LA MI SOLA, LAUREOLA
La mi sola, Laureola
La mi sola, sola, sola,
Yo el cautivo Leriano
Aun que mucho estoy ufano
Hérido de aquella mano
Que en el mundo es una sola.
La mi sola, Laureola
La mi sola, sola, sola.

AL AMOR
Dame, Amor, besos sin cuento
Asido de mis cabellos
Y mil y ciento tras ellos
Y tras ellos mil y ciento
Y después......
De muchos millares, tres!
Y porque nadie lo sienta
Desbaratemos la cuenta
y......contemos al revés.

DEL CABELLO MÁS SUTIL
Del cabello más sutil
Que tienes en tu trenzado
He de hacer una cadena
Para traerte a mi lado.
Una alcarraca en tu casa,
chiquilla, quisiera ser,
Para besarte en la boca,
Cuentas fueras a beber.

COPLAS DE CURRO DULCE
Chiquitita la novia,
Chiquitita la novia,
Chiquitita la sala'
Y er dormitorio,
Por eso yo quiero
Chiquitita la cama
Y er mosquitero

MY AND ONLY, LAUREOLA
My only, Laureola
My only, only, only one.
I, the captive Leriano,
Am so proud
To be wounded by the hand,
The only hand in the world.
My only Laureola,
My only, only, only one.

TO THE BELOVED
Give me, love, kisses without number,
As the number of hairs on my head,
And give me a thousand and a hundred,
And a hundred and a thousand after that,
And after those......
many thousands....give me three more!
And so that no one feels bad...
Let us tear up the tally
and begin counting backwards!

DEL CABELLO MÁS SUTIL
Del cabello más sutil
Que tienes en tu trenzado
He de hacer una cadena
Para traerte a mi lado.
Una alcarraca en tu casa,
chiquilla, quisiera ser,
Para besarte en la boca,
Cuentas fueras a beber.

COPLAS DE CURRO DULCE
Chiquitita la novia,
Chiquitita la novia,
Chiquitita la sala'
Y er dormitorio,
Por eso yo quiero
Chiquitita la cama
Y er mosquitero

OF THE SOFTEST HAIR
Of the softest hair
Which you have in your braid,
I would make a chain
So that I may bring to my side.
A jug in your home,
Little one, I would like be...
So that I may kiss you
Each time you take a drink.

TINY IS THE BRIDE
Tiny is the bride,
Tiny is the groom,
Tiny is the living room,
Tiny is the bedroom.
That is the why I want
A tiny bed with a
Mosquito net.

Translation by Alice Rogers-Mendoza

UNIV
College of Fine Arts - Department of Music
Presents

A Doctoral Recital
Pei-Ning Ku
Soprano

with
Maryanne Kim, piano
Mauricio Villazon, cello

Friday, March 5, 2010
7:30pm
Doc Rando Recital Hall
Beam Music Center
~ Program ~

The Blessed Virgin's Expostulation

Henry Purcell
(1659-1695)

'Misera, dove son! Ah! Non son io che parlo'

W. A. Mozart
(1756-1791)

Selections from Brentano Lieder

Richard Strauss
(1864-1949)

An die Nacht
Ich woll't ein Sträusslein binden
Säusle, liebe Myrthe
Amor

Intermission

Quatre chansons de jeunesse

Claude Debussy
(1862-1918)

Pantomime
Clair de lune
Pierrot
Apparition

Songs About Spring

Dominick Argento
(b. 1927)

who knows if the moon's a balloon
Spring is like a perhaps hand
in Just- spring
in Spring comes
when faces called flowers float out of the ground

Selections from Canciones clásicas Españolas

Fernando Obradors
(1897-1945)

La mi sola, Laureola
Al amor
Dos cantares populares
Coplas de curro dulce

Henry Purcell (1659-1695)

THE BLESSED VIRGIN'S EXPOSTULATION

Purcell was one of the most significant composers of the Baroque period. He was a master at setting the English language to music. His songs exhibit human emotion through dramatic expression. His musical style includes recitative, florid passages, and frequent tempo changes to express the text.

Tell Me, Some Pitying Angel is a dramatic piece for solo soprano that includes recitative and aria. The text by Nahum Tate refers to the biblical story found in Luke Chapter 2 that tells of the time when Mary couldn't find Jesus because he had stayed behind at the temple to talk to the Elders. He was just a young boy, and the distress of his mother is well documented in this poem. Purcell masterfully captures the moment with this poignant setting.

