

## Notes on the Program (Continued)

### Jacques Offenbach (Continued)

The aria is punctuated from time to time by pauses for her to be recharged. Hoffmann, deceived by his magic spectacles into believing her human, is completely bewitched. At the end of this act, Olympia is eventually destroyed by an inventor seeking revenge on her creator, and the guests mock Hoffman for his foolish obsession with a doll.<sup>6</sup>

Austrian composer **Franz Schubert** made great contributions in the areas of orchestral music, chamber music, piano music and, most especially, the German lied. "The richness and subtlety of his melodic and harmonic language, the originality of his accompaniments, his elevation of marginal genres and the enigmatic nature of his uneventful life have invited a wide range of readings of both man and music that remain among the most hotly debated in musical circles."<sup>7</sup> Schubert's first surviving song was written when he was a mere 15 years old, and he is thought to have written the last of his more than 600 completed songs only a few weeks before his premature death. Almost two-thirds of Schubert's compositions are lieder, and during his lifetime they were the principal vehicle of his fame. During 1821, performances of Schubert's vocal music thrived at concerts called 'Schubertaid's.' His earlier songs, such as 'An die Nachtigall' and 'Heidenröslein,' were the common lieder selected for these recitals. Schubert found dramatic music the most frustrating of the genres. His opera, *Claudine von Villa Bella*, D239, whose second and third acts were apparently burnt in 1848 by servants of Schubert's friend Josef Hüttenbrenner, was unsuccessful as were most of his attempts at works for the stage.<sup>8</sup>

American composer and pianist **Amy Beach** was the first American woman to succeed as a composer of large-scale art music and was celebrated during her lifetime as the foremost woman composer of the United States. She was best known for her songs which are simpler in style than her instrumental works.<sup>9</sup> 'Take O Take Those Lips Away' uses the lyrics from *Measure for Measure*, Act IV, scene 1, by William Shakespeare. The ballad, 'The Harp That Once through Tara's Halls' was written by the Irish barrister and poet, Thomas Moore (1779-1852). Tara is the mysterious hilltop site in what is now County Meath which was once home to the Irish high kings from ancient times until its destruction in what is thought to be the ninth century. The piece was written while Ireland was under English rule, and Tara symbolizes the seat of Irish government and the rule of Ireland. The harp, Ireland's traditional instrument, symbolizes Irish culture and spirit.<sup>10</sup>

**Leonard Bernstein** was an American conductor and composer who, according to Jon Alan Conrad "came closer than anyone since Mahler to achieving equal eminence in both spheres."<sup>11</sup> *Candide* is a comic operetta by Bernstein with a libretto by Lillian Hellman, based on the epic tale by Voltaire. "Not only delightful as music, and for the most part blessed with exceptional lyrics, *Candide* serves the needs of Voltaire's narrative in the way it both sends up the operatic framework and finds genuine humanity and power in it."<sup>12</sup> 'Oh, Happy We' is a love duet between the hero, Candide, and his lover, Cunegonde, in which they express their very different ideas about how their life will be together.

<sup>6</sup> Andrew Lamb: 'Offenbach, Jacques', *Grove Music Online* ed. L. Macy (Accessed 26 March 2005), <<http://www.grovemusic.com>>

<sup>7-8</sup> Robert Winter: 'Schubert, Franz', *Grove Music Online* ed. L. Macy (Accessed 2 April 2005), <<http://www.grovemusic.com>>

<sup>9</sup> Adrienne Block: 'Beach, Amy Marcy', *Grove Music Online* ed. L. Macy (Accessed 2 April 2005), <<http://www.grovemusic.com>>

<sup>10</sup> M. Frank, "The Harp That Once Through Tara's Halls," *Irish History*, (Accessed 2 April 2005), <<http://www.irishhistory.us/HarpThatOnce.htm>>

<sup>11-12</sup> Jon Alan Conrad: 'Candide', *Grove Music Online* ed. L. Macy (Accessed 3 April 2005), <<http://www.grovemusic.com>>



COLLEGE OF VISUAL AND PERFORMING ARTS

Department of Music

Junior Recital

*Jennifer Annette Schlechte*

Soprano

Assisted by:

Dr. Patricia Parker, Piano

Jonathan Hoffman, Tenor

Tiffany Greco, Flute

Yvonne Wohlfacka, Flute

Sunday, April 24, 2005

7:30 p.m.

