Franz Schubert is one of the most important composers of the early romantic era. Much of his creativity and artistry can be seen in his lieder. His songs are filled with a variety of different structures and styles and express the many aspects of Romanticism. He is exceptional at creating innovative melodic figures and structures that help to express the essence and character of the poem. “Rastlose Liebe” expresses the restless and relentless passion of a lover. The song is something of a rollercoaster ride that is in constant motion. The piano accompaniment expresses the breathless quality of Goethe’s poem. Schubert uses his favorite key relationship of a chromatic third, modulating from E major to G major. In final section of the song, Schubert returns to the original key and the fervent sixteenth notes continue to the very end of the piece. “Nacht und Träume” is an expressive hymn-like tune that expresses the beauty of the night. Legato lines create an ethereal atmosphere that expresses the night’s beauty. Schubert again makes use of chromatic third relationships, modulating from the key of B major to G major and back again. Schubert wrote “Gretchen am Spinnrade” when he was only sixteen years old. The poem is taken from Johann Wolfgang Goethe’s tragic play, Faust. One of the significant motives of this song can be seen in the sixteenth-note figure in the piano accompaniment that is used to express the movement of Gretchen’s spinning wheel. While Gretchen is spinning the wheel, she is reflecting on her moments with Faust and the deep intoxicating passion that she has for him. There are moments that the spinning wheel stops, and in those moments she becomes overwhelmed with her passionate thoughts about Faust.

**Rastlose Liebe**

Dem Schnee, dem Regen
Dem Wind entgagen
Im Dampf der Klüfte
Durch Nebeldüfte
Immer zu! Immer zu!
Ohne Rast und Ruh!

Lieber durch Leiden
Wollt’ich mich schlagen
Als so viel Freuden
Des Lebens ertragen
Alle das Neigen
Von Herzen zu Herzen
Ach wie so eigen
Schaffet es Schmerzen

Wie soll ich flieh’n?
Wälderwärts zieh’n?
Alles vergebens!
Krone des Lebens,

**Restless Love**

Into snow, into rain,
Into wind,
Through steaming ravines,
Through mist and haze
On and on!
Without respite!

I’d rather fight
My way through affliction
Than endure so many
Of life’s joys.
All this attraction
Of heart to heart,
Ah, what special
Anguish it brings!

How shall I flee?
Fly to the forest?
All in vain!
Crown of life,
Glück ohne Ruh, Liebe, bist, du

Nacht und Träume

Heil’ge Nacht, du sinkest nieder;
Nieder wallen auch die Träume
Wie dein Mondlicht durch die Räume
Durch der Menschen stille Brust.
Die belauschen sie mit Lust
Rufen, wenn der Tag erwacht:
Kehre wieder, heil’ge Nacht!
Holde Träume, kehret wieder!

Gretchen am Spinnrade

Meine Ruh ist hin,
Mein herz ist schwer
Ich finde sie nimmer
Und nimmermehr

Wo ich ihn nicht hab’
Ist mir das Grab
Die ganze Welt
Ist mir vergällt.

Mein armer Kopf
Ist mir verückt
Mein armer sinn
Ist mir verstückt

Meine Ruh ist hin,
Mein herz ist schwer
Ich finde sie nimmer
Und nimmermehr

Nach ihm nur schau ich
Zum Fenster hinaus
Nach ihm nur geh’ ich
Aus dem Haus

Sein hoher Gang
Sein’ edle Gestalt,
Seines Mundes Lächeln.
Seiner augen Gewalt

Und seiner Rede
Zauberfluß,
Sein Händedruck,
Und ach, sein Kuß!

Gretchen at the Spinning Wheel

My peace is gone,
My heart is heavy;
I shall never
Ever find peace again

My poor head
Is crazed
My poor mind,
Shattered

My peace is gone,
My heart is heavy;
I shall never
Ever find peace again

It’s only for him
I gaze from the window
It’s only for him
I leave the house

His proud bearing,
His noble form,
The smile of his lips
the power of his eyes

And the magic flow
of his words,
The touch of his hand
And ah, his kiss!

My peace is gone,
My heart is heavy;
I shall never
Ever find peace again
Die Zauberflöte, one of Mozart’s most beloved operas, is technically a Singspiel, a comic opera that contains singing and spoken German dialogue. The story centers on the lovers Pamina and Tamino. Tamino has fallen in love with Pamina, and in order to win her love he is ordered by Sarastro to go through a series of tests that will give him more wisdom. In this scene, Tamino is going through the test of silence. Unaware of Tamino’s test, Pamina sees him and tries to communicate with him, but he does not answer. Pamina then comes to the conclusion that Tamino doesn’t love her anymore. Heartbroken, she leaves in despair and plans to kill herself.

