Acknowledgments

- Omnia possum in eo qui me confortat.
- To my incredible family: Gracias por todo el amor y apoyo que siempre me han dado.
 Los quiero muchísimo.
- Mami: Eres mi inspiracion. Gracias por ser un increible modelo a seguir y por querer a esta Piki cantante tan latosa y ruidosa. Estoy aqui por que tu siempre supiste que mi lugar es en el escenario y porque me dejaste desarollar este regalo que es la musica.
- Paps: Nunca voy a conocer a un individuo mas inteligente que tu. Nos has enseñado que todo se puede y que los viajes ilustran. Mi paps es de las ligas mayores.
- Carol: I am so lucky to have you as a sister and role model. You have shown the world what it means to have a dream and to pursue it. I admire and love you immensely.
- Robert: Cutie patootie! I am so proud of you. You have grown to be an incredibly talented, smart, and motivated individual – and the funniest person I know. TQM.
- Vincent: Merci d'être le meilleur beauf du monde! Je suis très heureuse de t'avoir dans notre famille.
- Rafael: Tu es tout mignon, mon petit neveu. Ich habe dich so lieb! Estoy muy orgullosa de ser tu tia.
- My roommates Rochelle, Ashlee, and Lindsey: My APT6 snooks! I am so lucky to have lived in SLO with three sisters. I love you girls.
- Sheona Reddie: Always my wee sis.
- Katherine Arthur: My teacher, cheerleader, and friend. Thank you for always believing in me and for teaching me how to play my instrument. You are extraordinary.
- Paul Woodring: The best coach ever. You are so knowledgeable and are one of the most gifted musicians with whom I have ever had the pleasure of working.
- Jackie Kreitzer: Thank you for your guidance and for sharing your love and knowledge of music.
- Dr. McLamore: Thank you for always pushing me to do my best and for teaching me about life and music history.
- Dr. Brammeier: You are a brilliant educator and human being.
- Dr. Russell: El gran profesor Russell. Un hombre sin igual. Thank you for all that you teach us students.
- Dr. Spiller: A most distinguished individual and musician leads our department.
 Thank you.
- The Music Department Office is the best because of two lovely ladies named Druci Reese and Michele Abba.
- Music Department faculty and staff: You are all superstars! Thank you for educating us.
- Dr. Penny Bennett, College of Liberal Arts (CLA) Dean's Office, and my CLA
 Ambassadors: I love the CLA! Thank you for allowing me to represent our wonderful
 college.
- Cal Poly President's Office staff: I have the best job in the world because I work with the best people! You are all inspiring people.
- Seven/Trinity Girls: So much love.
- Fellow music majors: We are and always will be a family.
- Mission San Luis Obispo: What a joy it has been to sing here!
- To all my family and friends: Thank you for your love and support. I adore you all!!!!!!!
- "Without music, life would be an error." -Friedrich Nietzsche



Sponsored by the Cal Poly Music Department and College of Liberal Arts

Progran

Senior Recital

Patricia Rosas, mezzo-soprano Paul Woodring, piano

Mass in B Minor	Johann Sebastian Bach
Laudamus te	(1685-1750)
Pamela Sheffler, violin	
Ch'io mi scordi di te? Non temer, amato bene, K. 505	
	(1756-1791)
- Intermission -	
Buch der Lieder III	Franz Liszt
Du bist wie eine Blume, S. 287	(1811-1886)
Buch der Lieder I	Liszt
Die Loreley, S. 531	
Tonadillas	Enrique Granados
La Maja de Goya	(1867-1916)
Callejeo	
El Majo timido	
El Tra la la y el punteado	
Cinq mélodies populaires grecques	Maurice Ravel
Chanson de la mariée	(1875-1937)
Là-bas, vers église	
Quel galant m'est comparable	
Chanson des cueilleuses de lentisques Tout gai!	
Tout gui.	

accompaniment to five songs in thirty-six hours, which later became *Cinq mélodies populaires grecques*. In 1909, three years after the publication date, the Greek songs were performed as part of a concert in London and were very well received.

