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Newman – all of the amazing men and women of God that I have the wonderful privilege of knowing. Thank you for all of your abundant support. I am so blessed to be a part of this community.
**Program**
Theresa Riforgiate, mezzo-soprano  
Paul Woodring, piano

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Scenes at the same time. The text talks about the lovers, while the singer sings the melody of the first section, with some musical references to the second section. At the same time, the piano plays “My Country ‘tis of Thee” or “God save the Queen” in the accompaniment. Towards the end of the piece, the melody line is a stretched-out version of the opening melody, thus combining the parade tune with the slower tempo of the lovers’ section.

Although “Arie aus dem Spiegel” is very repetitive, it is entertaining nonetheless. This Lied was written in 1901 and is the simplest song from the *Brettli-Lieder*. Schoenberg uses strophic form (AAA), repeating the same musical phrase three times, which puts focus on the text by Emanuel Schikaneder. Every time there is a natural pause or punctuation in the text, Schoenberg puts a rest or a long note in the vocal line. When the singer talks of jumping around “like a hopping rabbit,” the music “hops” as well. Moreover, the “bum bum bums” depict the excitement the singer feels when he merely glances at women. This song is written in the typical cabaret style. The singer is a woman, pretending to be a guy, who is love-struck. When this song was written, it was assumed that the audience understood this form of cabaret comedy.

**Mass by Leonard Bernstein**

Leonard Bernstein’s parents would never guess that buying a piano for ten-year-old Bernstein would lead to one of the most popular theater compositions today. Bernstein was born in 1918 to a Jewish family. He studied conducting, composition, and piano. He went to Harvard and made a life-long friendship with Aaron Copland. In 1944, he became the conductor of the New York Philharmonic Orchestra, which instantly led to fame. Bernstein is most known for his eleven Emmy Awards and his theater compositions of *Peter Pan*, *Mass*, *Chichester Psalms*, *Candide*, and *West Side Story*.

*Mass* was composed in 1971 as a reaction to the Vietnam War, when many questioned their faith. *Mass* addresses the themes of faith, profanation, and rebirth, which seemed to be important to Bernstein because they had appeared in other works, though never in such a vernacular way as he presents them in *Mass*. “A Simple Song” is the most popular piece from *Mass*, starting out with a recitative-like introduction that leads into a ternary form. The phrasing is deceptively difficult with many half steps and leaps. “I will lift up my eyes,” the line slowly raises upwards, as is true for “I will lift up my voice to the Lord.” During “to the hills from whence comes,” the line moves back and forth between the pitches C and D, looking like a rolling hill. For the phrase, “the sun shall not smite me by day,” the line rises up, followed by the descending musical line “nor the moon by night.” The piano accompaniment makes the piece sound as if both the singer and the pianist are “making it up as they go along” through the piece.

“Our Father… I Go On” leaves the audience with hope, while also connecting to “A Simple Song.” This song can be split up into two sections. The first part is the Lord’s Prayer, and is sung slowly and reflectively. It sounds as if the singer is singing and listening to the words of the prayer for the first time, and finally is hearing them in her heart. In the second section, the singer begins to look at challenges with renewed perseverance. The singer realizes that no matter what, she can go on because the Lord is with her. With this discovery, the singer remembers her first exclamation of love to the Lord when she sang “A Simple Song,” and the music contributes to the recollection by imitating the rhythmic patterns in “A Simple Song.” Secondly, at the very end of “Our Father… I Go On,” the singer also quotes “Lauda, Laude” from “A Simple Song.” The accompaniment also shows, through dissonance, how the world is not in accord with God, and is now falling apart. At the same time, the accompaniment supports the singer in her rejuvenated hope. Every time the singer exclaims she will be strong, the accompaniment supports the vocal line with chords, matching the singer’s notes.
repeated and go higher and higher throughout the song. These sequences become insistent as the singer describes his love’s appearance, trying to help his love see her own beauty. In some parts of the piece, the piano seems to move in opposition to the vocal line, representing his love not believing his description of her appearance. At other times, the piano moves with the singer, depicting the couple’s relationship.

