

PROGRAM NOTES

Junior Recital

Samantha Schmid, soprano

Thompson House Recital Hall

GIACOMO PUCCINI (1858-1924) – "Donde lieta uscì" (*La Bohème*, composed 1894-1895)

Born in Lucca, Italy to a musical family, Puccini began studying music at the age of fifteen under the instruction of his uncle at the Istituto Musicale Pacini. He was introduced to the orchestral scores of Verdi and other prominent composers by Carlo Angeloni, and later studied at a conservatory in Milan. He learned about Wagnerian aesthetics and attended the La Scala Opera House, learning also the French operatic style that later influenced his works.

The subject for Puccini's *La Bohème* was one also chosen by Ruggiero Leoncavallo, causing a tense feud between the composers; Puccini, however, produced the more popular version, which has since worked its way into international renown. The opera premiered in Turin, Italy at the Teatro Regio in 1896.

The plot begins on Christmas Eve in the Latin Quarter of Paris in the mid 19th Century. It tells the story of Rodolfo, a poet, and Marcello, an artist, who are freezing to death and starving in their attic apartment. Rodolfo is introduced to Mimì, a seamstress, with whom he falls in love. Marcello goes back and forth with his fickle lover, Musetta, who likes to have fun and not listen to anyone. Mimì grows increasingly sicker and finds another man who is wealthy and capable of caring for her financial needs. She reassures Rodolfo that she loves him and is not leaving because she is angry; however, they decide to remain together until spring. The lack of food and medicine available to them becomes an issue as Mimì's cough worsens. She dies in the frigid attic, surrounded by her beloved Rodolfo and friends.

"Donde lieta uscì" takes place in Act Three after Mimì overhears Rodolfo explain to Marcello his real reason for making Mimì leave him: he can no longer bear watching her sickness consume her, while he is unable to care for her financially. Mimì reveals herself and says good-bye to Rodolfo instead of trying to mend their relationship. Mimì's aria displays the blending of Puccini's influences: the Italian drama in musica style, which placed emphasis on the melodic line, and the Wagnerian leitmotif (a means of representing specific characters or concepts with a melodic motive). The orchestral introduction (featured here in the piano accompaniment) quotes Mimì's theme, as heard in her introductory aria. The melodic line controls the development of the aria, opening slowly with fluctuations in tempo. When she talks about returning to her lonely room, there is a *ritardando*, expressing her sorrow in leaving, followed by the theme of the coughing spell at her first entrance. The theme that represents her lonely room is introduced before her first statement of "Farewell, without resentment." Remaining a while longer, Mimì asks Rodolfo to gather some of her things that she has left at his apartment; the lonely room theme is repeated for the last time. The tonal focus shifts from D-flat Major to A Major as Mimì realizes she has also left behind her pink bonnet, possibly the only gift Rodolfo was able to purchase for her. The chromatic mediant relationship is unexpected, taking the listener to a new place. After resolving to let him keep the bonnet as a symbol of their love, the original key returns. The inner conflict between saving Rodolfo from torment and dying alone is present in the complex emotions that Mimì feels while singing this aria.

Language: Italian

Donde lieta uscì al tuo grido d'amore,
torna sola Mimì al solitario nido.
Ritorna un'altra volta a intesser finti fior!
Addio, senza rancor.
Ascolta. Le poche robe aduna
che lasciai sparse.
Nel mio cassetto stan chiusi
quel cherchietto d'or, e il libro di preghiere.
Involgi tutto quanto in un grembiale
e manderò il portiere...
Bada, sotto il guanciaie c'è la cuffietta rosa.

*From the place she left, happy at your declaration of love,
Mimì returns alone to her solitary nest.
She goes back once again to make unreal flowers!
Farewell, without resentment.
Wait. Gather together the few things
that I left scattered around.
Shut in my drawer are
that little, golden ring and the prayer book.
Wrap them all up in an apron
and I will send the porter...
Careful, under the pillow there's the pink bonnet.*

Se vuoi, serbarla a ricordo d'amor!
Addio, senza rancor.

*If you wish, keep it in remembrance of love!
Farewell, without resentment.*

MAURICE RAVEL (1875-1937) – *Cinq mélodies populaires grecques (Five Greek Folk Songs)*

Although born in a Basque village on the southwest border of France, Maurice Ravel grew up in Paris. He began piano lessons in 1882 and began studying harmony in 1887. Ravel studied piano at the Conservatoire de Musique only to be dismissed from his classes in 1895. His growing interest in composition sparked Ravel's return to the Conservatoire to study composition with Gabriel Fauré and counterpoint with André Gédalge, two of Ravel's greater musical influences. His failure to win any prizes for his compositions resulted in another dismissal from the Conservatoire in 1900; however, this was only a minor setback for the composer, compared to his five failed attempts to win the Prix de Rome, a controversy causing public outrage.