Cinq mélodies populaires grecques are all strophic artistic folk arrangements. Many of the songs are in ancient modes, which give them a traditional Greek sound. Scored for voice and piano, the five songs tell stories of love – unrequited, passionate, religious, and familial. "Chanson de la mariée" takes place on the morning of a wedding. The simple duple meter along with the emphasis on the off-beats and repeating bass line sustain the excitement throughout the piece. The reiteration of the dominant D, along with the open fifth played in the accompaniment, accent the thrill that the couple feels on that morning. Short, decorative "grace" notes are pervasive throughout this song cycle and give it an authentic Greek sound.

The reverent sound of "Là-bas, vers l'église" is evident by the melancholic G-sharp-Phrygian mode. The first word "là-bas," meaning "over there," begins the song with a leap, hinting a movement away from the starting point. The piano also adds a degree of solemnity with the quietly rolled chords. This song is an inward reflection and displays the importance of the church in traditional Greek society.

There is a quick change of pace with the third song, "Quel galant m'est comparable." The major key and the fast tempo show us the excitement of the narrator, who brags to everyone about his various weapons and manliness. The piano adds energy and dance-like music in its interludes. A slowing of the rhythm and a change in dynamics emphasize the final words, "and it is you that I love." As soon as those tender words are gone, the manly façade reappears in the accompaniment.

The ever-popular theme of unrequited love steals the show in the fourth song, "Chanson des cueilleuses de lentisques." A woman longingly sings of the handsome, angelic man whom she loves. The piano accompaniment here is sparse but it supports the overall mood of the piece, particularly at the beginning with its sustained chords. The accompaniment pattern stops right before she calls him an angel, as if she has just seen him and is stunned by his appearance. As the accompaniment comes back, reality sets in.

Not one to end on a bad note, Ravel wraps up the cycle with the animated "Tout gai!" Both the text and the accompaniment reflect the general giddiness, as does the meter, often changing between duple and triple. Ravel's setting of the text is to assign a syllable per note; this person is too happy to spend too much time on one word! The final "Tra la la la la "indicates the happiness and satisfaction of the *maja*.

section because of its angry text. She is pouring out her heart and emotions about this man that has tricked her – but she will get back at him, even if she has to chase him all over Spain.

"El Majo timido," sung by a *maja*, is the story of a timid *majo*. The *maja* ridicules him for not being brave enough to declare his love for her. Though he stops by her house, she can only get a sigh from him. This fast, strophic piece sets the mood with the accompaniment in the first few bars. The *maja* rants about this intriguing boy but she quickly gets over him. The piece begins and ends with the piano playing the same running eighth-note pattern in octaves, illustrating the poor *majo's* steps away from the girl, while also showing the *maja's* waning interest in him.

The accompaniment is the most striking feature of the song "El tra la la y el punteado," which is the story of a strong *maja* who will not give into her partner's incessant questioning. The ternary (ABA) form of the piece is delineated partly by a change in keys, from A major to A minor, ending in the original key. The piano establishes the irritation that the woman has with her lover by beginning with staccato, running eighth notes. Section B is almost dance-like; she could be waltzing slowly while singing this to her lover. The musical highlight of this piece is when she puts her foot down, kindly but firmly, by saying that despite his relentless interrogation, she will not be intimidated. Not one to be bothered, she laughs him off with a "tra la la la la la!"

Cinq mélodies populaires grecques

- Chanson de la mariée
- Là-bas, vers église
- Quel galant m'est comparable
- Chanson des cueilleuses de lentisques
- · Tout gai!