“Nobbie” was written in 1906 when Respighi was twenty years old and depressed. He sat down at the piano and composed four pages that depicted his state of mind. That afternoon, a friend brought over a present of a volume of Ada Negri’s poetry. While he was skimming through the book, he saw “Nbbie” (Fog) and recognized that the rhythm of the text matched the exactly what he had composed earlier that morning. He did not have to change a single note or comma when he set Ada Negri’s poem to his previously composed music. This song was his first step towards fame, and became widely popular throughout Italy.

This late romantic song’s phrasing almost seems labored, as if the singer was going through a range of negative emotions. Respighi gives some musical cues to his depression. The singer sings “son sola” (I am alone), depicting someone who feels she is isolated. There is an octave leap downwards with two very opposite dynamic marks. In this spot, the piano goes from all lower notes in the left hand to all higher notes in the right hand, further illustrating a sense of separation. The drastic dynamic changes during the octave leaps also help convey Respighi’s disheartened mood.

Respighi uses music to express “I love you” in his song L’ultima ebbrezza (1896). Respighi employs word painting to illustrate someone who is ecstatic about being in love. During ‘magico fiore intorno a me’ (magical flowers surround me), the notes float above and below the staff line, providing the audience with the image of being surrounded by love. The higher the vocal line gets, the more rapturous the music becomes. Respighi also uses key changes to help explain love. The piece starts out in F Major, but as the singer tries to clarify her love, the music begins to floating around different keys, as if struggling to find words to describe her emotions. As the singer finally finds the right words, Respighi returns to F Major, leaving us satisfied that all has been resolved.

**Brett l-Lieder by Arnold Schoenberg**

While some would argue that Arnold Schoenberg’s controversial compositions had something to do with his parents’ lack of musical talent, Schoenberg made some important musical contributions that have helped to advance composition in the twenty-first century. Schoenberg’s first few compositions used traditional harmony, but later he challenged listeners by abandoning tonality. He composed *Pierrot lunaire* in 1912, a song cycle that gained considerable popularity, leading to a tour through Austria and Germany. He moved to Los Angeles, California, in 1934 due to poor health and fear that his Jewish family was endangered by Hitler’s regime. His health continued to decline and he passed away in 1951.

The only song from *Brett l-Lieder* (1908) that was ever performed while he was in Berlin was “Nachtwandler,” because all of the other songs were considered too musically difficult and too technically demanding for the singers to manage. Nevertheless, one of those “unsung” pieces, “Jedem das Seine,” has now become popular among classical artists. In this Lied, the singer is watching a parade when she sees a soldier. They catch each other’s eye and proceed to become intimate.

In order to tell the story, Schoenberg divides the music into three sections. In the first section, the piano is very march-like, depicting the parade. In the second section, the piano becomes slower and more intimate when the lovers first meet and become friendly. The third section almost sounds as if it is a blend between the two, musically showing both

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**Plaisir d’amour**

Plaisir d’amour ne dure qu’un moment,
Chagrin d’amour dure toute la vie.
J’ai tout quitté pur l’ingrate Sylvie,
Elle me quitte et prend un autre amant.

“Tant que cette eau coulera doucement
Vers ce ruisseau qui borde la prairie,
Je t’aimerai,” me répétait Sylvie.
L’eau coule encore, elle a changé pourtant.
Plaisir d’amour ne dure qu’un moment,
Chagrin d’amour dure toute la vie.

**L’absent**

Ô silence des nuits dont la vois seule est douce,
Quand je n’ai plus sa vois,
Mystérieux rayons, qui glissent sur la mousse
Dans l’ombre de ses bois,
Dites-moi si ses yeux, à l’heure où tout sommeille
Se rouvrent doucement
Et si ma bien-aimée alors que moi je veille,
Se souvient de l’absent.