Ravel's strong connection to his Basque heritage (and also to Spain) and the lasting influence of the 1889 Paris Exhibition are two reasons for Ravel's ability to relate to folk music and exotic themes. His colleague Michel-Dimitri Calvocoressi, whom he knew through his association with *Les Apaches* (a group of radical musicians, artists, and writers), collected and translated the original Greek texts for the *Cinq mélodies populaires grecques* (1904-1906) into French after a trip to the Greek Islands. Ravel left the original folk melodies intact and harmonized the songs, creating a different atmosphere for each one. Although, there are only five songs in this set, Ravel harmonized up to nine, three of which were probably lost, another, "Tripatos," was not published until after his death. This set of songs acts as a microcosm of Greece, each song exploring an aspect of daily life from a different perspective. Ravel uses many repetitive rhythmic and melodic phrases as an organizational device. The repetitive accompaniment figures, open fifths, modal tendencies, and dance-like rhythms with constant metrical change are characteristics of folk music; however, Ravel's use of extended tertian harmonies (9ths and 11ths), altered chords (add4, split chords), major sevenths, syncopation, accents on off-beats, and bitonality reflect a 20th Century approach.

The first song in the set, "Le réveil de la mariée" (commonly misprinted as "Chanson de la mariée," which would imply the song is from the Bride's perspective), depicts a Greek peasant singing to his bride on the morning of their wedding. He is trying to awaken his bride to give her a wedding gift. The driving triplet rhythm alludes to the anticipation of the young gentleman to be married. The pedal on G emphasizes the Phrygian melody, as the rich harmonies develop in the accompaniment.

Language: French

I. "Le réveil de la mariée"
Réveille toi, perdrix mignonne,
ouvre au matin tes ailes.
Trois grains de beauté,
mon cœur en est brulé
Vois le ruban d'or que je t'apporte
pour le nouer autour de tes cheveux.
Si tu veux, ma belle, viens nous marier!
Dans nos deux familles tous sont alliés.

I. "The Awakening of the Bride"
Awake, little partridge,
Greet the morning with open wings.
Three beauty spots,
my heart is on fire.
Look at the golden ribbon which I bring you
to tie around your hair.
If you wish, my love, let us get married!
In our two families all are related.

A hypnotic accompaniment, reminiscent of church bells, begins "Là-bas, vers l'église." A procession is heading towards the church of Saint Isidore and Saint Constantine the Great, two highly revered saints in the Greek Orthodox Church. Saint Isidore of Chios was a Roman soldier who refused to worship the gods of the state; spreading his Christian beliefs on the island resulted in torture and beheading. Saint Constantine was the first Christian emperor of the Roman Empire whom encouraged the building of Churches and the spread of Christianity. This procession honors fallen soldiers that rest in a cemetery behind the church. This is more clear in the original Greek text than in Calvocoressi's French translation.

II. "Là-bas, vers l'église"
 Là-bas, vers l'Eglise,
 vers l'Eglise, Ayio Sidéro,
 l'Eglise, ô Vierge Sainte,
 l'Eglise, Ayio Constandino,
 Se sont réunis,
 rassemblés en nombre infini
 du monde, ô Vierge Sainte,
 du monde tous les plus braves!

II. "Over there, at the Church"
 Over there, at the church,
 at the church of Saint Isidore,
 the church, oh Blessed Virgin,
 The church of Saint Constantine,
 have come together,
 have assembled in infinite numbers,
 people, oh Blessed Virgin,
 All of the bravest people!

The young man in the third song is eager to impress the object of his affection, a young lady named Vassiliki. He uses his bravery and striking weaponry to gain her favor, ending with a touching declaration of love. The unaccompanied vocal line is bold, followed by a challenging passage in the piano with both Cs and C-sharps (a bitonal section emphasizing G and D simultaneously). A pedal in D adds more ambiguity to the piece until the return of the piano ritornello and a cadence on G, again, with C-sharp grace notes and without the chordal third (B).

III. "Quel galant m'est comparable"
 Quel galant m'est comparable
 d'entre ceux qu'on voit passer ?
 Dis, dame Vassiliki ?
 Vois, pendus à ma ceinture,
 pistolets et sabre aigu...
 Et c'est toi que j'aime !

III. "What Lad Can Compare with Me"
 What lad can compare with me,
 of those seen passing by?
 Won't you tell me, Vassiliki?
 Look, hanging on my belt,
 pistols and a sharp saber...
 And it is you I love!