A Frenchman who fell under the spell of Goya's *majas*, Maurice Ravel identified strongly with the Spanish culture because of his mother's Basque heritage. Born in Ciboure, Basses-Pyrénées, France, in 1875, Ravel's music talents were encouraged by his father, who played piano. He began his studies at age seven at the Paris Conservatoire. The most renowned of his teachers was the great Gabriel Fauré, who remained his principal mentor in composition.

In 1904, musicologist Pierre Aubry intended to give a lecture recital on songs of the oppressed Greeks and Armenians. A member of *Les Apaches*, Michel Dimitri Calvocoressi, a Greek linguist, poet, and writer, did Aubry the favor of providing some Greek folk songs for the lecture and phonetically taught them to the singer Louse Thomaset. A condition of her accepting this gig was that she would need accompaniment to perform – thus, Ravel became involved. He composed the

Texts and Translations

Laudamus Te

Laudamus te. Adoramus te. Glorificamus te. Benedicimus te.

Ch'io mi scordi di te? Non temer, amato bene

Ch'io mi scordi di te?

Che a lui mi doni puoi consigliarmi?

E puoi voler che in vita?

Ah no! Sarebbe il viver mio di morte assai peggior.

Venga la morte, intrepida l'attendo.

Ma, ch'io possa struggermi ad altra face,

ad altr'oggetto donar gl'affeti miei, come tentarlo?

Ah, di dolor morrei!

Non temer, amato bene,

per te sempre il cor sarà.

Più non reggo a tante pene,

l'alma mia mancando va.

Tu sospiri? O duol funesto!

Pensa almen, che istante è questo!

Non mi posso, oh Dio! spiegar. Stelle barbare, stelle spietate,

Sielle burbure, sielle spielule

perchè mai tanto rigor?

Alme belle, che vedete le mie pene in tal momento, dite voi, s'egual tormento può soffrir un fido cor?

Du bist wie eine Blume

Du bist wie eine Blume So hold und schön und rein; Ich schau' dich an, und Wehmut schleicht mir ins Herz hinein.

Mir ist, als ob ich die Hände Aufs Haupt die legen sollt' Betend, daß Gott dich erhalte So rein und schön und hold.

Die Loreley

Ich weiß nicht, was soll es bedeuten, Daß ich so traurig bin, Ein Märchen aus uralten Zeiten, Das kommt mir nicht aus dem Sinn. Die Luft ist kühl und es dunkelt, Und ruhig fließt der Rhein; Der Gipfel des Berges funkelt, Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr gold'nes Geschmeide blitzet,
Sie kämmt ihr goldenes Haar,
Sie kämmt es mit goldenem Kamme,
Und singt ein Lied dabei;
Das hat eine wundersame,
Gewalt'ge Melodei.

We Praise You

We praise you. We adore you. We glorify you. We bless you

You Ask That I Forget you? Fear Nothing, My Beloved

You ask that I forget you?

You can advise me to give myself to her? And you want that while I am still alive?

Ah no! My life would be far worse than death!

Let death come, I await it fearlessly.

But how could I attempt to warm myself

to another flame, to lavish my affections on another?

Ah! I should die of grief!

Fear nothing, my beloved,

my heart will always be yours.

I can no longer suffer such distress,

my spirit fails me.

You sigh? O mournful sorrow!

Just think what a moment this is!

O God! I cannot express myself.

Barbarous stars, pitiless stars,

why are you so stern?

Fair souls who see my sufferings at such a moment,

tell me if a faithful heart

You Are Like a Flower

You are like a flower so lovely and beautiful and pure I look upon you, and sorrow steals into my heart

For me, should my hands lay softly upon your head, Praying, that God keep you so pure and beautiful and lovely,

The Loreley

I do not know, what it should mean, That I am so sad, A fairy tale from olden times, I cannot get it out of my mind. The air is cool and it grows dark, And the Rhein peacefully flows; The top of the mountain sparkles In the sunset.

The most beautiful maiden sits
There mysteriously above,
Her golden jewelry sparkles,
she combs her golden hair.
She combs it with a golden comb
And sings a song with it.
It has a wondrously
powerful melody.

