

THE COLORADO COLLEGE MUSIC DEPARTMENT

presents

A Senior Recital

Colin Busby, *baritone*

February 9, 2013

7:30 PM

Packard Hall

Gia Il Sole Dal Gange

Alessandro Scarlatti
(1660-1725)

Caro Mio Ben

Unknown

Ideale

Paolo Tosti
(1846-1916)

Dichterliebe

I. *Im wunderschönen Monat Mai*

II. *Aus meinen Tränen sprießen*

III. *Die Rose, die Lilie, die Taube, die Sonne*

Robert Schumann
(1810-1856)

Lydia

Gabriel Fauré
(1845-1924)

Plaisir d'Amour

Jean Paul Egide Martini
(1741-1816)

The Daisies

Samuel Barber
(1910-1981)

The Lass From the Low Countree

John Jacob Niles
(1892-1980)

You'll Miss Lots of Fun When You're Married

John Phillip Sousa
(1854-1932)

Please turn off all electronic devices during the concert

Già il sole dal Gange

Già il sole dal Gange
Più chiaro sfavilla,
E terge ogni stilla
Dell'alba che piange.

Col raggio dorato
Ingemma ogni stello,
E gli astri del cielo
Dipinge nel prato.

Caro mio ben

Caro mio ben,
credimi almen,
senza di te
languisce il cor.

Il tuo fedel
sospira ognor.
Cessa, crudel,
tanto rigor!

Ideale

Io ti seguì come iride di pace
Lungo le vie del cielo:
Io ti seguì come un'amica face
De la notte nel velo.
E ti sentii ne la luce, ne l'aria,
Nel profumo dei fiori;
E fu piena la stanza solitaria
Di te, dei tuoi splendori.

In te rapito, al suon de la tua voce,
Lungamente sognai;
E de la terra ogni affanno, ogni croce,
In quel giorno scordai.
Torna, caro ideal, torna un istante
A sorridermi ancora,
E a me risplenderà, nel tuo sembiante,
Una novella aurora.

Dichterliebe I-III

I. Im wunderschönen Monat Mai,
als alle Knospen sprangen,
da ist in meinem Herzen
die Liebe aufgegangen.

Im wunderschönen Monat Mai,
als alle Vögel sangen,
da hab' ich ihr gestanden
mein Sehnen und Verlangen.

Already, from over the Ganges, the sun
Sparkles more brightly
And dries every drop
of the dawn, which weeps.

With the gilded ray
It adorns each blade of grass;
And the stars of the sky
It paints in the field.

My dear beloved,
believe me at least,
without you
my heart languishes.

Your faithful one
always sighs;
cease, cruel one,
so much punishment!

I followed you like a rainbow of peace
along the paths of heaven;
I followed you like a friendly torch
in the veil of darkness,
and I sensed you in the light, in the air,
in the perfume of flowers,
and the solitary room was full
of you and of your radiance.

Absorbed by you, I dreamed a long time
of the sound of your voice,
and earth's every anxiety, every torment
I forgot in that dream.
Come back, dear ideal, for an instant
to smile at me again,
and in your face will shine for me
a new dawn.

I. In the wonderfully fair month of May,
as all the flower-buds burst,
then in my heart
love arose.

In the wonderfully fair month of May,
as all the birds were singing,
then I confessed to her
my yearning and longing.

II. Aus meinen Tränen sprießen
viel blühende Blumen hervor,
und meine Seufzer werden
ein Nachtigallenchor,

und wenn du mich lieb hast, Kindchen,
schenk' ich dir die Blumen all',
und vor deinem Fenster soll klingen
das Lied der Nachtigall.

III. Die Rose, die Lilie, die Taube, die Sonne,
die liebt' ich einst alle in Liebeswonne.
Ich lieb' sie nicht mehr, ich liebe alleine
die Kleine, die Feine, die Reine, die Eine;
sie selber, aller Liebe Bronne,
ist Rose und Lilie und Taube und Sonne.

Lydia

Lydia sur tes roses joues
Et sur ton col frais et si blanc,
roule étincelant
L'or fluide que tu dénoues;

Le jour qui luit est le meilleur,
Oublions l'éternelle tombe.
Laisse tes baisers de colombe
Chanter sur tes lèvres en fleur.

Un lys caché répand sans cesse
Une odeur divine en ton sein;
Les délices comme un essaim
Sortent de toi, jeune déesse.

Je t'aime et meurs, ô mes amours.
Mon âme en baisers m'est ravie!
O Lydia, rends-moi la vie,
Que je puisse mourir toujours!

Plaisir d'Amor

Plaisir d'amour ne dure qu'un moment:
Chagrin d'amour dure toute la vie.

J'ai tout quitté pour l'ingrate Sylvie;
Elle me quitte et prend un autre amant.

“Tant que cette eau coulera doucement
Vers ce ruisseau qui borde la prairie,
Je t'aimerai,” me répétait Sylvie,
L'eau coule encor, elle a changé pourtant.