This collection of songs, with the exception of "Quel Galant," originated on the island of Chios. The fourth song describes a long tradition of working in the fields and harvesting resin, berries or leaves from the Lentisk or Mastic tree, a small evergreen tree in the Pistachio family that originates on that island. Uses for Mastic can be dental, medicinal, hygienic or culinary in function. The resin was used as chewing gum, in ancient times, to freshen breath, whiten teeth and preserve the gums. It is also known to soothe stomach pain and it is used as an ingredient in many beauty products (toothpaste, shampoo, perfumes, etc.) and as a spice in baking and sweets. The fruits of the Lentisk tree are used in sausage making and the leaves and stems are burned to smoke meats. With another trance-like melody and accompaniment, "Chanson des cueilleuses de lentisques" is a look into the hearts of the women who sing to themselves in the fields. The frequent metrical changes and use of Lydian mode imply an ancient setting.

IV. "Chanson des cueilleuses de lentisques"
 O joie de mon âme, joie de mon cœur,
 trésor qui m'est si cher ;
 toi que j'aime ardemment,
 tu est plus beau qu'un ange.
 O lorsque tu parais, ange si doux,
 devant nos yeux,
 comme un bel ange blond,
 sous le clair soleil,
 hélas, tous nos pauvres cœurs soupirent !

IV. "Song of the Lentisk Gatherers"
 Oh joy of my soul, joy of my heart,
 treasure so precious to me;
 you, whom I love ardently,
 you are more handsome than an angel.
 Oh when you appear, angel so sweet,
 before our eyes,
 like a beautiful blond angel
 in the bright sunlight,
 alas, all our poor hearts sigh!

"Tout gai!" is the last song of the set, and perhaps the vaguest. It is a song of merriment and dancing, filled with nonsense syllables, a simple melody and dotted rhythms. The accompaniment is rhythmically repetitive, driving the melody. The image of dishes dancing alludes to the song of a girl while she's cleaning the house.

V. "Tout gai!"
Tout gai, ha, tout gai,
belle jambe, tireli, qui danse,
belle jambe, la vaisselle danse,
Tra la-la-la-la.

V. "Very happy!"
Very happy, Ah, very happy!
beautiful leg, tireli, who dances,
beautiful leg, the dishes are dancing,
Tra la-la-la-la

PYOTR IL'YICH TCHAIKOVSKY (1840-1893) – "Arioso Iolantī" (*Iolanta*, Op. 69)

Most of what is known about Tchaikovsky's life comes from both a biography by his brother Modest, one of the most important figures in the composer's life, and the family's governess Fanny Dürbach. Raised in a large mining family, Tchaikovsky's mother sent him to St. Petersburg to attend the School of Jurisprudence. While away at school, he had access to the cultural scene in the Russian capitol. His maternal aunt encouraged his musical talent and studied opera with him, notably Mozart's *Don Giovanni*. Tchaikovsky graduated from the St. Petersburg Conservatory in 1865, having developed skills in orchestration, composition, and piano performance (along with flute and organ).

Tchaikovsky was offered a position teaching music theory in Moscow. During this period, his works were not received as well as during his years at the Conservatory, despite the production of some of his most famous works (*Romeo and Juliet*, *The Snow Maiden*, and *Swan Lake*). Spreading rumors of his homosexual lifestyle also posed a threat, which influenced Tchaikovsky to court Désirée Artôt, a local diva, and later to marry Antonina Ivanovna Milyukova. His marriage lasted only two months and, although they never divorced, the separation sparked many emotional and psychological problems for the composer, including his immense urge to travel. Tchaikovsky left his teaching position and traveled to Italy, funded by a wealthy admirer of his music. The following years were marked by a newfound creative freedom. His musical works were received well in Germany, London, and the United States. His array of influences and his lifelong appreciation for language led to the development of a mixed style that did not abandon nor was limited to typical Russian folk-influenced compositions.

One of Tchaikovsky's last compositions, *Iolanta* is an opera written at a time when he wanted to leave his mark on the world. Written as part of a double feature for the newly constructed Mariinsky Theatre, *Iolanta* was a success with audiences despite harsh words from critics after its premiere in 1892. Modest scripted the libretto for *Iolanta* after Henrik Herz's play *King René's Daughter*. The semi-historical play tells the story of a French princess, blind from birth, who has been hidden at a secret estate and kept ignorant of her disability. King René threatens anyone who mentions the concept of sight in her presence. Iolanta's betrothed, Robert, and his friend, Count Vaudémont, stumble upon the property and Vaudémont falls in love with Iolanta. Realizing her blindness, he tells her about sight, and is discovered by the King. The Count asks to marry the princess with help from Robert, who tells the King of his love for another. A Doctor restores Iolanta's sight and the King accepts Vaudémont's sincere offer of marriage.