Den Schiffer im kleinen Schiffe, Ergreift es mit wildem Weh; Er schaut nicht die Felsenriffe, Er schaut nur hinauf in die Höh'. Ich glaube, die Wellen verschlingen Am Ende Schiffer und Kahn, Und das hat mit ihrem Singen, Die Loreley getan.

Tonadillas

"La Maja de Goya"

Yo no olvidaré en mi vida de Goya La imagine gallarda y querida No hay hembra ni maja o señora que a Goya no heche de menos ahora Si yo allara quien me amara como él me amó No envidiara no ni anhelara Más venturas ni dichas yo.

"Callejeo"

Dos horas ha que callejeo pero no veo, nerviosa ya, sin calma, al que le di confiada el alma.

No vi hombre jamás que mintiera más que el majo que hoy me engaña; mas no le ha de valer pues siempre fui mujer de maña y, si es menester, correré sin parar, tras él, entera España.

"El Majo Timido"

Llega a mi reja y me mira por la noche un majo Que en cuanto me ve y suspira se va calle abajo ¡Ay qué tío más tardío! Si así se pasa la vida estoy divertida.

Si hoy llega me mira y no se entusiasma Pues le suelto este saludo, "¡Adios, Don Fantasma!" ¡Ay qué tío más tardío! Odian las enamoradas las rejas calladas.

"El Tra la la y el punteado"

tra la la...

Es en balde, majo mío, que sigas hablando porque hay cosas que contesto yo siempre cantando:
Tra la la...
Por más que preguntes tanto:
tra la la...
En mí no causas quebranto
ni yo he de salir de mi canto:

The boatman in the small boat Seizes it with fierce sorrow, He sees not the rocky reef, He looks only upwards into the heights, I believe, the waves will devour, In the end, the boatman and the boat, And this through her singing, the Loreley has done.

Little Songs

"Goya's Pretty Woman"

I will never in my lifetime forget Goya
The noble and beloved image
There is not a female or girl or woman
who does not miss Goya
If I could ever have someone who loves me like he loved me
I would never envy nor long for
More luck or joy.

"Street Wandering"

I have been wandering the streets for two hours, but I don't see, I am nervous, without the serenity, With which I confidently gave him my soul.

I never again met another person Who would lie more than that man Who today betrayed me; I always was a woman of wits, And, if it is necessary, I will never stop running after him, throughout all of Spain.

"The Shy Majo"

A man arrives at the fence and looks at me by the moonlight Who, as soon as he sees me, sighs and continues down the street Oh, what a boring man, If he lives his life this way, I am entertained.

If he comes today, looks at me, and is not inspired,
Well, I will say,
"Goodbye, Mr. Phantom!"
Oh, what a boring man,
Girls in love hate quiet fences.

"The Tra La La and the Accented"

It is in vain, my love, that you continue to talk Because there are things that I respond only singing:
Tra la la. . .
However much you continue to ask:
Tra la la. . .
In me, you cause no debilitation
Nor should I leave my singing:
Tra la la. . .

Tonadillas

- · La Maja de Goya
- · Callejeo
- El Majo timido
- El Tra la la y el punteado

The army played an important role in Enrique Granados' musical education – or at least the army bandmaster did! Born in Lérida, Spain, on July 27, 1867, Granados began his studies with Captain José Junceda, then furthered his training at Escolonia de la Merce, under Francis Jurnet. However, Joan Pujol, the leading piano teacher in Barcelona, became his primary and most influential teacher. From 1887-89, he studied at the Paris Conservatory, while living with fellow Catalan pianist Ricardo Viñes. Granados dedicated part of the *Goyescas* to Viñes, who also premiered the work *Danzas españolas*. Though an accomplished pianist himself, Granados was mostly a self-taught composer. He intensively studied Schumann, Chopin, and Liszt's music, which has caused him to be nicknamed "a belated nineteenth-century composer." Granados is also recognized for writing primarily in a Spanish style throughout his life. He includes the Arabic style of music in his compositions, although that is naturally engrained in various types of Spanish music due to the Moors' influence.