**Ach, ich fühls**

from *Die Zauberflöte* (1791) [Schikaneder]

**Wolfgang Amadeus Mozart**

(1756–1791)

--

Parigi, o cara

from *La traviata* (1853) [Piave]

**Giuseppe Verdi**

(1813–1883)
some time, Violetta becomes gravely ill. In this particular scene, Alfredo has received news about Violetta’s illness and he goes to reclaim his love for her. The two sing a passionate duet during the last moments of Violetta’s life.

```
Annina: Signora…
Violetta: Che t’accade
Annina: Quest’oggi, è vero? …Vi sentite meglio
Violetta: Si perche?
Annina: D’esser calma promettete?
Violetta: Una gioia!… Dicesti?
Annina: Si, o signora
Violetta: Alfredo!… ah tu il vedesti!
        Ei vien! Taffretta… Alfredo?
Violetta: Amato Alfredo, oh gioia!
Alfredo: Oh mia Violetta, oh gioia
Alfredo: Colpevol sono… so tutto, oh cara
Violetta: Io so che alfine reso mi sei!
Violetta: Scorda l’affanno donna adorate
Violetta: Ah s’anko in via m’hai ritrovata
Violetta: Credi che uccidere non può il dolor
Alfredo: Scorda l’affanno, danno adorate
        A me perdona e al genitor
Violetta: Ch’io ti perdoni? La rea son io,
        ma solo amor tal mi rendè.
Both: Null’uomo o demon angiol mio
Mai più diverdimi potrà d’ate
Alfredo: Parigi, o cara, noi lascieremo,
        La vita uniti trascorreremo
Dei corsi affanni compenso avrai
La tua salute rifiorirà
Sospiro e luce tu mi sarai
        tutto il future ne arriderà
Violetta: Ah non più a un tempio… Alfredo andiamo
        Del tuo ritorna grazie rendiamo
Alfredo: Tu impallidisce!
Violetta: E nulla, sai?
        Gioia improvvisa non entra mai
        Senza turbarlo, in mesto core
Alfredo: Gran dio Violetta!
Violetta: È il mio malore fu debolezza
        Ora son forte vedi? Sorrido
Alfredo: Ah! cruda sorte!
Violetta: Fu nulla!… Annina, dammi a vestire
        Gran Dio! Non posso!
Alfredo: Cielo! Che vedo!
Violetta: Ah digli che Alfredo, è ritornato
        All’amor mio
        Digli che vivere ancor voglio
Ma se tornando non m’hai salvato
A niuno in terra salvarmi è dato
Ah gran Dio… morir si giovine
Io che penato ho tanto!
```

My lady…
What has happened to you?
Today is it true?… Do you feel better?
Yes, why?
I wanted to warn you….a sudden joy
A joy!… You said?
Yes, oh my lady
Alfredo!… ah you saw him!
He’s coming!… Hurry… Alfredo?
Beloved Alfredo, oh joy!
Oh my Violetta, oh joy!
Guilty I am.. I know everything, oh dearest
I know that at last you are restored to me
Forget your grief, adored woman,
I could no longer exist with you
Ah, if still alive to have found me,
You must believe that grief cannot kill
Forget you grief, adored woman,
Forgive me and my father;
I should forgive you. I am the guilty one
And love alone made me so
No man or demon, angel mine
ever again separate my will from you
Paris, oh dear one we will leave,
Our life united we will spend
You will reward of your past sufferings
Your health will bloom again
Breath and light you will be for me
all the future will smile on us
Ah no more, to a church, Alfredo, let us go
for your return thanks let us give
You are growing pale!
It’s nothing, do you know?
A joy sudden never ends
without upsetting a sad heart
Great God, Violetta!
It’s my illness, it’s my weakness
Now I am strong, you see? I’m smiling
Alas, cruel fate
It was nothing… give me my clothes
Now?… Wait!
No! I want to go out
Great God! I cannot!
Heaven! What do I see!
Ah, tell him that Alfredo has returned
to my love
Tell him that to live… I want
But if by coming back you haven’t saved me
then no one on earth can save me
Ah great God to die so young,
I have suffered so much!
Morir si presso a tergere
Il mio si lungo pianto!
Ah! dunque fu delirio
La crudela speranza
Alfredo: Oh mio sospiro e palpito
Diletto del cor mio
Le tue colle tue lagrime
Confondore degg’io
Ma più che mai, deh!
Credilo, m’è duopo di constanza
Ah tutto alla speranza
Non chuidere il tuo cor!
Violetta: Oh Alfredo, il crudo termine
Alfredo: Ah Violetta mia, deh! Calmati!
Violetta: …serbato al nostro amor

To die so close to drying
my many, many tears
Ah, then it was delirium
my credulous hope
Oh my breath and heartbeat,
delight of the heart of mine
I must mingle
my tears with yours
But more that never please!
I need you constancy
I entirely hope
do not close your heart.
Ah Alfredo, the cruel end
Ah! my Violetta. Please calm yourself.
destined for our love!