The introductory "Arioso Iolantī" (*Iolanta's Arioso*) is marked by lyricism and a romantic orchestration that shares motives with the voice. The text expresses Iolanta's desire for something that she lacks in her life and cannot explain, asking her nursemaid Martha what it could be.

Language: Russian

Atchevo eta prezhdē ne znala
ni taski ja, ni gor'a, ni sl'os,
i fse dni pratikali, bīvala,
sredi zvukav nibesnih i ros?
Chut' uslišu ja ptits sh'ebetanjē,
chut' teplo azhīvīt dal'nij bor
i vizde zazvuchit likavan'je,
ja fstupala f tarzhestvennij hor;
A teper' fs'o mne dn'om navevajet
napan'atnīj, glubokij upr'ok,
i ukorī sud'be pasīlajet ptichek hor i shum'ash'ij

Translation: Anton Belov

Why did I not know before
either sadness, sorrow or tears;
and all my days passed
among heavenly sounds and roses?
As soon as I heard the chirping of birds,
when warmth revived the distant grove,
and jubilation sounded everywhere,
I joined their solemn chorus!
But now everything belonging to the daytime
seems to bring me incomprehensible, deep reprimand;
even the bird's chorus and noisy brook reprove me.

patok.

Atchevo eta nochi malchan'je
i prahlada mne stali milej,
atchevo ja kak butta rīdan'ja
slishu tam, gde pajot salavej?
Atchevo? Skazhī, Marta?

*Why are the silence and cool of the night
more pleasing to me now?
Why does it seem that I hear
weeping in the song of the nightingale?
Why? Tell me, Martha?*

JEAN SIBELIUS (1865-1957) – "Svarta rosor" (*Sex sånger*, Op. 36, No.1)

Johan Christian Julius Sibelius was born in Hämeenlinna, Finland (an hour drive north of Helsinki). He eventually adopted the name 'Janne' (Jean) as his music-name. After his father's death in 1868, the family suffered from debt and required financial support from close relatives. Sibelius' uncle, an amateur violinist and music lover, encouraged the boy's interest in piano, which he began studying at age five. Sibelius took violin lessons starting at age 15 and was competent with the instrument by the late 1880s, studying at the Helsinki Music Institute. During his studies in Vienna (1890-91), Sibelius was faced with the traditional styles of the Classical and Romantic Periods. His early compositions were described as Classical or even early-Romanticism. Influenced by Wagner's ideas on the relationship of text and music and Mascagni's opera *Cavalleria rusticana*, Sibelius read the national Finnish epic of the *Kalevala*, using it as the subject for his Kullervo Symphony. The ancient modal melodies of the Kalevala poetry and rune singing inspired Sibelius to create his own compositional style, a style that would represent an area of Europe that was often overlooked in the musical world. *Finlandia* was one of the works that introduced Sibelius to Europe at the turn of the century. After Finnish independence from Russia, this tone poem was proposed as the successor of "Maamme" as the Finnish national anthem, although no law has ever dictated an official Finnish anthem.

Although a prominent composer of symphonic works, Sibelius also set many poems to music in a Swedish-Finnish romantic Lied style. Sibelius competed with his own self-doubt throughout his life and wanted to be accepted; this 'Lied' style was not as overtly patriotic as his Finnish style, and appealed to a wider audience. Of nearly one hundred songs composed, his most famous song sets were published in 1899, including his *Six Songs*, Op. 36. This set, although not a song cycle, is tinged with the idea of death. "Svarta rosor" may be Sibelius' most popular song, with poetry by Ernst Josephson (1851-1906). Written in his first language, "Svarta rosor" was introduced by soprano Ida Ekman and later performed by Birgit Nilsson and Anne Sofie von Otter.

Language: Swedish

Säg hvarför är du så ledsen i dag,
du, som alltid är så lustig och glad?
Och inte är jag mera ledsen i dag
än när jag tyckes dig lustig och glad;
ty sorgen har nattsvarta rosor
I mitt hjärta der växer ett rosendeträd
som al drig nånsin vill lemna mig fred.
Och på stjelkarne sitter det tagg vid tagg,
och det vållar mig ständigt sveda och agg;
ty sorgen har nattsvarta rosor.
Men af rosor blir det en hel klenod,
än hvita som döden än röda som blod.
Det växer och växer jag tror jag förgår,
i hjärträdets rötter det rycker och slår;
ty sorgen har nattsvarta rosor.

