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Senior Recital Program Research

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NORTHERN ILLINOIS UNIVERSITY

Senior Voice Recital Program

A Capstone Submitted to the

University Honors Program

In Partial Fulfillment of the

Requirements of the Baccalaureate Degree

With Honors

Department of

Music Education

By

Kasey Pennington

DeKalb, Illinois

May 2023

University Honors Program
Capstone Faculty Approval Page

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Senior Voice Recital Program

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Faculty Supervisor (print or type) Dr. Orna Arania

Faculty Approval Signature O. A.

Department of (print or type) School of Music

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Abstract

I performed a vocal recital as part of my final requirements towards my Music Education degree and developed an additional program including research on the works I performed. The program consisted of biographies for composers Haydn, Schumann, Fauré, Obradors, and Beach, additional context on specific songs, and translations of songs not sung in English. I created this program in order to provide more detailed information for audience members who were interested in further enrichment or had particular curiosity for any performed works. This recital was a culmination of my efforts in the vocal department of the School of Music throughout my time at NIU, including practice in my voice lessons with Dr. Orna Arania and with my accompanist, Chang Xu. The final recital was performed along with the distribution of my research on November 6th, 2022, at 7pm in the NIU Recital Hall.

Summary

The Music Education degree program at NIU requires a recital to be performed before a student moves on to their student teaching. For vocal majors, this recital must be at least 30 minutes in length, represent at least 3 historical periods of music, include 4 languages (including English), and be completely memorized. I chose to enhance this recital for the purposes of my Honors Capstone and include various research in addition to my performance. My research involved detailed biographies of the composers whose pieces I performed (Franz Joseph Haydn, Robert Schumann, Gabriel Fauré, Fernando Obradors, and Amy Beach) as well as extra information and context for the specific songs that I sang. I also provided translations of songs not sung in English.

In order to prepare for this recital, I had to practice my songs frequently in order to memorize them and be able to perform them to the best of my ability. In my weekly voice lessons with Dr. Orna Arania, my faculty mentor for my capstone, I practiced improving my vocal technique and rehearsed the songs with my accompanist, Chang Xu. Throughout my time at NIU, I have been working on improving the quality and capacity of my vocal resonance, developing my capacity to express while singing, and ensuring that I'm able to accurately and clearly perform in languages that I am not fluent in. I feel I was able to showcase my progress on these elements very well in my recital, and although there is still much improvement that may be done, I have clearly gained a lot of performance knowledge and general musical skill since I first began my studies here.

For the research component of my capstone, I used some of the material that I gathered previously for assignments I had already completed during my time in the School of Music regarding music history or composers I had become familiar with before. After organizing this existing knowledge and information, I determined what needed to be further elaborated on, and I began completing online research with the assistance of NIU's library resources. In doing this I was able to find all the information that I felt would be beneficial to anyone attending my recital that might be curious for more details on music they might hear, as well as my peers in the music program who appreciate learning more about our field of study.

I was extremely nervous about performing this recital, as I have a history of being quite anxious in front of others, especially when I am not with others for support. This was a solo recital, and I was solely responsible for its success. During my preparations I made sure to know the songs I was to sing inside and out so I was less likely to forget anything when under pressure. I also got to perform in front of my peers at our vocal area convocations earlier in the year,

which allowed me to have a sort of “test run” for singing in front of an audience in that capacity. When it came time for the recital, I hardly felt anxious at all, and I was able to deliver a performance that I am immensely proud of. If I hadn’t put in the work that I did to be so prepared, I can’t say that I would have been as successful. But, as it is, I’m pleased with all the progress I’ve made during my time at NIU, and I think I’ve experienced clear growth. After completing this project, I feel confident and ready to start my student teaching experience in the spring and will keep with me the skills that I’ve gained on this journey.

Program Notes

Franz Joseph Haydn (1732-1809)

Franz Joseph Haydn was an Austrian composer whose compositions were critical in the development of the Classical style. Haydn showed great musical talent at a young age, so his cousin started teaching him music when Haydn was 6 years old. He began performing in a church choir and learning a variety of instruments when he was invited by the musical director of the St. Stephen's Cathedral to join their choir in Vienna at the age of 8. He worked as a chorister and stayed in choir school until he was expelled due to his voice changing.