[Translation by Nico Castel]

Sérénade (1857) [Hugo]
Ouvre ton coeur (1860) [Delâtre]
Chère nuit (1897) [Adenis]
Le colibri, Op. 2, No. 7 (1882) [Lisle]

The introduction of Schubert’s lieder in France during the nineteenth century encouraged French composers to set French poems in a similar style. In contrast to German lieder, the French mélodie took on a much freer melodic and harmonic structure. Charles Gounod is known as the “father of mélodie.” Many critics claimed that Gounod’s music was not passionate enough, but it was the understated quality of his music that made his music unique and appealing. In “Serenade,” an Italian bel canto style can be heard in the vocal line. Ernest Chausson was a pupil of Jules Massenet. Chausson was known for writing shorter songs that used altered scale degrees to conjure exotic modalities and evoke a certain mood. “Le colibri” is one of Chanson’s most beloved songs. Through chromaticism and lush harmonies, the song depicts the flight and death of a hummingbird that is symbolic of a man’s past love. As the hummingbird dies to the nectar, also the man dies to a former lover’s kiss. Georges Bizet was adept at writing for the voice, learning much from his father, who was a voice teacher. His accompaniments are often colorful and rhythmic. “Ouvre ton coeur” has evidence of Spanish exoticism and rhythmic intensity as the poet yearns for her lover to open her heart. “Chère nuit” was one of Bachelet’s most famous songs and was written for the great soprano Nellie Melba. The text of the song depicts the passion of two lovers spending an evening together. In addition to melodies, Bachelet also composed three operas: Scemo (1914), Quand la cloche sonnera (1922), and Un jardin sur l’Oronte (1932).
Sérénade

Quand tu chantes, bercée
Le soir entre mes bras,
Entends-tu mas pensée
Qui te répond tout bas?
Ton doux chant me rapelle
Les plus beaux de mes jours…-

Ah! chantez, ma belle,
Chantez toujours!

Quand tu ris, sur ta bouche
L’amour s’épanouit
Et soudain le farouche
Soupçon s’évanouit

Ah! le rire fidèle
Prouve un coeur san detours…-
Ah! riez, ma belle,
Riez toujours!

Quand tu dors, calme pure
Dans lombre, sous mes yeux
Ton haleine murmure
Des mots harmonieux
Ton beau corps se révèle
Sans voile et sans atours…-
Ah! dormez, ma belle,
Dormez toujours!

Ouvre ton coeur

La marguerite a fermé sa corolle,
L’ombre a fermé les yeux du jour.
Belle, me tiendras-tu parole?
Ouvre ton coeur à mon amour.

Ouvre ton coeur ô jeune ange, à ma flamme,
Qu’un rêve charme ton sommeil.
Je veux reprendre mon âme,
Comme une fleur s’ouvre soleil!

Chère nuit

Voici l’heure bientôt
Derrière la colline
Je vois le soliel qui décline
Et cache ses rayons jaloux
J’entends chanter l’âme
Et les narcisses et le roses
M’apportent des parfums plus doux!

Chère nuit aux clartés serines

Serenade

When you sing, cradled
In my arms at evening
Do you hear my thoughts
Your sweet song recalls
The loveliest days on my life

Ah! sing, my fair one
Sing on!

When you laugh, your lips
Blossom with love
And instantly, wild
Suspicion vanishes

Ah! That faithful laughter
Shows a sincere heart
Ah! laugh, my fair one
Laugh on!

When you sleep, calm and pure
In the shade beneath my gaze
Your breath murmurs
Melodious words
Your body is revealed in its beauty
Without viel or finery…
Ah! sleep, my fair one,
Sleep on!

Open your heart

The daisy has closed its petals
Darkness has closed the eyes of day
Will you fair one, be true to your word?
Open my heart to my love

Open your heart to my ardor, young angel,
May a dream beguile your sleep-
I wish to recover my soul,
As a flower unfolds to the sun!

Dearest night

The time will come soon
Behind the hill
I see the sun setting
And hiding it’s jealous rays
I hear the soul of things singing
And the narcissi and the roses
Bring me sweeter perfumes

Dear night with serene clearness
Toi qui ramènes le tender amant
Ah! descends et voile la terre
De ton mystère, calme et charmant

Mon Bonheur renaît sous ton aile
O nuit plus belle que les beaux jours:
Ah! leve-toi! Pour faire encore
Briller l’aurore e mes amours!

