due to Metastasio that Martines was able to study keyboard and composition with young Franz Joseph Haydn, voice with opera singer Nicolo Porpora, and counterpoint with Giuseppe Bruno. Once Martines's compositional skills developed, she began to be noticed by visiting music historians such as Charles Burney, who claimed that Martines was Metastasio's *alter idem* meaning she was like, "A young female expression of Metastasio's very essence."⁶

Martines received remarkable success for her compositions. In 1773, she was the first woman to be elected an honorary member of the Bologna Accademia Filarmonica. Due to Martines's social status she was not allowed to perform at a theater or opera house. It was for this reason she held weekly soirées at her home. It was at these private concerts that Wolfgang Amadeus Mozart was documented playing duets with Martines, "A great favorite of his."⁷ Martines lived a life of high social status, her brother Joseph Martines, was raised to Austrian minor nobility gaining the Martines family the aristocratic rank *von*. Martines would never marry and lived with her brothers and one sister, Antonia Johanna Theresia. Historian Anna Beer argues that Martines never marrying is further proof of Martines's, "Need to maintain propriety," and seem innocent. In the 1790's Martines began a singing school for outstanding singers of the opera tradition.

Martines's compositional style was documented by music history Burney to be, "Neither common, nor unnaturally new."⁸ Martines desire for respectability in her own life translates into her compositions. The music shows traits of traditionalism, idealism, privileged refinement, and balance. Martines wrote in older forms while her contemporaries, such as Haydn and Mozart, explored the rondo and theme and variation forms. However, her compositional success would not have reached the same height if she had not kept her ideals of propriety and innocence. "Per pietà bell'idol mio" is a secular aria composed in 1769 to the text of Pietro Metastasio. This aria contains virtuosic coloratura passages, wide leaps, and trills that indicate the excellent singer Martines was.⁹

Per pietà bell'idol mio

Per pietà bell'idol mio
 non mi dir ch'io sono ingrato,
 infelice e suenturato abbastanza il ciel mi fà
 non mi dir ch'io sono ingrato,
 infelice suenturato abbastanza il ciel mi fà,
 il ciel mi fà.

Se fedele a te son io
 se mi struggo a tuoi bei lumi
 sà lo amor, lo sanno i numi
 il mio core il tuo lo sa
 sà lo amor, lo sonno I numi,
 il mio core il tuo lo sà.

Have my mercy my beautiful idol

Have my mercy my beautiful idol
 Don't tell me that I am ungrateful,
 Heaven makes me unhappy and wretched enough,
 Don't tell me that I am ungrateful,
 Heaven makes me unhappy and wretched enough,
 Heaven makes me.

If I am true to you
 If I am consumed by your beautiful flames
 Love knows it, the gods know it,
 My heart, your heart knows it
 Love knows it, the gods know it
 My heart, your heart knows it.¹⁰

⁵ Anna Beer, *Sounds and Sweet Airs: The Forgotten Women of Classical Music* (London: Oneworld Publications, 2016), 137.

⁶ Beer, *Sounds and Sweet Airs*, 139.

⁷ Ibid., 142.

⁸ Helene Weesely and Irving Godt, "Martinez, Marianne [Anna Katharina] von," Grove Music Online,

⁹ Grove music online, published online 2001,

<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017913>.

¹⁰ Marianna Martines and Pietro Metastasio, "Per pietà bell'idol mio," Translated by Shirley Bean, *Two Arias for Soprano (1769)* (Fayetteville: ClarNan Editions, 1995).

Sechs Lieder, Opus 13

German composer, pianist, and teacher, Clara Schumann (1819-1896), began her musical career as a child pianist prodigy. She would sustain a career as a pianist and teacher for over six decades.¹¹ Much like Francesca Caccini, Schumann's musical career began through her father's ambitions. Clara Schumann was taught piano and musical counterpoint by her father, Friedrich Wieck, a music teacher and piano seller in Leipzig. Her father conducted her musical business arrangements and Clara Schumann had her first solo piano debut at age 11. Beyond controlling her musical Clara, "Lazy, careless, untidy, pig-headed, and disobedient," but penned these words as if Clara was describing herself.¹² Clara Schumann gained success as a child musical prodigy, but much like Marianna von Martines, Schumann, "Needed to combine brilliance and innocence" as young female performer.¹³

In 1840, Clara wed German composer and childhood sweetheart Robert Schumann after a court battle involving her father, who refused consent of the marriage. Robert Schumann's view of a woman's role in music would be inconsistent throughout their marriage. At times he saw their compositional talents as a union and at other times he viewed Clara's role to be as a, "Supportive role, as inspiration, and interpreter."¹⁴ In 1854, Robert Schumann's mental health had rapidly declined and he attempted suicide, leading to a two-year station in the hospital where Clara Schumann was unable to visit him until his last days in 1856. After this traumatic event, Clara Schumann spent the remainder of her life providing for her children through concerts and teaching. Her concerts contained a large amount of her deceased husband's repertoire to preserve his memory. This coincides with Robert Schumann's view as Clara as his supporter and musical interpreter.