*Say why are you so sad today,
You, who are always so amused and happy?
In fact I am not sadder today
than when you think I am amused and happy
For sorrow has night-black roses
In my heart there grows a rose tree
that never ever wants to leave me peaceful
and the stalks are covered thorn on thorn
and it causes me constant pain and resentment
For sorrow has night-black roses
But of roses, it will be a great treasure
as white as death, as red as blood
It grows and grows, I think, I pass away
At the heart-tree roots it pulls and strikes
For sorrow has night-black roses*

"Illalle" (*Sju sånger*, Op. 17, No. 6)

Sibelius was raised speaking Swedish and until 1876 had little exposure to Finnish. He was enrolled in the first Finnish-language secondary school, a triumph for Finnish nationalists, who, since the 1860s, had struggled with the Swedish-speaking minority in asserting a national language. During his last year at the Helsinki Music Institute, Sibelius's circle of friends would discuss music and composition at local cafés and restaurants. The most important of these acquaintances were the Järnefelt brothers. Their family was amongst those supporting the Finnish language and lobbied for the preservation of Finnish history and literature. Sibelius' affiliation with the brothers, considering the family's refusal to write or speak in Swedish, and his growing interest in their sister Aino, his future wife, had a lasting effect on the composer.

"Illalle"(To Evening) comes from a collection of *Seven Songs*, Op. 17. Sibelius' choice of poetry by Aukusti Valdemar Forsman-Koskimies (1856-1929) shows the increased interest in his Finnish heritage. "Illalle" is one of the few songs orchestrated by Sibelius, while most of his Lieder were orchestrated by others, suggesting a personal fondness for the song. Sibelius was inspired by mythology and nature, as presented in this ode to nighttime. The piano accompaniment is written in alternating triplet patterns that create a sense of mixed meter with the voice that is subdivided into duple rhythms. The musical challenges and Finnish language make this a song that is truly beautiful, yet seldom performed outside of Scandinavia.

Language: Finnish

Oi, terve! Tumma, vieno tähti-ilta,
sun haaveellista hartauttas lemmin
Ja suortuvaisi yötä sorjaa hemmin,
mi hulmuaapi kulmais kuulamilta.
Kun oisit, ilta, oi, se tenhosilta,
mi sielun multa siirtäis lentoisammin
Pois aatteen maille itse kun ma emmin,
ja siip' ei kanna aineen kahlehilta!
Ja itse oisin miekkoinen se päivä,
mi uupuneena saisin luokses liittää,
Kun tauonnut on työ ja puuha räivä,
kun mustasiipi yö jo silmään siittää
Ja laaksot, vuoret verhoo harmaa häivä—
Oi, ilta armas, silloin luokses kiittää!

Translation : Markus Mikael Vahtola

*O' welcome! Dark, mild, star evening!
Your dreamy devotion I love
And the dark tresses I caress,
fluttering around your brow.
If only you were, the night, o' that enchanted bridge
moving my soul swiftly away
Away to the land of thought when I doubted,
and wing won't bear the chains of matter!¹
And if it were the happy day,
when overcome with weariness I might join you,
when work is over and duty done,
when night unfolds its black wings
And valleys, mountains enshrouded with grey mist—
Oh, evening beloved, then to you I will hurry!*

¹figurative translation: "and when I am physically overwhelmed"

FRANCE

Charles Trenet (1913-2001) – "Que reste-t-il de nos amours?" (I Wish You Love)

Born on the southern coast of France in 1913, Charles Trenet became one of the leading composers of the French chanson. Trenet studied at the Académie des Arts Décoratives in Paris and began performing cabaret with songwriting partner and pianist Johnny Hess. With the beginnings of World War II, the duo split and Trenet continued to compose and perform in Paris. Trenet was known for his sensuous baritone voice and sleek stage presence. He composed on commission and Yves Montand, one of the most famous singers of chanson, made his debut in 1937 with Trenet's "C'est la vie qui va."

Trenet enjoyed an increased popularity with his song "La mer," which was popularized by Bobby Darin under the title "Beyond the Sea." Trenet's greatest success came with the song "Que reste-t-il de nos amours." Lee Wilson's English version, "I Wish You Love," is more positive in outlook. Although typically performed in English, the original French text captures the bittersweet emotions of remembering past relationships and wondering what went wrong.