Concert Hall Mezzanine

## Program

*Ich folge dir gleichfalls mit freudigen Schritten* from **Johannespassion** (BWV 245)  
..... J.S. Bach (1685-1750)

*Yvonne Wohlfacka, Flute*

*Schafe können, sicher weiden* from **Was mir behagt, ist nur die muntre Jagd!**  
(BWV 208) ..... J.S. Bach (1685-1750)

*Tiffany Greco and Yvonne Wohlfacka, Flutes*

*Bel Piacere* from **Agrippina** (HWV 6) ..... Georg Frideric Handel (1685-1759)  
*Come and Trip it* from **L'Allegro** (HWV 55)

*Les oiseaux dans la charmille* from **Les Contes d'Hoffmann**  
..... Jacques Offenbach (1819-1880)

*Tiffany Greco, Flute*

~ Intermission ~

Heidenröslein (D 257) ..... Franz Schubert (1797-1828)  
An die Nachtigall (D 196)  
*Liebe schwärmt auf allen Wegen* from **Claudine von villa Bella** (D 239)

Take, O Take Those Lips Away ..... Amy Beach (1867-1944)

The Harp that Once Through Tara's Halls ..... Thomas Pasatieri (b.1945)

Oh, Happy We from **Candide** ..... Leonard Bernstein (1918-1990)  
*Jonathan Hoffman, Tenor*

## Notes on the Program

**Johann Sebastian Bach** was a composer and organist who, as a keyboard virtuoso, acquired an almost legendary fame. As a composer, he had earned a unique historical position by the end of 18th century. "His musical language was distinctive and extraordinarily varied, drawing together and surmounting the techniques, the styles and the general achievements of his own and earlier generations and leading on to new perspectives which later ages have received and understood in a great variety of ways."<sup>1</sup>

J.S. Bach is thought to have composed a total of five Passions, but only two survive in their entirety: the St. Matthew and the St. John. These are composed as oratorio passions, in the tradition of the *historia*, in which the biblical text is retained as a whole and the music contains sections for soloists, small ensembles and chorus. '*Ich folge dir gleichfalls mit freudigen Schritten*' is an aria from the *St. Johns Passion*, written in 1724, for soprano and recorder. It is the second aria in the first part of the Passion in which the text is based on *John 18:15-27*.

J.S. Bach wrote many cantatas, both sacred and secular. Approximately 33 of the secular cantatas survive, not all of them in their entirety. In 1713, Bach wrote his first secular cantata, the *Jagd-Kantate* no.208, on a commission to celebrate the birthday of Duke Christian of Saxe-Weissenfels. The cantata is known as both the 'Hunting Cantata' due to its name and as the 'Birthday Cantata' because it was commissioned for the celebration of a birthday. "This piece shows Bach, obviously newly acquainted with the Italian style, taking up the recitative and the modern kind of aria (for preference the da capo aria)."<sup>2</sup>

"Throughout the 36 years in which Italian opera was his major preoccupation, **Georg Frideric Handel** adhered closely to the standard form of the period, determined by the priority given to solo singing and to stage presentation in which sets were changed in view of the audience and the curtain not lowered until the end of the evening."<sup>3</sup> Solo arias, invariably in da capo form, therefore dominate the operas.

Handel's second and last opera written in Italy, *Agrippina*, effectively established his international reputation. "Handel's gift for melody is displayed most boldly in arias from his Italian period which are simply unharmonized melodic lines, apart from cadential ritornellos."<sup>4</sup> 'Bel piacere' from *Agrippina* is an example, extraordinarily fascinating due to its inconstant time signatures.

With *L'Allegro, il Penseroso ed il Moderato*, Handel attained a consistency in expressive English text setting that he had already mastered in Italian. Circumstances forced the situation, but Handel's unique musical and linguistic genius provided the means.<sup>5</sup> 'Come and Trip it' features a lively melody which supports the text to create an animated, dance-like aria.

**Jacques Offenbach** planned *Les Contes d'Hoffmann* (The Tales of Hoffmann) to be the crowning achievement of his career. Sadly, the composer did not live long enough to complete his vision. The opera is based upon an 1851 play in which the poet E. T. A. Hoffmann is portrayed as a participant in various of his own stories. The three stories illustrate Hoffmann's obsession with different aspects of the same woman, Stella. In the second act, he becomes infatuated with a mechanical doll, Olympia, who is the 'daughter' of the physicist Spalanzani. Spalanzani presents Olympia at a party, who attracts admiration with the coloratura aria, '*Les oiseaux dans la charmille*.'

<sup>1-2</sup> Christoph Wolff: 'Bach, Johann Sebastian', *Grove Music Online* ed. L. Macy (Accessed 26 March 2005), <<http://www.grovemusic.com>>

<sup>3-5</sup> Anthony Hicks: 'Handel, Georg Frederic', *Grove Music Online* ed. L. Macy (Accessed 26 March 2005), <<http://www.grovemusic.com>>

## Translations

### **Ich folge dir gleichfalls**

Ich folge dir gleichfalls  
mit freudigen Schritten  
und lasse dich nicht,  
mein Leben, mein Licht.  
Befördre den Lauf  
und höre nicht auf,  
selbst an mir zu ziehen,  
zu schieben, zu bitten.