Sechs Lieder, Opus 13 was published in 1844 and contains Romantic German poets such as Heinrich Heine, Emanuel Geibel, and Friedrich Rückert. Clara Schumann first composed "Ich stand in dunklen Träumen" in 1840 as part of a Christmas gift to her husband. However, Clara Schumann's reaction to her song compositions in this year was, "I have no talent at all for composition!"¹⁵ It is important to understand the momentous pressure placed on Clara Schumann's musical talents from a young age to understand why she had such a visceral reaction. Married life proved harder for Clara Schumann to keep up her practicing and composing. Robert Schumann was often given priority at the piano as, "Men stand higher than women," according to Robert Schumann.¹⁶ Sadly, this notion would penetrate Clara Schumann creative genius. As she writes:

I once believed I had creative talent, but I have given up
 This idea; a woman must not wish to compose – there never was
 One able to do it. Am I intended to be the one?
 I would be arrogant to believe that.¹⁷

Clara Schumann surely was not the first woman composer. However, lack of educational resources allowed her to believe that she could not be a composer and wife. We are left only to imagine the works she may have composed had she been given historical evidence of the female composers before her.

¹¹ Beer, *Sounds and Sweet Airs*, 205.

¹² Beer, *Sound and Sweet Airs*, 206.

¹³ *Ibid.*, 208.

¹⁴ *Ibid.*, 219.

¹⁵ *Ibid.*, 222.

¹⁶ *Ibid.*, 224.

¹⁷ *Ibid.*, 229.



Ich stand in dunklen Träumen
Ich stand in dunklen Träumen
Und starrte ihr Bildnis an,
Und das geliebte Antlitz
Heimlich zu leben begann.

Um ihre Lippen zog sich
Ein Lächeln wunderbar,
Und wie von Wehmutstränen
Erglänzte ihr Augenpaar.

Auch meine Tränen flossen
Mir von den Wangen herab –
Und ach, ich kann's nicht glauben,
Dass ich dich verloren hab!

Liebeszauber
Die Liebe saß als Nachtigall
Im Rosenbusch und sang;
Es flog der wunderschöne Schall
Den grünen Wald entlang.

Und wie er klang, - da stieg im Kreis
Aus tausend Kelchen Duft,
Und alle Wipfel rauschten leis',
Und leiser ging die Luft;

Die Bäche schwiegen, die noch kaum
Geplätschert von den Höh'n,
Die Rehlein standen wie im Traum
Und lauschten dem Getön.

Und hell und immer heller floß
Der Sonne Glanz herein,
Um Blumen, Wald und Schlucht ergoß
Sich goldig roter Schein.

Ich aber zog den Wald entlang
Und hörte auch den Schall.
Ach! was seit jener Stund' ich sang,
War nur sein Widerhall.

I stood darkly dreaming
I stood darkly dreaming
And stared at her picture,
And that beloved face
Sprang mysteriously to life.

About her lips
A wondrous smile played,
And as with sad tears,
Her eyes gleamed.

And my tears flowed
Down my cheeks,
And ah, I cannot believe
That I have lost you!¹⁸

Love's magic
Love, as a nightingale,
Perched on a rosebush and sang;
The wondrous sound floated
Along the green forest.

And as it sounded, there arose a scent
From a thousand calyxes,
And all the treetops rustled softly,
And the breeze moved softer still;

The brooks fell silent, barely
having babbled from the heights,
the fawns stood as if in a dream
And listened to the sound.

Brighter, and ever brighter
the sun shone on the scene,
and poured its red glow
Over flowers, forest and glen.

But I made my way along the path
And also heard the sound.
Ah! All that I've sung since that hour
Was merely its echo.¹⁹

¹⁸ Heinrich Heine and Clara Schumann, "Ich stand in dunklen Träumen," Translated by Richard Stokes, OxfordLieder, 2005,
<https://www.oxfordlieder.co.uk/song/691>.

¹⁹ Emanuel Geibel and Clara Schumann, "Liebeszauber," Translated by Richard Stokes, OxfordLieder, 2005,
<https://www.oxfordlieder.co.uk/song/771>.