II. From my tears spring
many blooming flowers forth,
and my sighs become
a nightingale choir,

and if you have love for me, child,
I'll give you all the flowers,
and before your window shall sound
the song of the nightingale.

III. The rose, the lily, the dove, the sun,
I once loved them all in love's bliss.
I love them no more, I love only
the small, the fine, the pure, the one;
she herself, source of all love,
is rose and lily and dove and sun.

Lydia, on your rosy cheeks,
And on your neck, so fresh and white,
Flow sparkingly
The fluid golden tresses which you loosen.

This shining day is the best of all;
Let us forget the eternal grave,
Let your kisses, your kisses of a dove,
Sing on your blossoming lips.

A hidden lily spreads unceasingly
A divine fragrance on your breast;
Numberless delights
Emanate from you, young goddess,

I love you and die, oh my love;
Kisses have carried away my soul!
Oh Lydia, give me back life,
That I may die, forever die!

The pleasure of love only lasts one moment;
The regret of love lasts one's whole life.

I left everything for the ungrateful Sylvie;
She leaves me and takes another lover.

“As long as this water flows softly
Toward this brook that borders the plain
I will love you,” repeated Sylvie to me.
The water still flows, she has changed however.

PROGRAM NOTES

In Western culture, it was not until the advent of Protestantism that romantic love was a valued aspect in the formation of marriages and families. At the end of the 18th century, the idea of love was augmented by Romanticism and men began to pour out their hearts for their love interest, making themselves vulnerable in the hopes of an intense emotional intimacy as an expression of personal need. For the young men of the Romantic era, love was a transcendence of the soul, high and pure, requiring a full emotional disclosure to the beloved. It is not hard to imagine these uninhibited young men bursting into song at the fulfillment or rejection of this love. In this recital, I will perform many such songs, written from the masculine perspective on hetero-normative love. And I would add that it is no accident that most of these popular art songs were written not by older composers refined in their craft, but by young, budding composers, often just beginning to experience romantic love for the first time themselves.

Alessandro Scarlatti (1659-1725) was born in Sicily to a musical family and subsequently received musical encouragement and lessons at a very young age. His third opera, *L'honestà negli amori*, was composed in 1680. *Già il sole dal Gange* is the one aria to endure from *L'honestà*, as the opera itself has been largely forgotten. Sung by the pageboy Saldino, *Già il* is an ode to the glory of the sun rising over the Ganges (the large river running from the Himalayas to the Indian Ocean).

Initially attributed to the Italian opera composer Giuseppe Giordani (1751-1798), the authorship of the popular song *Caro Mio Ben* is still unknown. Evidence has recently surfaced that the unrelated Tommaso Giordani (1730-1806) was the author but other evidence suggests that it could have even been Tommaso's father, also named Giuseppe. Originally scored for strings and voice *Caro Mio Ben* is notable for its elegant simplicity. The loved woman is described as cruel and fickle, her cruelty epitomized by a descending tri-tone at the end of the bridge.

Francesco Paolo Tosti (1846-1916) attended the Naples Conservatory at age twelve, studying composition and violin. In 1875, Tosti traveled to London where he was received with great appreciation and later became one of the most desired song writers in England, befriended the royal family, and became a professor of singing at the Royal Academy of Music. His piece *Ideale* displays one of his unique expressive techniques, layering triple and duple rhythms. This juxtaposition leads to a rocking feel and an uneasy uncertainty. Its musical language is much broader and more dramatic than *Gia il Sole Dal Gange*, with a subject of intense personal emotion.

The son of a bookseller, translator, and author, Robert Schumann (1810-1856) was raised on romantic and classical literature. It was not until 1839 that he composed pieces for anything other than piano. His venturing into different genres was prompted by his love for Clara Wieck. Their marriage in 1840 prompted a flood of songs from Schumann. Evidently the piano was not alone capable of capturing the love, excitement, and passion that Schumann felt for Clara, for in this one year alone he wrote 138 *lieder*. Rarely are his *lieder* homophonic, yet often the piano and voice work together so well that they become a whole, and the listener senses the romantic ideal of unity.

Dichterliebe ("Poet's Love"), a sixteen-song cycle, contains perhaps some of the most famous of Schumann's 138 *lieder* of 1840; the songs set selected poems from Heinrich Heine's *Lyric Intermezzo*. *Im wunderschönen Monat Mai* never quite settles in one key and ends without harmonic resolution, making this song the ideal romantic expression of longing for a harmonic and emotional resolution. *Aus meinen Tränen sprießen* is interesting in that it combines two of Schumann's stylistic modes, the sacred and the sexual. The sacred style comes out in the general feeling of the piece: the block chords softly descending and the many authentic cadences remind the listener of church hymns. The sexuality is in the movement, the pulsing, often on one pitch, followed by climaxes -- the melodic step up to the V⁷ tension that is held and then released. This joining of the sacred and sexual is the expression of idyllic romantic love, the highest form of the soul, often described as a type of worship. *Die Rose, die Lilie, die Taube* is the first song that attempts to describe the object of the poet's love. The woman is "small," "fine," and "pure." As a description of another human being, these three adjectives are rather inadequate. The poet then goes on to call her a "rose," "lily," "dove," and "sun." Again what we are getting is the depth of the poet's obsession, not necessarily any characterization of the woman. It is almost as if by describing his love as birds and flowers, he denies her any voice or agency.