Later, Haydn was invited to serve prince Esterhazy, conducting for his orchestra and composing for the family. He remained in their service for the rest of his life, greatly developing the Esterhazy ensembles. In his personal life, Haydn was married to Maria Anna Keller, who did not appreciate his work as a musician, leading him to have a long affair with Luigia Polzelli, who was a singer in Esterhazy's service. In 1790, the Esterhazy prince died, and his successor was not as fond of music and let many performers go. Haydn stayed on staff but was free to travel and compose on his own. Upon the appointment of the next Esterhazy prince, he returned to Austria to compose masses for the Princess' Name Day ceremonies. In the last years of his life, Haydn stayed at his home in Vienna as Napoleon's forces entered the city in 1809. He ended up dying peacefully in his home that year on May 31st.

Haydn is one of the most notable Classical composers, especially due to his contributions towards the prevalence of the symphony. In fact, Haydn is known to history as "Father of the Symphony". He wrote over 100 of them in his lifetime and therefore was able to greatly influence the world of large-scale compositional works by popularizing forms for these works, such as sonata form, which involves the use of a musical exposition, development, and

recapitulation. Haydn also had a large influence on the compositions of string quartets, of which he published 84.

My Mother Bids Me Bind My Hair/A Pastoral Song (1794)

While in London in the 1790s, Haydn met poet Ann Hunter and set some of her poems to music in 6 canzonettas. *A Pastoral Song* was the second of these canzonettas. Hunter was well known for writing poetry that expressed simple and clear emotion, and although they lacked an element of depth, they are relatable to many people. Haydn's classical strophic setting of this poem was likely designed for women during the time who would stay home and occasionally sing and entertain others on the piano. Haydn wrote many pieces for an amateur audience so that his music would be accessible to a broad group.

With Verdure Clad (1789)

“With Verdure Clad” (Nun Beut die Fleur) is sung by the angel Gabriel in Franz Joseph Haydn's *The Creation (Die Schöpfung)* in part 1 of the oratorio, regarding the 3rd day of creation where God creates plants, fruit, and flowers. The text for this recitative is from the Bible's Book of Genesis, and the aria text is from John Milton's *Paradise Lost*. The recitative begins in C Major, a key typically used to represent the words of God, as it introduces the 3rd day: “and God said, let the earth bring forth grass...” The piece then modulates to Bb major, where the rest of the aria, from the perspective of the angels, generally remains. Haydn wrote *The Creation* to be performed in either English or German.

Robert Schumann (1810-1856)

Robert Schumann was a 19th century German composer who contributed to the Romantic era of music. He started learning music at the age of 7, while experiencing an extremely volatile home life. When Schumann was 16 his father died, and the will stated that in order to receive his inheritance he would need to attend university. So, Schumann went to law school, but started piano lessons with Friedrich Wieck at the same time.

An injury from a hand-stretching device ended his piano career, so Schumann's musical journey shifted to mainly composition. However, by that point he had fallen in love with his piano teacher's daughter, Clara, despite being engaged to another woman. He ended up breaking off that engagement, since Clara loved him back, but they still could not get married due to disapproval from Friedrich Wieck. It took several years until the pair were able to go to court and successfully dismiss Wieck's objection to the union. Clara herself was an accomplished pianist, and the pair had a happy marriage until Schumann's mental health eventually declined, leading him to eventually die in an asylum at the age of 46.

Schumann's compositions are still important to this day as reflections of Romantic style and give a great example of the successful infusion of other art, such as literature, into music. He also famously used musical motifs in his work to represent characters, thoughts, or ideas. This idea of motives, or short musical phrases that remain throughout a work in some capacity, influenced other Romantic works as well as later era music. Schumann is still renowned for his piano music, and his lieder (German song) that evoke emotion in listeners.