Tonadillas, a song cycle, was an ode to the painter Goya, whom Granados admired for his nationalistic style and apt representation of Spanish life. Granados was drawn to Goya's interpretation of majas with large dark eyes and "Arabic eyebrows." Goya was known for his passionate, almost aggressive personality, as well as for his various love affairs, many of which are represented in Granados' music. In his notebook entitled Apuntes y temas para mis obras, Granados drew several figures of "majas" and "majos" in the style of Goya, which served as inspirations and later the titles of some of the songs in Tonadillas. Meaning "little songs" in Spanish, the tonadilla was a popular song style in Madrid in the eighteenth century.

The songs of *Tonadillas* revolve around one common theme: love. "La maja de Goya," the story of a woman who will never forget her lover, Goya. Recurring sixteenth-note triplets add Spanish flair to the song. There are also accents on the words that describe various types of women, such as on the words "hembra," "maja," and señora," indicating that none of Goya's lovers could ever forget him. The musical highlight of the song is when the the *maja* reaches the word "mas" meaning "more," sung on a high G. She will never want more if she could find just one more person who would love her like Goya did. After this moment, she returns to the initial melody and remembers Goya in a happier light.

Melodic ornamentation in the Spanish and Arabic styles also links the piece. Written in binary (AB) form, the first piece, "Callejeo," is sung by a woman who has been hurt by her lover. The B section is harmonically more complex than the A

Buch der Lieder III

• Du bist wie eine Blume, S. 287 Buch der Lieder I

• Die Loreley, S. 531

The world's first "rockstar" was born on October 22, 1811, and died on July 31, 1886. Franz Liszt, a Hungarian pianist, composer, and conductor, sparked an era called "Lisztomania" in 1842. Having shown musical talent at the age of six, Liszt began taking music lessons from his father, Adam, a singer, cellist, and pianist. He gave his first recital at age nine, after which his career quickly progressed. Liszt went to Vienna at age 10, where he studied composition with Salieri and piano with Czerny. A friend of the great composers Berlioz and Chopin, Liszt's connections extended to the great Ludwig van Beethoven. Though primarily known for his virtuosic piano compositions, Liszt also composed books of songs, each labeled as a *Buch der Lieder*, set to texts by famous poets such as Heinrich Heine.

The third Book of Songs was dedicated to the Princess of Prussia. "Du bist wie eine Blume" was written in 1843 and is a good example of the freedom of the vocal line for which Liszt's Weimar songs are known. Each stanza of the poetry has different music, making this a through-composed song. Written in the key of A Major, the joyful sound of this key signature supports the amorous nature of the text. The light piano accompaniment also creates a sense of awe and gentleness.

Inspired by his first wife, Marie d'Agoult, "Die Loreley" was composed during Liszt's time in Weimar, Germany, in November 1861. Originally written for orchestra and voice, and then later transcribed for piano, the text describes the Loreley, the mermaid who sings the most beautiful song anyone has ever heard, luring sailors into her deadly trap. This ternary (ABA) piece reflects the confusion that the sailor feels when he hears the siren's dangerous song. The piano keeps the piece moving and adds the fairytale-like mood of the melody. The vocal line of this song echoes the alluring voice of the siren. The accompaniment is instrumental in portraying the journey of the sailor and the siren's effect on him.

One of Liszt's intentions in writing this song was to show the difference between real and ideal. He also felt that the world of an artist had two very different sides to it: the "high and noble calling" and the "every day concert life." This song's purpose is to show how life as an artist can be so alluring, like the siren's song, yet in reality, it is not as romantic as it seems. "Die Loreley" is an aural journey through the mythological explanation for the death of men at sea.