Quand la lune est aux cieux, baignant de sa lumière
Les grands bois et l’azur;
Quand des cloches du soir qui tintent la prière
Vibre l’écho si pur,
Dites-moi si son âme, un instant recueillie
S’élève avec leur chant,
Et si de leurs accords la paisible harmonie
Lui rappelle l’absent!

**The Absent One**

O silence of the night, whose voice alone is sweet
When I no longer hear her voice,
Mysterious rays, gliding over the moss
In the shade of the woods,

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S’élève avec leur chant,
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Lui rappelle l’absent!
I want you
I've understood your distress,
Dear lover.
And I yield to your desires:
Make me your mistress.
Let's throw discretion away,
No more sadness,
I long for the precious moment
When we will be happy:
I want you.

Je te veux
J'ai compris ta détresse,
Cher amoureux.
Et je cède à tes vœux:
Fais de moi ta maîtresse.
Loin de nous la sagesse,
Plus de tristesse,
J'aspire à l'instant précieux
Où nous serons heureux:
Je te veux.

Je n'ai pas de regrets,
Et je n'ai qu'une envie:
Près de toi, là, tout près,
Vivre toute ma vie.
Que mon cœur soit le tien
Et ta lèvre la mienne,
Que ton corps soit le mien,
Et que toute ma chair soit tienne.

I've understood your distress,
Dear lover.
And I yield to your desires:
Make me your mistress.
Let's throw discretion away,
No more sadness,
I long for the precious moment
When we will be happy:
I want you.

I have no regrets,
And only one desire:
Close to you, there, very close,
To live my whole life.
Let my heart be yours
And your lips mine,
Let your body be mine,
And all my flesh yours.

I've understood your distress,
Dear lover.
And I yield to your desires:
Make me your mistress.
Let's throw discretion away,
No more sadness,
I long for the precious moment
When we will be happy:
I want you.

Je te veux by Erik Satie
Erik Satie was very stubborn, and, even on his death bed, he refused to see friends with whom he had quarreled. Before he became known for his stubborn side, Erik Satie began his career in Montmartre in 1887, playing piano and conducting at the Chat Noir cabaret. In 1898, he moved to Arcueil-Cachan where he lived in self-imposed poverty. It was during this time that he began to stray away from tonal music. Satie joined the Communist party in 1921. Shortly after, he was hospitalized due to heavy drinking. He is known for his adventurousness in twentieth-century music, from organized total chromaticism to the ancestors of minimalism.

Despite Satie's unhappy demise, he left a legacy of enjoyable pieces. Je te veux (1901) was so popular that Satie not only composed a vocal score, but an orchestral and piano version as well. This cabaret song is structured in ternary (ABA) form. The waltz-like A section of the song is very catchy, which makes it very recognizable when it returns to finish the song. The B section has a smoother, more legato feeling to it. There are many moments in the song where the singer sings a hemiola, emphasizing every second beat instead of every third beat. At one point, the singer sings “Vivre toute ma vie” (Live all my life) and the phrase is stretched out, almost as if the singer is looking into the future, dreaming about her life with her beloved.

Ottorino Respighi
Ottorino Respighi, born in 1879, was so well known when he was alive that he was regarded as an equal to Puccini. He studied violin, viola, piano, and composition. In 1906, Respighi began transcribing music from the seventeenth and eighteenth centuries. His adaptation of Monteverdi’s Lamento d’Arianna caused his first significant public recognition outside of Italy. In 1919, he was hired at Conservatorio di S Cecilia and found he had a flair for teaching. Mussolini had a great interest in Respighi’s orchestral works, which benefited Respighi during Mussolini’s regime. Respighi was diagnosed with a heart murmur in 1931 and developed more serious heart problems in 1935, which lead to his death in 1936.

Nota (1905) was composed before Respighi achieved widespread fame, but he effectively evokes an enchanting nighttime stroll. For example, ‘una storia di morte’ (tell a story of death) is set to a descending line that goes down by half steps, depicting a progression toward the grave. The piano’s role is to give a constant motion and movement, making it seem like a charmed evening that has many possibilities and opportunities. For most of the song, the piano elaborates one chord while the vocal line moves around. At the end of the song, the singer and the pianist switch. The singer repeatedly sings one note while the piano melody travels about, further depicting the delightful evening.