Myrthen

Myrthen is a cycle of 26 songs written by Robert Schumann, that he presented to Clara as a wedding gift. The prospect of their marriage was long and arduous, as the 2 battled Clara's father in court. They won the case in 1840, sparking Schumann's "year of song" where he wrote over 100 songs, beginning with those in *Myrthen*. He channeled all his feelings into this year of works: his love for Clara, his jealousy that she was a more accomplished musician than he, his feelings of depression, and more.

The term *myrthen* is German for "myrtles", which are shrubs of roses typically used to make bridal wreaths. This title captures Schumann's anticipation for his wedding to Clara. He had a fondness for literature and used a variety of different poetic works for the text of the song cycle, but all the poems have a unifying theme of love. He intended the work as a sort of "musical bouquet", hence the title after a nuptial flower.

Hochländers Abschied (The Highlander's Farewell) 1840

Hochländers Abschied is a setting of text by poet Robert Burns. Burns is famous for writing a variety of folk-inspired poems, so Schumann wanted to utilize a folk style for this piece. Burns dedicated his poem to a milkmaid whom he loved named Mary Campbell, referred to as "Highland Mary" in another of Burns' poems. Schumann's setting of this piece as part of the *Myrthen* cycle reflects that his heart will always be with Clara, regardless of circumstance.

Die Lotosblume (The Lotus Flower) 1840

Die Lotosblume is a poem written by Heinrich Heine, a German poet. *Die Lotosblume* was a part of his *Lyrische Intermezzo* poems, which detail a love affair he engaged in with his

cousin. *Die Lotosblume* tells a story of the lovers' secret meeting at night. In the poem, the lotus-flower loves the moon, and when it comes out, she feels not only love, but the pain of love. This reflects the sadness Heine experienced due to the taboo subject of his love not being acceptable in society.

Jemand (Somebody) 1840

Jemand is the first of a companion set within *Myrthen*. This song is from the female perspective, and the character is unsure of what's to come. The poetry for this piece is also by Robert Burns, but this musical setting is less in folk-style than *Hochländers Abschied*. The poem expresses how much the character longs for love and has so much to give but doesn't know with whom or how things will end up. This is likely intended to express Clara's perspective of being worried that she may not end up with Robert due to her father's disapproval.

Niemand (Nobody) 1840

Niemand (*Nobody*) is the male perspective of the previous song, *Jemand*. It is a juxtaposition of the uncertainty experienced by the female in the former companion piece and it appears to show off Schumann's own confidence in his love for Clara, and that he is not in need of approval from "nobody" (particularly Clara's father). The same second interval is used as a motive on the word "niemand" as was used in "jemand".

Gabriel Fauré (1845-1924)

Fauré first began composing at the Niedermeyer School for church music, where he had been going to school since he was 9. It was his school piano teacher, Camille Saint-Saëns who encouraged Fauré to begin composing because, originally, he just wanted to one day obtain a job as a choirmaster and organist.

Once Fauré began composing he would perform his works at various parties, including those of the Princesse de Polignac, one of his patrons. He continued composing piano music, church songs, and various other pieces until the French-Prussian war broke out in 1870 and he joined the army. When he returned, he took a position as the organist at Saint-Sulpice and composed his first violin sonata. This sonata ended up being his first published work and brought him much attention. He focused mostly on chamber music but in 1913 his first and only opera, *Pénélope*, premiered. Fauré continued teaching and composing until he began to lose his hearing in his mid-50s. After this, he retired and devoted himself to only composition until his death.

Fauré's compositions greatly influenced French music, and he is still one of the most notable composers from France. During his life, music gradually shifted from the end of the Romantic era to the start of what is known as the Modern era, and Fauré himself is often considered to be a great factor in the compositional style shift. His French art songs for voice, as well as his famous piano works were harmonically and melodically complex and pushed boundaries of Romanticism.

Le Papillon et la Fleur (The Butterfly and the Flower) pub. 1869

Le papillon et la Fleur was the first song Fauré ever wrote. At the age of 16, he composed it whilst sitting in the dining room of the Niedermeyer School. The song utilizes text

written by French poet, Victor Hugo. Hugo disliked that the young Fauré set his poetry to song, since he saw poetry as a “complete art” which did not need to have its intentions changed through music. The poem was originally written about Hugo’s true love, Juliette.