Language: French

Ce soir, le vent qui frappe à ma porte
Me parle des amours mortes
Devant le feu qui s'éteint
Ce soir, c'est une chanson d'automne
Dans la maison qui frissonne
Et je pense aux jours lointains
Que reste-t-il de nos amours ?
Que reste-t-il de ces beaux jours ?
Une photo, vieille photo de ma jeunesse
Que reste-t-il des billets doux,
Des mois d'avril, des rendez-vous ?
Un souvenir qui me poursuit sans cesse
Bonheur fané, cheveux au vent
Baisers volés, rêves mouvants
Que reste-t-il de tout cela ?
Dites-le-moi
Un petit village, un vieux clocher
Un paysage si bien caché
Et dans un nuage, le cher visage de mon passé.

*Tonight, the wind that knocks at my door
Speaks to me of lost loves
Before the lights go out
Tonight, it's a song of autumn
In the house that shivers
And I think about days past
What remains of our love affairs?
What remains of those beautiful days?
A photo, old photo of my youth
What remains of those love letters
of the months of april, of those dates?
A memory that haunts me without end.
Withered happiness, hair in the wind
stolen kisses, shifting dreams
What remains of all that?
Tell me
A small village, an old bell tower
A landscape, hidden so well
And in a cloud, the dear face of my past.*

Joseph Kosma (1905-1969) – “Les feuilles mortes” (Autumn Leaves)

Joseph Kosma studied at the Liszt Academy of Music and worked for the Hungarian State Opera as assistant conductor. He began composing music for Hungarian films in 1929. Although born in Hungary, Kosma, who was Jewish, fled to France during the rise of Nazism, where he worked as a café pianist. In France, Kosma became acquainted with the poet Jacques Prévert (1900-1977). A lot of Kosma's music for film scores was used under pseudonyms or without credit during the War.

The most famous of Kosma's songs premiered in the film *Les portes de la nuit* (1946) and was sung by Yves Montand. “Les feuilles mortes” has since been performed by Juliette Gréco and Edith Piaf. The French version is commonly performed with an introductory verse from Prévert's poem; this was not translated for the English version known as Autumn Leaves. The two versions are similar in essence; however, the imagery in the French version is more vivid. Prévert uses metaphors of plants dying in the fall and the waves erasing footprints from the sand to evoke regret and lost love.

Language: French

Oh je voudrais tant que tu te souviennes
des jours heureux où nous étions amis!
En ce temps-là, la vie était plus belle
et le soleil plus brûlant qu'aujourd'hui
Les feuilles mortes se ramassent à la pelle
Tu vois, je n'ai pas oublié
Les feuilles mortes se ramassent à la pelle
Les souvenirs et les regrets aussi
Et le vent du nord les emporte
dans la nuit froide de l'oublie
Tu vois, je n'ai pas oublié
la chanson que tu me chantais.
C'est une chanson, qui nous ressemble
toi, tu m'aimais et je t'aimais.
Nous vivions tous les deux ensemble
toi qui m'aimais, moi qui t'aimais.

*Oh I would like so much that you remember
the happy days when we were lovers
At that time, life was more beautiful
and the sun burned brighter than today
Autumn leaves gather in the shovel
You see, I have not forgotten
Autumn leaves gather in the shovel
Memories and regrets too
And the northern wind sends them
in the cold night of forgottenness
You see, I have not forgotten
the song that you sang to me
It's a song that resembles us
you, you loved me and I loved you
We lived, both of us, together
you who loved me, I who loved you*

Mais la vie sépare ceux qui s'aiment
tout doucement sans faire de bruit.
Et la mer efface sur le sable
les pas des amants désunis.

*But life separates those who love each other
so softly without making a sound.
And the sea erases from the sand
the footprints of disunited lovers.*

BRAZIL: ANTONIO CARLOS JOBIM (1927-1994)

“Desafinado” (Out of Tune)

Antonio Carlos Jobim's compositions paved the way for the development of Bossa Nova, a leading Jazz style. Born in Rio de Janeiro, Jobim incorporated his Latin heritage into his playing and compositions, working as a nightclub musician in Copacabana and Ipanema. His collaboration with Vinicius de Moraes and position of Artistic Director with Odeon Records helped Jobim develop his unique style. Other important collaborations include those with João Gilberto and his wife Astrud, Stan Getz, and Frank Sinatra. With his music making a name for itself in the popular Jazz repertory, Jobim traveled frequently with his Banda Nova, performed at Carnegie Hall, recorded at major studios in New York and Los Angeles, and was awarded many Grammys.

“Desafinado” was originally released on João Gilberto's album *Chega de Saudade* in 1959. The irony of the piece is perhaps clearest when hearing the Portuguese with the complex melodic line; Newton Mendonça's lyrics tell the story of someone who is accused of singing out of tune and being unmusical, but to sing such a beautiful melody one must be the opposite.