Similarly, Respighi employs subtle musical techniques to describe the beauty of his beloved in “Bella porta di rubini,” the fourth song from Cinque canti all’antica (1906). The constant quarter notes throughout the piece depict the singer’s enduring love for his beloved. There are small melodic phrases in both the vocal line and the piano accompaniment that are
Program Notes

"Quia respexit" from Magnificat by J. S. Bach
The death of a humble man on July 28, 1750, stirred little attention—but he would be remembered posthumously for his talent for centuries to come. Born in 1685, Johann Sebastian Bach was orphaned at age ten. He received organ and piano lessons, which helped launch a successful career. In 1707, J. S. Bach married Maria Barbara Bach; many of their children became famous for their talents while their father was alive. In May of 1723, Bach became the Kantor of the Leipzig Thomasschule where he wrote St. John’s Passion, St. Matthew’s Passion, and Magnificat. Bach began to have trouble with his eyesight in 1740 and was nearly blind for the rest of his life.

During the years of 1732-1735, Bach composed Magnificat for Christmas. It was frequently sung at Vespers as well. The Latin text is the exclamation of joy to the Lord that Mary, the Mother of Jesus, expressed to Elizabeth when Mary visited Elizabeth during her pregnancy. The fourth section of Magnificat, “Quia respexit,” is written in binary (AB) form. The piano opens with a beautiful melodic theme that sets the reverent bliss of the piece. Bach uses descending vocal lines to paint the picture of the Lord bestowing blessings on Mary, his handmaiden. Then the vocal melody begins to rise, reflecting Mary’s excitement; she exclaims “Behold, all generations shall call me blessed!” The vocalist sings ‘ecce’ (behold) in the second half (B) of the piece, expressing Mary’s elation to do God’s will.

Plaisir d’amour by Jean-Paul Martini
It must have been every impoverished French musician’s dream to be discovered on the streets by an important figure such as the Duke of Lorraine—and for Jean-Paul Martini, this dream came true. A French composer of German birth, Jean-Paul Martini was born with an Italian last name on August 13, 1741, in Freystadt, Bavaria. He learned to play the organ first from his father, then at a Jesuit seminary in Neuberg. In 1760, he moved to Nancy where he was discovered by Stanislas I, who was the exiled King of Poland, Duke of Lorraine, and the father-in-law of King Louis XV. With his help, Martini composed military music for the Marquis of Chamborant’s regiment before changing his focus to church music.

"Plaisir d’amour,” composed in 1784, has caught the eye of many artists, including Elvis Presley who sang a song inspired by “Plaisir d’amour” in 1961 titled “Can’t Help Falling in Love.” “Plaisir d’amour” was part of Martini’s Airs du Droit du seigneur et 3 romances nouvelles. This song employs a very catchy refrain throughout the song, but although the music itself sounds very happy and joyful, the words are bitter. The contrast between the accompaniment and the meaning and expression of the words sets the ironic mood of this piece.

L’absent by Charles Gounod
An early indication of Charles Gounod’s success was his second-place prize in his first attempt at the Prix de Rome, when he was only nineteen years old. Born in Paris on June 17, 1818, Gounod began developing his skills as a French composer, organist, and conductor. He studied counterpoint, fugue, and composition at the Paris Conservatory. After his second-place win, Gounod went on to win the Grand Prix de Rome in 1839. In 1847, Gounod entered the St. Sulpice seminary; however, he later decided that the priesthood was not the path for him. One of his most popular pieces was his 1852 setting of the Ave Maria text to J. S. Bach’s The Well-Tempered Clavier.

Gounod creates a sense of longing that sets the hopeful mood for L’absent. L’absent (1877) follows the form of its poetry. The piano accompaniment helps set the scene, for it portrays the night’s constant, unresponsive silence as the singer is asking questions. Text expression also
To Each His Own
On the level parade ground
Kaspar sits in the centre, high on his horse. King and duke around him, the public facing him, regimental boom boom boom; it’s not going badly.