Mai (May) pub. 1868

Mai and *Le papillon et la Fleur* were the first 2 songs published by Fauré, and therefore possess very simple melodic content that reflects his compositional youth. *Mai* is another setting of a Victor Hugo poem from his *Les Chants du Crépuscule (Songs of Twilight)*.

Notre Amour (Our Love) 1879

The text for *Notre Amour* was written by French poet Armand Silvestre and discusses the 5 qualities of love (light, lovely, sacred, infinite, and eternal). Fauré set the poem in his Op. 23 set as a patter style with variations on the verse for each of the 5 qualities. *Notre Amour* is the second song of this opus, contrasting the gentle song that is number 1, *Les Berceaux (The Cradles)*. The speed of the lyrics in *Notre Amour* communicates sincere excitement and genuine love.

Fernando Obradors (1897-1945)

Fernando Obradors was born in Barcelona in 1897. Obradors was taught piano by his mother, but self-taught in the areas of composition. He is most famous for his arrangements of Spanish poetry for his song cycle entitled *Canciones Clásicas Españolas (Classical Spanish Songs)*. All the following songs in this recital set are from that cycle. He composes in an iconic Spanish style, incorporating many melismatic gestures and much dramatic flair. Although less notorious in the musical world than perhaps Haydn or Schumann, Obradors has made a

significant impact on Spanish Classical music with his adaptations of popular folk songs of his culture.

Del Cabello Mas Sutil (The Finest Hair) 1921

The lyrics of *Del Cabello Mas Sutil* come from a traditional Spanish folk song. The poetry imagines the speaker's love pulling them in by their beautiful hair, and longing to be close. The piano uses gentle arpeggios such as that of a guitar, but with more tenderness to evoke the embrace of the couple.

Al Amor (To Love) 1921

The lyrics for *Al Amor* were written by 17th-century poet Cristobal de Castillejo. The accompaniment of the song supposedly mimics a heartbeat as one relishes in their love, reflecting all the passion and excitement of a new relationship.

Chiquitita la Novia (Tiny Bride) 1921

Chiquitita la Novia seems to be from the point of view of the "tiny bride" who is excited to spend the rest of their life with their groom in a house all their own, shut away from the world without needing much but each other. The steady eighth note piano line supports the drama and passion in the running vocal line, mimicking the flourishes of a Spanish guitar.

Amy Beach (1867-1944)

Amy Marcy Cheney was born in New Hampshire in 1867 to an important New England family. She was a child prodigy, teaching herself to read music at age 3 and composing by age 4. Cheney went on to be a highly accomplished pianist, playing in the Boston Symphony Orchestra in 1885. That same year she married physician Henry Beach, who insisted she limit public performances. This led Amy Beach to focus her efforts on composing and doing independent studies on famous orchestral works. In her compositions she often used her husband's name, H.H.A. Beach, as she feared using the name Amy would lead to discrimination against her work. She composed very successful orchestral pieces, as well as vocal music, until her husband died in 1910. Beach took this opportunity to move to Europe for a few years and renew her performing career there while maintaining her compositional success. Her accomplishments paved much of the way for women composers in America, and she even started the Society of American Women Composers in 1925.

***Ecstasy* 1891**

Amy Beach wrote her own text for this slow moving, gentle piece. *Ecstasy* was published a year before the first widely popular performance of one of her compositions, *Mass in E flat*, so there was not yet much attention on her music. At the time of writing this piece, Beach had recently married her husband Henry Beach, which may have inspired the tranquil writings regarding the safety and gladness one feels when in a stable relationship.

O Mistress Mine 1897

O Mistress Mine is a poem by William Shakespeare from *Twelfth Night*. This is a rare work by Shakespeare that is not a type of sonnet and is not written in his typical iambic pentameter. The song is from the perspective of a man pining after a woman, telling her to stop waiting around for the perfect man because he is available and will gladly be with her. In *Twelfth Night*, the character Feste, the fool, is pressured to perform this spiel for a woman, and convince her that time is fleeting so she should be with him rather than no one at all.