Rising against the excess sentimentalism of the romantics, Gabriel Fauré (1845-1924) began his own style which, like Debussy, later turned to the writings of the symbolist poets for lyrics and inspiration. Frustrated with

the strict and obvious tonal and formal structures his contemporaries were using, he looked forward instead of back. Composed around 1865, the tender and wistful *Lydia* is one of his most cherished pieces. Not surprisingly, the piece is in the Lydian mode. In *Lydia* Fauré heightens the sexuality already clear in Leconte de Lisle's poem. For example, he repeats the word "die" at the end so that the listener understands the metaphorical death that Lisle intended – as *le petit mort* ("orgasm").

Born in Germany, Johann Paul Aegidius Schwarzenndorf (1741-1816) changed his last name to Martini shortly after moving to France in 1760. Early in his career, Martini was famous for his military music but he was also writing songs. One of these songs, *Plaisir d'Amour* has remained in performance halls to this day. *Plaisir* is a bittersweet song about love's [and women's] fickleness. When describing "the ungrateful Sylvia" Martini switches to the parallel minor to underscore the cold betrayal.

Samuel Barber (1910-1981) is one of the few well-known American composers of the twentieth century who did not follow the trend of experimentalism. Instead Barber employed much of the vocabulary of the 19th century, writing elegant, lyrical music. At age ten, Barber had already written an operetta and at fourteen was enrolled in the Curtis Institute of Music, where, three years later, he composed *The Daisies*. Set to a poem by James Stephen, *The Daisies* is a quintessential example of Barber's intimate and almost nostalgic lyricism. This piece reflects the change in attitude of men's romantic perspective; it is reserved in its emotional description, and paints a more somber and sweet picture than the unrestrained love of Romanticism. Yet there are still many romantic holdovers in the composition. Most obvious is the text, describing love and nature (again flowers and birds) and the quintessential romantic setting, a pastoral field where everything is happy and magical.

The Lass from the Low Cowntree is an American folk song that was first recorded and allegedly composed by John Jacob Niles (1892-1980). *The Lass* tells the story of a woman from of the lower class who falls in love with a man from the upper class who ignores her affections. The piece is pushing towards the new ideal of romantic love, where men must be reserved and in emotional control at all times. The first phrase describes the lord in mezzo-forte, and then for second phrase, introducing the lass, the dynamics become much quieter, musically describing the lass as weak, delicate, and emotional.

John Philip Sousa (1854-1952) was best known as a composer and conductor of band music. Less well known are his songs, including *You'll Miss Lots of Fun When You're Married*. This piece portrays the twentieth century shift to sexuality (as opposed to romantic love) as man's expressive power. The song essentially instructs men that when they are married they must give up their individuality as a man, and that a young man ought to be "reckless" and "fresco the town or stay out all night and play draw."

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UPCOMING EVENTS IN THE CC MUSIC DEPARTMENT

Unless otherwise noted, all concerts are in Packard Hall, are free, and open to the public

For the most current information, please check the events website:
<http://www.coloradocollege.edu/newsevents/calendar/>

Visiting Artist Concert

Sphere Ensemble

Ben Cantú, guitar

Sunday, February 10 ~ 3:00 PM

US Air Force Academy Concert Band Chamber Recital Series

A Valentine Special

MSgt Heike Gazetti, clarinet

SSgt V.J. Russell, french horn

Susan Grace, piano

Tuesday, February 12 ~ 7:30 PM

Summer Music Festival Intermezzo Series

An Evening of Dances and Other Delectable Delights

Yumi Hwang-Williams, violin

Bil Jackson, clarinet

Susan Grace, piano

Tuesday, February 26 ~ 7:30 pm

For ticket information, call 719-389-6552

CC students free with ID

Faculty Recital

Dale Miller, guitar

Sunday, March 3 ~ 3:00 pm

Music at Midday

Wednesday, March 6 ~ 12:15 PM

Senior Recital

Oliver Kennan, guitar

Wednesday, March 6 ~ 7:30 PM

Bowed Piano Ensemble

Stephen Scott, director

Thursday, March 7 ~ 7:30 PM

Visiting Artist Concert

Karen Bentley Pollick, violin

Ivan Sokolov, piano

Friday, March 8 ~ 7:30 PM

Senior Recital

Harriet Jacobs, soprano

Saturday, March 9 ~ 7:30 PM