Le colibri

Le vert colibri, le roi des collines,
Voyant la rosée et le soliel clair
Luire dans son nid tissé d’herbes fines
Comme un frais rayon s’échappe dans l’air

Il se hate et vole aux sources voisines
Où les bambous font le bruit de la mer
Où l’açoka rouge, aux odeur divines,

Vers la fleur dorée il descend, se pose
Et boit tant d’amour dans la coupe rose
Qu’il meurt, ne sachant s’il l’a pu tarir.
Sur ta lèvre pure, ô ma bein
- aimée
Telle aussi mon âme eut voulu mourir
Du premier baiser qui l’a parfumée!

You that bring back the tender love
Ah descend and veil the earth
With your mystery, calm and charming

My happiness is reborn under thy wing
O night more beautiful than beautiful days
Ah! Arise! To make again
The day of loves dawn

The Hummingbird

The green hummingbird, the king of the hills
On the seeing the dew and gleaming sun
Shine in his nest of fine woven grass
darts into the air like a shaft of light.

He hurries and flies to the nearby springs
Where the bamboos sound like the sea
Where the red hibiscus with its heavenly scene.

He descends, and settles on the golden flower
Drinks so much love from the rosy cup
That he dies not knowing if he’s drunk it dry.
On your pure lips, O my beloved,
My own soul too would sooner have died
From that first kiss which scented it!

[Translations by Richard Stokes]

Selections from Only Heaven (2002) [Hughes]
My People
Port Town
Late Last Night
Joy

Ricky Ian Gordon studied composition at Carnegie Mellon University. He has written vocal music in the genres of art song, opera and musical theatre. One can hear the influence of jazz and musical theatre in his music. Some of his works include: Sycamore Trees (2010), The Grapes of Wrath (2010), Green Sneakers (2008), Orpheus and Eurydice (2005), Bright Eyed Joy (2001), Dream True (1999), and Only Heaven (1999). The poetry of Langston Hughes had a great influence on Ricky Ian Gordon. Much of Langston Hughes’ work was written during the Harlem Renaissance, which occurred during the 1920s and 1930s. Hughes’s poetry and fiction offers insightful views of the African-American working class of America. In the poem “Joy,” Hughes aims to capture the pure element of joy in one man’s simple job of carrying a cart. “Port Town” tells the story of Navy boys coming back home after being at sea. Hughes expresses the lamenting broken-heart of a young girl in “Late Last Night.” When writing the poem “My People,” Hughes wanted to instill the message that African-Americans are indeed beautiful. During this time, African-Americans were often viewed in a very negative light and were considered to be beneath of the usual standard of beauty. This poem suggests otherwise.
Adam Guettel is one of the leading musical theatre composers of the twenty-first century. His most notable works include *The Light in the Piazza* (2005), *Myths and Hymns* (*Saturn Returns*, 1998), and *Floyd Collins* (1996). He was won Tony awards for Best Original Score and Best orchestrations for *The Light in the Piazza*. *Myths and Hymns* is a song cycle based on Greek myths and lyrics. There is no narrative plot, but the show explores the relationship between man and a higher power. Within the song cycle, Guettel has written songs in various styles, including electronic music, jazz, gospel and musical theatre. Stephen Flaherty is best known for writing the musicals *Ragtime* (1998), *Seussical* (2000), and the song score for the film *Anastasia* (1997). A majority of is compositions are collaborated with lyricist Lynn Ahrens. *Once on This Island* is a one-act musical based on the novel *My Love, My Love* by Rosa Guy. The setting of the story takes place in the French Anchilles in the Caribbean Sea and contains several elements from Shakespeare's tragedy, *Romeo and Juliet*. The story is set up when a little girl is crying during a storm and four story tellers tell the little girl a story about two lovers. The love story takes place between Ti Moune, a poor peasant girl and Daniel Beauxhomme, a *grand homme*. They are not permitted to love each other because of their economic differences, but nevertheless they fall in love. This particular song can be heard on Audra McDonald's album *How Glory Goes* (2000).

Randy Newman is one of the most creative and ambitious musicians and songwriters of this generation. He is known for his satirical and sarcastic popular songs, and is most famous for his work in the film industry. Many of his notable films include several Disney Pixar movies such as *Toy Story* (1995), *A Bug’s Life* (1998), *Toy Story 2* (1999), *Monsters, Inc.* (2001) and *Cars* (2006). His film scores also include *Meet the Parents* (2000), *James and the Giant Peach* (2004), and *The Princess and the Frog* (2009). His work has earned him a number of Grammy and Emmy Awards. The songs “Almost There” and “Down In New Orleans” from *The Princess and the Frog* were both nominated for an Academy Award for Best Original Song in 2010. *The Princess and the Frog* is the story that set during the “roaring twenties” in New Orleans. Tiana is strong and hard-working girl who aspires to own a restaurant. She imagines that her restaurant will be the most popular restaurant in town and that everyone will love her famous beignets. As she continues to work hard, she feels as if she is “almost there” in terms of her dreams becoming a reality.