The Year's at the Spring 1899

Beach's setting of this Robert Browning poem reached worldwide popularity and led to much more attention on her vocal compositions. The text comes from Browning's work *Pippa Passes*, specifically the first portion: "Morning", where the story begins with the silk-winder, Pippa, strolling through the countryside. *The Year's at the Spring* paints a picture of an untouched, pure morning from the perspective of young Pippa before any conflict has occurred in the story. It is also frequently separated from the rest of the work, as later in the set Browning utilizes some language and themes that were controversial at the time, but the poem *The Year's at the Spring* is positive and appropriate as a stand-alone piece.

Translations

Hochländers Abschied

*Mein Herz ist im Hochland, mein Herz ist nicht hier;
Mein Herz ist im Hochland im Waldes Revier;
Dort jagt es den Hirsch und verfolgt das Reh;
Mein Herz ist im Hochland, wohin ich auch geh!*

*Leb' wohl, mein Hochland, mein heimischer Ort!
Die Wiege der Freiheit, des Mutes ist dort.
Wohin ich auch wandre, wo immer ich bin:
Auf die Berg', auf die Berge zieht es mich hin.*

*Lebt wohl, ihr Berge, bedeckt mit Schnee,
Lebt wohl, ihr Täler, voll Blumen und Klee!
Lebt wohl, ihr Wälder, bemoostes Gestein,
Ihr stürzenden Bächlein im farbigen Schein!*

*Mein Herz ist im Hochland, mein Herz ist nicht hier;
Mein Herz ist im Hochland im Waldes Revier;
Dort jagt es den Hirsch und verfolgt das Reh;
Mein Herz ist im Hochland, wohin ich auch geh!*

Die Lotosblume

*Die Lotosblume ängstigt
Sich vor der Sonne Pracht,
Und mit gesenktem Haupte
Erwartet sie träumend die Nacht.
Der Mond, der ist ihr Buhle
Er weckt sie mit seinem Licht,
Und ihm entschleiert sie freundlich
Ihr frommes Blumengesicht.
Sie blüht und glüht und leuchtet
Und starret stumm in die Höh';
Sie duftet und weinet und zittert
Vor Liebe und Liebesweh.*

Jemand

*Mein Herz ist betrübt, ich sag' es nicht,
Mein Herz ist betrübt um jemand;
Ich könnte wachen die längste Nacht,
Und immer träumen von jemand.
O Wonne! von jemand;
O Himmel! von jemand;
Durchstreifen könnt' ich die ganze Welt,
Aus Liebe zu jemand.
Ihr Mächte, die ihr der Liebe hold,
O lächelt freundlich auf jemand!
Beschirmt ihn, wo Gefahren droh'n;
Gebt sicher Geleite dem jemand!
O Wonne! dem jemand;*

The Highlander's Farewell

*My heart's in the Highland's, my heart is not here;
My heart's in the Highlands a-chasing the deer;
Chasing the wild deer and following the roe;
My heart's in the Highland's wherever I go!*

*Farewell to the Highland's, farewell to the North!
The birthplace of Valour, the country of Worth.
Wherever I wander, wherever I rove;
The hills of the Highlands forever I love.*

*Farewell to the mountains high covered with snow,
Farewell to the straths and green valleys below!
Farewell to the forests and wild-hanging woods,
Farewell to the torrents and loud-pouring floods!*

*My heart's in the Highland's, my heart is not here;
My heart's in the Highlands a-chasing the deer;
Chasing the wild deer and following the roe;
My heart's in the Highland's wherever I go!*

The Lotus Flower

*The lotus flower fears
The sun's splendor,
And with bowed head,
Dreaming, awaits the night.
The moon is her lover
And wakes her with his light
And to him she tenderly unveils
Her innocent flower-like face
She blooms and glows and gleams.
And gazes silently aloft;
Fragrant and weeping and trembling
With love and the pain of love.*