The air gulps up the sunlight,
From grandstand seats in the shade
Bravo! Hurrah! Jokes and quips, opera-glasses, flashing eyes, all in admiration.

Aria from “The Mirror of Arcadia”
Seit ich so viele Weber sah,
schlägt mir mein Herz so warm, es summt und brummt mir heis und da, als wie ein Bienenenschwarm.
Und ist ihr Feuer meinem gleich, ihr Auge schön und klar, so schlägt wie der Hammerstreit mein Herzchen immermeder.
Bum, bum, bum, etc.

Dass wäre ein Leben auf der Welt, da wollt’ ich hiesig sein, ich häupte wie ein Haas durch’s Feld, und’s Herz schlig immerdreen.
Bum, bum, bum, etc.

Wer weib nicht zu schätzen weiss; Ist wederkalt noch warm, und liegt als wie ein Broden Eis in eines Mählens Arm.
Da bin ich schon ein ander Mann, ich spring’ um sie herum; mein Herz klopf’ froh an ihrem an und machet.
Bum, bum, bum, etc.

Damm’l’ultima ebbrezzaa che mi’annienti nel fremito supremo dell’amor!

Jedem das Seine
Ebenes Paradiesfeld
Kasper in der Mitte hält hoch auf seinem Gaul.
König, Herzog um ihn ‘rum, gegenüber Publicum, Regimenter bum bum bum. Das marschiert nicht faul.

Luft sich voller Sonne trinkt, Helm und Bayonetts das blanket, sprüht und gleisst und glänzt.

Schattiger Tribünensitz,
Bravo! Hurra! Ual und Witz, Operngläser Augenblitz.
Hin und her dzhwarzelt.

Neben mir wer mag das sein, reizend nicht so forschbar fein, doch entzückend schick.
Wir dan kritisch angeschaut, heimlich ist man doch erbaut, und die Hüft sehr vertraut kuppelt die Musik.

Kasper nimmt was dir gehört, und die Truppe recht geführt, schütze dich und uns.
Aber jetzt geliebet Schatz, schlimmen vom Paradeplatz.
Hinterm Wall ein Plätzchen hat’s fern von Kinz und Kanz.

Und da strecken wir uns hin, ich und meine Nachbarin, weither tön’s Trara.
Welche Lust Soldat zu sein, welche Lust es nicht zu sein wenn stillfein allein zu zweih wir et cetera.

The Final Ecsatcy
One last intoxicating sent, of magical flowers surrounds me: a final ray of light envelops me a shining star that is all but mortal! O sublime, evanescence melody, one final note I want to hear to set my soul in rapture with the warm rhythms of a sigh!

One final gaze from those eyes, a smile a word a kiss again! Give me the final ecstasy, the annihilating thrill Supreme of love!

To Each His Own
On the level parade ground
Kaspar sits in the centre, high on his horse.
King and duke around him, the public facing him, regimental boom boom boom; it’s not going badly.

The air gulps up the sunlight, helmets and bayonets flash, sparkle and gleam and glisten

From grandstand seats in the shade
Bravo! Hurra! Jokes and quips, opera-glasses, flashing eyes, all in admiration.

Kasper, take what is your due, and lead your troops aright, protect yourself and us. But now, dearest treasure, quickly away from the parade ground. Behind the wall there’s a little place well away from all and sundry.

And there we lie down, I and my neighbor, while the cheering sounds from afar. How splendid to be a soldier, how splendid not to be the one when the two of us are all alone, et cetera.

A Simple Song
Sing God a simple song: Lauda, Laude.
Make it up as you go along: Lauda, Laude.
Sing like you like to sing
God loves all simple things, For God is the simplest of all.

I will sing the Lord a new song.
To praise Him, to bless Him, To bless the Lord.
I will sing His praises while I live
All of my days.
Blessed is the man who loves the Lord.
Lauda Lauda, Laude.

Lauda, Lauda did a di day.
All of my days.