### **Schafe können sicher weiden**

Schafe können sicher weiden  
woein guter Hirte wacht.  
Nur wo Recht und Weisheit schalten  
können Ruh und Friede walten,  
und was Länder glücklich macht.

### **Bel piacere**

Bel piacere è godere fido amor!  
Questo fa contento il core.  
Di bellezza non s'apprezza lo splendor;  
Se non vien d'un fido core.

### **Les oiseaux dans la charmille**

Les oiseaux dans la charmille,  
dans les cieux l'astre du jour,  
Tout parle à la jeune fille d'amour! Ah!  
tout parle d'amour! Ah!  
Violà la chanson gentile,  
la chanson d'Olympia!  
Tout ce qui chante et résonne  
et soupier tour à tour,  
emeut son coeur qui frissonne d'amour!  
Violà la chanson mignonne,  
la chanson d'Olympia!

### **I will follow you likewise**

I will follow you likewise  
with eager steps  
and will not forsake you,  
my Life, my Light .  
Hasten the way  
and do not stop  
you yourself to pull at, to push  
to beseech me.

### **Sheep may ever graze securely**

Sheep may ever graze securely  
where a worthy shepherd wakes.  
Where the rulers well are ruling,  
may one rest peace and peace discover  
and what nations blissful makes.

### **'Tis great pleasure**

'Tis great pleasure to enjoy a faithful love!  
This brings contentment to the heart.  
Splendor is not measure by beauty,  
If it does not come from a faithful heart.

### **The birds in the arbor**

The birds in the arbor,  
in the heavens the star of the day,  
All speaks to the young girl of love! Ah!  
all speaks of love! Ah!  
Here is the song gentle,  
the song of Olympia!  
All that which sings and resounds  
and sighs, one by one,  
moves her heart that trembles with love!  
Here is the song darling,  
the song of Olympia!

## Translations (Continued)

### **Heidenröslein**

Sah ein knab ein Röslein stehn,  
Röslein auf der Heiden,  
war so jung und morgenschön,  
lief er schnell, es nah zu sehn,  
sah's mit vielen Freuden.  
Röslein, Röslein, Röslein rot,  
Röslein auf der Heiden.

Knabe sprach: ich breche dich,  
Röslein auf der Heiden!  
Röslein sprach: ich steche dich,  
Dass du ewig, denkst an mich,  
Und ich will's nicht leiden.

Und der wilde Knabe brach  
S'Röslein auf der Heiden;  
Röslein werte sich und stach,  
Half ihr doch kein Weh und Ach,  
Musst est eben leiden.  
Röslein, Röslein, Röslein rot,  
Röslein auf der Heiden.

### **An die Nachtigall**

Er liegt und schläft an meinem Herzen,  
mein gutter Schutzgeist sang ihn ein,  
und ich kann fröhlich sein und scherzen,  
kann jeder Blum und jedes Blatts mich freun.  
Nachtigall, ach! Nachtigall, ach!  
Sing mir den Amor nicht wach!

### **Liebe schwärmt auf allen wegen**

Liebe schwärmt auf allen wegen,  
Treue wohnt für sich allein;  
Liebe kommt euch rasch entgegen,  
Aufgesucht will Treue sein.

### **Sweetbriar**

A lad saw a little rose standing there,  
Little red rose in the meadow;  
It was as young and fair as the morning,  
He ran quickly to have a close look at it,  
And looked at it with delight.  
Little rose, little rose, little rose red,  
Little rose in the meadow.

The lad said: "I will break you off,  
Little rose in the meadow!"  
The little rose said: "I will prick you,  
So that you will always think of me,  
And I will not suffer you to pick me."

And the wild lad broke  
The little red rose in the meadow;  
The little rose defended itself and stuck,  
But its wails and sighs were of no avail,  
It had to suffer just the same.  
Little rose, little rose, little rose red,  
Little red rose in the meadow.

### **To the Nightingale**

He lies and sleeps at my heart,  
my good guardian spirit sang him to sleep,  
and I can be cheerful and be jest,  
can each flower and each leaf rejoice.  
Nightingale, ah! Nightingale, ah!  
Do not awaken Cupid with your song!

### **Love wonders on every road**

Love wonders on every road  
Fidelity lives by herself alone;  
Love advances swiftly to meet you,  
Fidelity must be sought.