J. WILLIAM FULBRIGHT
College of Arts & Sciences

UAMUSIC

Ich hab' in Deinem Auge
Ich hab' in deinem Auge
Den Strahl der ewigen Liebe gesehen,
Ich sah auf deinen Wangen
Einmal die Rosen des Himmels stehn.

Und wie der Strahl im Aug' erlischt
Und wie die Rosen zerstieben,
Ihr Abglanz ewig neu erfrischt,
Ist mir im Herzen geblieben,

Und niemals werd' ich die Wangen seh'n
Und nie in's Auge dir blicken,
So werden sie mir in Rosen steh'n
Und es den Strahl mir schicken.

I saw in your eyes
I saw in your eyes
The ray of eternal love,
I saw on your cheeks
The roses of heaven.

And as the ray dies in your eyes,
And as the roses scatter,
Their reflection, forever new,
Has remained in my heart,

And never will I look at your cheeks,
And never will I gaze into your eyes,
And not see the glow of roses,
And the ray of love.²⁰

²⁰ Friedrich Rückert, "Ich hab' in deinem Auge," Translated by Richard Strokes, OxfordLieder, 2005,
<https://www.oxfordlieder.co.uk/song/773>.



though love be a day

American composer Dr. Gwyneth Walker (b. 1947) has composed over 350 commissioned works for orchestra, chamber ensemble, chorus, and solo voice. Dr. Walker began composing at the age of two and had no formal training in composition until college. As a child she composed primarily for her neighborhood friends and by the age of six they would meet weekly on Monday nights to play her compositions. She is a graduate of Browning University and the Hartt School of Music with B.A., M.M., and D.M.A. degrees in music composition. In 1982 Walker resigned her job as a faculty member of the Oberlin College Conservatory to work as a full time composer. Dr. Walker is currently the composer-in-residence for the Great Lakes Chamber Orchestra. Dr. Walker has a love for setting the voice to music, having claimed, "When you write for the human voice, you are writing for something that is universal and everlasting."²¹ Dr. Walker loves setting American poetry and stresses the importance of setting music to new American poets. In 2018 she won the "Alfred Nash Patterson Lifetime Achievement Award" from Choral Arts New England.²²

Though love be a day, was composed in 1979 for a former student of Gwyneth Walker at Oberlin College Conservatory, soprano, Kathryn Bennett. This work included five songs for high voice and piano and sets the poetry of E.E. Cummings and Dr. Gwyneth Walker. The opening song, *Thy fingers make early flowers* won the 1983 song category of the Composer's Guild National Competition. Dr. Walker writes that the number five became subconsciously prominent in this opening piece. There are five songs in the set, with the cyclical name having five words, and some songs contained the quintuplet motive. Particularly in *Thy fingers make early flowers*, the quintuplet motive is symbolic of fingers, merging the poetic and musical concept of this song.²³

Thy fingers make early flowers

thy fingers make early flowers

of all things.

thy hair mostly the hours love:

a smoothness which

sings, saying

do not fear,

though love be a day

we will go amaying.

thy whitest feet crisply are straying.

Always

thy moist eyes are at kisses playing,

whose strangeness much

says; singing

for which girl art thou flowers bringing?

To be thy lips is a sweet thing

and small.

Death, thee i call rich beyond wishing

if this thou catch,

else missing.

and life be nothing

though love be a day

it shall not stop kissing

²¹ Gene Brooks, "An Interview With Gwyneth Walker" *Choral Journal* 39 (7), 21.

²² Gwyneth Walker, "Gwyneth Walker - Composer," <https://www.gwynethwalker.com/> (accessed April 3, 2019).

²³ Gwyneth Walker, "Gwyneth Walker - Though Love Be A Day," <https://www.gwynethwalker.com/thoughlo.html> (accessed April 3, 2019)



J. WILLIAM FULBRIGHT
College of Arts & Sciences

UAMUSIC

lily has a rose
lily has a rose
i have none
"don't cry dear violet
you may take mine"

"o how how how
could i ever wear it now
when the boy who gave it to
you is the tallest of the boys"

"he'll give me another
if i let him kiss me twice, twice,
but my lover has a brother
who is good and kind to all"

"o no no no
let the roses come and go
for kindness and goodness do
not make a fellow tall"

lily has a rose
no rose i've,
losing's less than winning
but love is more than love

**maggie and millie and molly and may
maggie and milly and molly and may
went down to the beach to play one day**

and maggie discovered a shell that sang
so sweetly she couldn't remember her troubles and

milly befriended a stranded star
whose rays five languid fingers were;

and molly was chased by a horrible thing
which raced sideways while blowing bubbles: and

may came home with a smooth round stone
as small as a world and as large as alone.

For whatever we lose like a you or a me
it's always ourselves we find in the sea

maggie and milly and molly and may