Cinq melodies populaires grecques "Chanson de la mariée"

Réveille-toi, réveille-toi,
Perdrix mignonne,
Ouvre au matin tes ailes.
Trois grains de beauté,
mon coeur en est brûlé!
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!

"Là-bas, vers l'église"

Là-bas, vers l'église, Vers l'église Ayio Sidéro, L'église, ô Vierge sainte, L'église Ayio Costanndino, Se sont réunis, Rassemblés en nombre infini, Du monde, ô Vierge sainte, Du monde tous les plus braves!

"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!

"Chanson des cueilleuses de lentisques"

O joie de mon âme,
Joie de mon coeur,
Trésor qui m'est si cher;
Joie de l'âme et du coeur,
Toi que j'aime ardemment,
Tu es 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 coeurs soupirent!

"Tout gai!"

Tout gai! gai, Ha, tout gai! Belle jambe, tireli, qui danse; Belle jambe, la vaisselle danse, Tra la la la la . . .

Five Popular Greek Melodies

"Song of the Bride"

Wake up, wake up, pretty partridge,

Open the morning to your wings.

Three beauty marks, My heart is on fire!

Look at the ribbon of gold that I bring you,

To use to tie around your hair.

If you wish, my beauty, come, let us marry! In our two families, all are related by marriage.

"Over There, by the Church"

Down there, by the church,
Toward the church, Saint Sideros,
The church, oh saintly Virgin,
The church, Saint Constantine.
They are gathered,
Brought together in infinite numbers,
Of the world, oh saint Virgin,
The bravest of the world.

"What Gallant Can Compare to Me"

What gallant can compare to me, Among those one sees passing by? Tell, lady Vassiliki! See, hanging on my belt, Pistols and a curved sword, And it is you whom I love.

"Song of Lentisk Gatherers"

Oh joy of my soul,
Joy of my heart,
Treasure that is so dear to me;
Joy of the soul and of the heart,
You, whom I love ardently,
You are more beautiful than an angel.
O when you appear,
Angel so sweet,
Before our eyes,
Like a blonde angel,
Under the clear sun,
Alas! All our pour hearts sigh.

"All Are Happy"

All are happy, happy, ah, all are happy! Beautiful legs, trala, which dance, Beautiful legs, the dishes are dancing! Tra la la la . . .

Program Notes

"Laudamus Te"

A great way to get parents' attention is to have an extraordinary talent. Johann Sebastian Bach, the eighth and final child in a family of musicians, was born on March 2, 1685, in Eisenach, Germany, and died on July 28, 1750, in Leipzig. Due to unfortunate circumstances, though, Bach became an orphan by the age of ten. However, his eldest brother took him in and gave him music lessons. J. S. Bach taught himself composition by copying the works of renowned composers, which ultimately led him to win a scholarship to the Michaelisschule in Lüneburg (near Hamburg).

The youngest Bach became a prolific composer and musician. Later hailed as the supreme musical genius of the late Baroque period, Bach composed major works such as *St. John's Passion, Magnificat*, and *St. Matthew's Passion*, which reflect his strong religious affiliations to the Protestant church. Known as a father figure to many composers, Bach was indeed quite "fatherly"; he had twenty children. (This composer was prolific in all senses of the word.) However, his greatest legacies lie in his music, particularly his *Mass in B Minor*.

Though Bach was a devout Lutheran, he wrote this Catholic mass in hopes of acquiring enough attention to secure a position in the court of Friedrich August II, the Elector of Saxony. One of the most well-known masses in history, this Latin mass is written for soloists, chorus, and orchestra. It was assembled in its entirety between 1747 and 1749. The aria "Laudamus Te" is part of the "Gloria," one of the five Ordinary Mass parts performed in a daily Roman Catholic Mass. "Laudamus Te" is written in ternary (ABA) form, which permits the initial upbeat melody of the piece to return, ending the song in a major key. Long phrases that sustain syllables show the importance of the text, such as the opening phrase, "Laudamus te," meaning "We praise you." This piece is a religious recitation, and it repeats four phrases over and over again. All four phrases end in "te."