Somebody

*My heart is sair, I dare na' tell,
My heart is sair for somebody;
I could wake a winter night
For the sake o' somebody
Oh hon! For somebody;
Oh hey! For somebody;
I could range the world around,
For the sake o' somebody
Ye powers that smile on virtuous love
O sweetly smile on somebody
Frae ilka (from every) danger keep him free;
And send me safe my somebody
Oh hon! For somebody;*

*O Himmel! dem jemand;
Ich wollt', ich wollte, was wollt' ich nicht
Für meinen jemand!*

Niemand

*Ich hab' mein Weib allein,
Und teil' es, traun, mit Niemand;
Nicht Hahnrei will ich sein,
Zum Hahnrei mach' ich Niemand.
Ein Säckchen Gold ist mein,
Doch dafür dank' ich Niemand;
Nichts hab' ich zu verleihn,
Und borgen soll mir Niemand.
Ich bin nicht andrer Herr,
Und untertänig Niemand;
Doch meine Klinge sticht,
Ich fürchte mich vor Niemand.
Ein lust'ger Kauz bin ich,
Kopfhängerisch mit Niemand;
Schiert niemand sich um mich,
So scher' ich mich um Niemand.*

Le Papillon et la Fleur

*La pauvre fleur disait au papillon céleste:
Ne fuis pas!
Vois comme nos destins sont différents. Je reste,
Tu t'en vas!
Pourtant nous nous aimons, nous vivons sans les hommes
Et loin d'eux,
Et nous nous ressemblons, et l'on dit que nous sommes
Fleurs tous deux!*

*Mais, hélas! l'air t'emporte et la terre m'enchaîne.
Sort cruel!
Je voudrais embaumer ton vol de mon haleine
Dans le ciel!
Mais non, tu vas trop loin! – Parmi des fleurs sans nombre
Vous fuyez,
Et moi je reste seule à voir tourner mon ombre
À mes pieds.*

*Tu fuis, puis tu reviens; puis tu t'en vas encore
Luire ailleurs.
Aussi me trouves-tu toujours à chaque aurore
Toute en pleurs!
Oh! pour que notre amour coule des jours fidèles,
Ô mon roi,
Prends comme moi racine, ou donne-moi des ailes
Comme à toi!*

Oh hey! For somebody;
I wad (would) do, what wad I not
For the sake o' somebody!

Nobody

I ha' a wife o' my ain (own),
I partake wi' naebody (nobody);
I'll take cuckold tae nane (to none),
I'll gi'e cuckold to naebody.
I ha'e a penny to spend,
There, thanks to naebody;
I ha'e naething to lend,
I'll borrow from naebody
I am naebody's lord
I'll be a slave to naebody;
I ha'e a gude braid (good broad) sword,
I'll take dunts frae (from) naebody.
I'll be merry and free,
I'll be sad for naebody;
Naebody cares for me,
I care for naebody.

The Butterfly and the Flower

The poor flower said to the celestial butterfly
Do not flee!
See how our fates are different, you are fixed to the earth
I fly away!
Yet us we love, we live without men
And away from them,
And we look alike, and are both said
To be flowers!

But alas! The air takes you away and the earth chains me
Cruel fate!
I'd like to embalm your flight with my breath
In the sky!
But no, you go too far! – among the flowers without number
You fly away,
And I stand alone watching my shadow
At my feet.

You run away, then you come back: then you go again
To shine elsewhere.
I'm always found at dawn
In tears!
Oh! Our love flows from the days faithfully
O my king,
Take root like me, or give me wings
Like yours!

Mai

Puis-que Mai tout en fleurs dans les prés nous réclame.

Viens, ne te lasse pas de mêler à ton âme
La campagne, les bois, les ombrages charmants,
Les larges clairs de lune au bord des flots dormants:
Le sentier qui finit où le chemin commence.
Et l'air, et le printemps et l'horizon immense:
L'horizon que ce monde attache humble et joyeux,
Comme une lèvre au bas de la robe des cieux.
Viens, et que le regard des pudiques étoiles,
Qui tombe sur la terre à travers tant de voiles.
Que l'arbre pénétré de parfum et de chants
Que le souffle embrasé de midi dans les champs;
Et l'ombre et le soleil, et l'onde, et la verdure,
Et le rayonnement de toute la nature,
Fassent épanouir, comme une double fleur,
La beauté sur ton front et l'amour dans ton cœur!