Language: Portuguese

Se você disser que eu desafino, amor,
saiba que isso em mim provoca imensa dor.
Só privilegiados têm ouvido igual ao seu
Eu possuo apenas o que Deus me deu
Se você insistiu em classificar
meu comportamento de antimusical,
Eu mesmo, mentindo, devo argumentar
Que isto é bossa nova que isto é muito natural
O que você não sabe nem sequer pressente
é que os desafinados também têm um coração.
Fotografei você na minha Rolleiflex
Revelou-se a sua enorme ingratidão
Só não poderá falar assim do meu amor
Este é o maior que você pode encontrar viu
Você com a sua música esqueceu o principal
é que no peito dos desafinados,
no fundo do peito bate calado,
que no peito dos desafinados,
também bate um coração

*If you say that I sing out of tune, my love
I want you to know that this causes me great pain
Only the privileged have ears as good as yours
I only possess what God gave me
If you insist in classifying
My behavior as antimusical
I myself, lying, should argue
That this is bossa nova, that this is very natural
What you don't know, nor even suspect
Is that those that are out of tune also have a heart
I photographed you with my Rolleiflex
It exposed your enormous ingratitude
Only you will not be able to speak like this of my love
This is better than you are able to find
You with your music forgot the main thing
Is that in the chest of those out of tune
Deep within the chest beating quietly
That in the chest of those out of tune
A heart also beats*

“Água de beber” (Water to Drink)

Another Bossa Nova composition by Jobim is “Água de beber.” This song, with lyrics by de Moraes, was popularized by the recording of Astrud Gilberto. It is light-hearted, explaining that one cannot hide from love, but must embrace it to survive, like drinking water.

Language: Portuguese

Eu quis amar mais tive medo,
E quis salvar meu coração.

Translation: Devanir dos Santos

*I wanted to love but was afraid,
and wanted to save my heart.*

Mas o amor sabe um segredo,
O medo pode matar o seu coração.
Água de beber, Água de beber, camará²
Eu nunca fiz coisa tão certa,
Entrei pra escola do perdão
A minha casa vive aberta,
Abri todas as portas do coração

*But love knows a secret:
fear can kill your heart.
Drinking water, drinking water, camará²
I've never done something so right,
I went to school for forgiveness
My house is always open
I've opened all doors of the heart*

²"Camará" is a colloquial greeting used in the Brazilian state of Bahia that does not translate easily. It is most similar to the Portuguese word "camarada," meaning buddy or comrade.

UNITED STATES: DUKE ELLINGTON (1899-1974)

"Just A-Sittin' and A-Rockin' " / "In a Mellow Tone"

Edward 'Duke' Ellington was born in Washington D. C. in 1899. His mother was a pianist and encouraged the young composer-to-be to take lessons. Although he was talented, Ellington did not pursue music more seriously until in his late teens, when he began composing, forming bands and traveling outside of Washington. His band debuted at the Cotton Club in New York and soon after named Irving Mills their manager. Having a white manager was important for the band, especially since the members were exclusively African-American and they were playing for exclusively Caucasian audiences. Ellington transcended the racism he faced with his charming music and charismatic leadership of his highly talented ensemble. Juan Tizol, Johnny Hodges, Billy Strayhorn, Ben Webster and Harry Carney were some of the more prominent members of Ellington's orchestra.

In the 1950s, Ellington's orchestra prospered despite setbacks such as inflation, the growing importance of television and rock 'n' roll, and the decline in dance halls and big band performances. The royalty income alone funded the group and allowed them to continue touring. Ellington inaugurated a concert series at Carnegie Hall that portrayed his tone poem "Black, Brown and Beige" that symbolized the history of African-Americans in the United States. The long-playing record allowed for the composition of longer works and suites. Setbacks were overlooked after the Newport Jazz Festival in 1956 where Ellington decided to play a song ("Diminuendo and Crescendo in Blue") that was not in the common repertory of the ensemble, featuring Paul Gonsalves blowing 27 choruses on tenor saxophone. The night ended in four encores. Between the Newport Festival and his death in 1974, Ellington became a leading figure in American music, composing an estimated 2,000 songs. Awards and accomplishments include the Presidential Medal of Honor (1969), doctorates from Yale and Harvard, membership to the National Institute of Arts and Letters and the Swedish Royal Academy of Music in Stockholm, 13 Grammys (including the Grammy Lifetime Achievement Award).

The original recording of "Just A-Sittin' and A-Rockin'" features Ben Webster on tenor saxophone, illustrating the importance of timing in jazz. Performed with a laid-back swing tempo, "Just A-Sittin' and A-Rockin'" complements another popular Ellington tune, "In A Mellow Tone." The later is commonly performed at a medium swing tempo. The two songs are also complementary in emotion: sorrowful and upbeat respectively.