The rhythms of this piece are quite demanding. This song requires skill and also conditions the singer's breathing techniques. Because of its degree of difficulty, it was used by the Royal Academy and Royal College of England as a test piece for auditioning mezzo-sopranos. This aria is performed with a soloist on the violin, who serves as an equal partner. Though the mass was not performed for fifty years after its composition, it regained popularity in the nineteenth century and is still performed regularly.

"Ch'io mi scordi di te? Non temer, amato bene" K. 505

At a young age, the most influential man in Western art music adapted some of Johann Sebastian Bach's sonatas and would sometimes practice with a "handkerchief over the keyboard" so as to improve his dexterity. Wolfgang Amadeus Mozart was born on January 27, 1756, in Salzburg, Austria, and died on December 5, 1791, in Vienna. Following in his father's musical background, Mozart began to improvise

short pieces and was competent on both the violin and the keyboard at age five. His astonishing talents led to a performance tour throughout Europe at the age of six, where he played for royalty and the wealthy citizens.

The world is lucky that Mozart's talents were discovered and nurtured from such a young age. His first symphonies were composed in London before the age of ten, and by age fourteen, Mozart's first opera seria, *Mitridate*, was completed. Mozart composed in every major genre: string quartets, concertos, chamber music, and several well-known symphonies, but his greatest passion lay in opera. Some of Mozart's operas include *Idomeneo* (his first "great" opera), *Così fan tutte, The Abduction from the Seraglio, The Marriage of Figaro, Don Giovanni, The Clemency of Titus*, and *The Magic Flute.* He also composed what are called concert arias, which are written for performance in concert, as opposed to a performance in an opera. The concert aria entitled "Ch'io mi scordi di te? Non temer amato bene" was written in 1786 and uses the text from an earlier aria K. 490, "Non più. Tutto ascoltai. Non temer, amato bene," an extra number that had been added to the opera *Idomeneo* for performance during the Lenten season.

Written for the character Idamante in *Idomeneo*, the introduction was entirely reworked with different music and text. In the opera, Prince Idamante and Princess Ilia are lovers. However, Ilia and Idamante's relationship is a Romeo-and-Juliet situation, so Ilia resigns herself to having to give up Idamante to Elektra, a conniving woman who is also in love with him. This piece is Idamante's agitated response to Ilia after learning she feels they must break off the relationship.

A sorrowful recitative, which is a speech-like style of delivery performed before the aria, begins with the question "Ch'io mi scordi di te? Non temer amato bene," meaning "You ask that I forget you? Fear nothing, my beloved." The aria itself has two sections: first there is a slower passage in a ternary form (ABA), which serves as a secondary introduction. During this section, Idamante is reassuring Ilia of his love for her. After this, Mozart writes the rest of the aria in a rondo form (ABACDEA), a form whose multiple sections allow Mozart to show the conflicting emotions of Idamante. His character becomes agitated in this latter half, which Mozart supports by speeding up the tempo of the song. There are outpourings of emotion with the phrases "sempre il cuor sara," meaning "my heart will always be yours," "Stelle barbare," meaning "barbarous stars," and "stelle spietate!" meaning "pitiless stars!" that add to the drama of the piece. Mozart later juxtaposes the rapid-fire text delivery and emotion in the ternary section with a slower, more deliberate syllabic setting of the text, which is the way that he ends the piece. The repetition of "un fido cuor" - "a loyal heart" is written in the highest range of the entire aria, emphasizing this message that his heart is and will forever be loyal. Idamante ends his song by begging the heavens to have pity on his heart. "Ch'io mi scordi di te? Non temer, amato bene" is a display of Mozart's prowess in setting text to music.