Notre Amour

Notre amour est chose légère,
Comme les parfums que le vent
Prend aux cimes de la fougère
Pour qu'on les respire en rêvant.
Notre amour est chose légère!

Notre amour est chose charmante,
Comme les chansons du matin
Où nul regret ne se lamante,
Où vibre un espoir incertain.
Notre amour est chose charmante!

Notre amour est chose sacrée,
Comme le mystère des bois
Où tressaille un âme ignorée,
Où les silences ont des voix.
Notre amour est chose sacrée!

Notre amour est chose infinie,
Comme les chemins des couchants
Où la mer, aux cieux réunie,
S'endort sous les soleils penchants.

Notre amour est chose éternelle
Comme tout ce qu'un Dieu vainqueur
A touché du feu de son aile,
Comme tout ce qui vient du cœur.
Notre amour est chose éternelle!

May

Since May all flowers in the meadows call us.
Come, don't worry of mingling with your soul
The companion of the woods, the charming shades,
The broad moonlight at the edge of the sleeping waves:
The path that ends where the path begins.
And the air, and the spring and the immense horizon:
The horizon that this world attaches humble and joyful,
Like a lip at the bottom of the robe of the heavens.
Come and let the gaze of the modest stars,
Which falls on the earth through so many veils.
That the tree penetrates the perfumes and songs
That the fiery breath of noon in the fields;
And the shade and the sun, and the waves, and the greenery,
And the radiance of all nature,
Make bloom, like a double flower,
Beauty on your brow and love in your heart!

Our Love

Our love is a light thing,
Like the perfumes that the wind
Takes from the tops of the ferns
So that we can breathe them in while dreaming.
Our love is a light thing!

Our love is a lovely thing,
Like the songs of the morning
Where no regret is lamented,
Where an uncertain hope vibrates.
Our love is a lovely thing!

Our love is a sacred thing,
Like the mysteries of the woods
Where an unknown soul trembles,
Where the silences have voices,
Our love is a sacred thing!

Our love is an infinite thing,
Like the paths of the sunsets
Where the sea, to the skies united,
Falls asleep under the leaning suns.

Our love is an eternal thing
Like all that a victorious god
Has touched with the fire of his wing,
Like all that comes from the heart.
Our love is an eternal thing!

Del Cabello mas Sutil

*Del cabello más sutil
Que tienes en tu trenzado
He de hacer una cadena
Para traerte a mi lado.
Una alcarraza en tu casa,
Chiquilla, quisiera ser,
Para besarte en la boca,
Cuando fueras a beber.*

Al Amor

*Dame, Amor, besos sin cuento
Asido de mis cabellos.
Y mil y ciento tras ellos
Y tras ellos mil y ciento
Y después...
De muchos millares, tres!
Y porque nadie lo sienta,
Desbaratemos la cuenta
Y contemos al revés.*

Chiquitita la Novia

*Chiquitita la novia,
Chiquitito el novio,
Chiquitita la sala,
Y el dormitorio,
Por eso yo quiero
Chiquitita la cama
Y el mosquitero.*

From the Finest Hair

*From the finest hair
In your tresses
I wish to make a chain
To draw you to my side.
A pitcher in your house,
Young girl, I'd want to be,
To kiss your lips,
Whenever you went to drink.*

To Love

*Give me, love, kisses without number
Your hands seizing my hair.
Give me thousand and a hundred of them
And a thousand and a hundred more
And then...
many more thousands, and then three!
And so that no one will know.
Let's forget the number
And count backwards.*

Tiny is the Bride

*Tiny is the bride,
Tiny is the groom,
Tiny is the living room,
And the bedroom,
That's why I want
The tiny bed
And the mosquito net*

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