I don't go out walkin', I ain't for no talkin',
My baby's done left me just a-sittin' and a-rockin'
If I had been schemin' instead of just dreamin',
he'd never have left me just a-sittin' and a-rockin'
Sittin' all day without holdin' my baby makes me so blue and sad
If he don't hurry and come back, it's a cinch to drive me mad
Now if I don't find him, I hope you'll remind him
that I'm stayin' where he left me—just a-sittin' and a-rockin' all day.



In a mellow tone, feelin' fancy free
And I'm not alone; I've got company

Everything's okay the live long day
With this mellow song, I can't go wrong
In a mellow tone: that's the way to live
If you mope and groan, somethin's gotta give
Just go your way and laugh and play
There's joy unknown in a mellow tone.

GERMANY: KURT WEILL (1900-1950)

“Die Moritat von Mackie Messer” (Mack the Knife)

Kurt Weill was born in Dessau, Germany. His father, the chief cantor at the local synagogue, taught his four children about music from an early age and took them to the opera regularly. Weill studied at the *Hochschule für Musik* in Berlin and briefly with Arnold Schoenberg in Vienna until 1919, after which he worked as an opera coach and conductor in Dessau. Weill composed in a popular opera style, placing significance on politics. His collaboration with the German poet Bertolt Brecht (1898-1956) resulted in numerous operas, including *Die Dreigroschenoper* (*The Threepenny Opera*) in 1928. The success of this work allowed Weill to rely upon his income from freelance composition projects alone. The uprising of Nazism in Germany caused Weill to flee to Paris, London, and then to New York in 1935. He became an American citizen in 1943. While in America, Weill composed many successful Broadway musicals, such as *Street Scene*, that blend jazz and classical elements.

Based on John Gay's *The Beggar's Opera* (1728), *Die Dreigroschenoper* premiered at the *Theatre am Schiffbauerdam* in Berlin on August 31, 1928 where it was successful. The plot centers around an outlaw named Macheath, or Mack the Knife. After Weill moved to New York with his wife, the show was unsuccessful until an English libretto was written by Marc Blitzstein in 1954. The introductory song, “The Ballad of Mack the Knife,” has become one of the most popular songs written by Weill. Although originally performed in a theatrical style, sung by Weill's wife Lotte Lenya, “Mack the Knife” crossed over into the popular jazz repertory with famous performances by Bobby Darrin, Frank Sinatra, Ella Fitzgerald and Louis Armstrong. Performances of this song typically include a chorus that alludes to characters in the opera (Sukey Tawdry and Jenny Diver, two of the town's prostitutes, and Lucy Brown, the police chief's daughter) and Lotte Lenya (the original Jenny Diver).

Languages: German and English

Und der Haifisch, der hat Zähne
und die trägt er im Gesicht
und Macheath, der hat ein Messer
doch das Messer sieht man nicht.
Ach, es sind des Haifischs Flossen
rot, wenn dieser Blut vergießt.
Mackie Messer trägt 'nen Handschuh
drauf man keine Untat liest.

*And the Shark, who has teeth
and who wears them on his face
and Macheath, who has a knife
but the knife no one sees.
Ah, there is the Shark's floss
red, when blood sheds.
Mack the Knife wears a glove,
on which one sees no evil deed.*

Oh, the shark has pretty teeth, dear
And he shows them pearly white
Just a jackknife has old Macheath, dear
And he keeps it out of sight.
When that shark bites, with his teeth, dear
Scarlet billows start to spread
Fancy gloves, though, wears old Macheath, dear
So there's never a trace of red.
Now on the sidewalk, on Sunday mornin'
Lies a body just oozin' life!
Someone's sneakin' 'round the corner

Could it be Mack the Knife?
From a tugboat down by the river don'tcha know
There's a cement bag just a-droppin' on down
Oh, that cement's just there for the weight, dear
I bet ya, old Macky's back in town.
Now, d'ja hear 'bout Louie Miller? He disappeared, dear
After drawin' out all his hard-earned cash
And now Macheath spends just like a sailor
Could it be our boy's done somethin' rash?
Bobby Darrin, Frank and Satchmo
And Lady Ella, the Queen of Swing
That makes a lot of expectations, dear
So we're just gonna do our thing
Sukey Tawdry, Jenny Diver,
Miss Lotte Lenya and old Lucy Brown
Yes, that line forms on the right, babe
Now that Macky's back in town

All original texts, unless otherwise noted, translated by Samantha Schmid