Tell me, tell me, some, some pitying angel,
Tell quickly, quickly, quickly say,
Where, where does my soul’s sweet darling stay,
In tiger’s, or more cruel, more cruel, cruel Herod’s way?
Ah! ah! rather, rather let his little little footsteps press
Unregarded through the wilderness, where milder, milder,
Where milder savages resort:
The desert’s safer, the desert’s safer than a tyrant’s court.
Why, why, fairest object of my love, why, why does thou from my longing eyes remove?
Was it, was it a waking dream that did foretell
Thy wondrous birth, thy wondrous, wondrous birth?
No vision, no, no, no vision from above?
Where Gabriel, where’s Gabriel now, that visited my cell?
I call, I call, I call ‘Gabriel! Gabriel! Gabriel!’; he comes not;
Flattering, flattering hopes, farewell, farewell, farewell, flattering hopes, farewell.
Me Judah’s daughters once caress’d
Call’d me of mothers the most, the most, the most bless’d;
Now (fatal change!), now (fatal change) of mothers, of mothers most, most distress’d.
How, how, how shall my soul its motions guide,
How, how, how, shall I stem, how shall I stem the various, various tide,
Whilst faith and doubt my lab’ring soul divide?
For whilst of thy dear, dear sight beguil’d, I trust the God, but oh!
I fear, but oh! oh! I fear the child.
RICHARD STRAUSS (1864-1949)

BRENTANO LIEDER

Richard Strauss was a German composer of the late Romantic and early modern eras, particularly of operas, Lieder and tone poems. Strauss was also a prominent conductor. In 1916, after he composed Ariadne auf Naxos on a trip to Scandinavia in 1917, Strauss met soprano Elisabeth Schumann, whose talent inspired Strauss to return to composing Lieder.

For the text of his first Lied in twelve years, Strauss turned to the collection of German folk poetry, Des Knaben Wunderhorn, collected by Clemens Brentano and Achim von Arnim. Mahler’s nine settings of these poems were already well known when Strauss approached the material, though the collection was very popular and known in its own right. Strauss took six poems from Brentano for this cycle, the Brentano Lieder. Though written for Elisabeth Schumann, there is no evidence that she ever performed the cycle in its entirety.

AN DIE NACHT

Heilige Nacht! Heilige Nacht! Sternengeschoßner Himmelsfrieden! Alles, was das Licht gesieden, ist verbunden, Alle Wunden Bluten süß im Abendrot.

Bjelbo's Spear, Bjelbo's Spear Sinks into the heart of the drunken Earth, which, with a blissful gesture, dips a rose in the womb of dark desires. Holy night! Demure bride, demure bride! Hide your sweet shame when the wedding goblet’s fullness is poured out; thus flows, into the lustful night, day!

Translation by John Glen Paton

ICH WÖLLE EIN STRAUSSLEIN BINDEN

I would have made a bouquet
but dark night arrived
and there was no little flower to be found,
or I would have brought it.

Translation by Gery Bramall
Da flossen von den Wangen
Mir Tränen in den Klee,
Ein Blümlein aufgegangen
Ich nun im Garten seh.

Das wollte ich dir brechen
Wohl in dem dunklen Klee,
Doch fing es an zu sprechen:
»Ach, tue mir nicht weh!

Sei freundlich im Herzen,
Betracht dein eigen Leid,
Und lasse mich in Schmerzen
Nicht sterben vor der Zeit!«

Und hat’s nicht so gesprochen,
Im Garten ganz allein,
So hat ich dir’s gebrochen,
Nun aber dart’s nicht sein.

Mein Schatz ist ausgeblichen,
Ich bin so ganz allein,
Im Lieben wohnt Betrüben,
Und kann nicht anders sein

Then down my cheeks flowed
tears onto the clover -
I saw that one small flower had sprouted up
now in the garden.

I wanted to pick it for you
deep in the dark clover,
but it began to speak:
``Ah, do not harm me!

``Be kind-hearted,
consider your own grief,
and do not let me
die in agony before my time!''

And if it had not spoken so,
in the garden all alone,
I would have plucked it for you,
but now that cannot be.

My sweetheart has not come,
I am so entirely alone.
In love dwells tribulation,
and it can be no different.

Translation by Emily Ezust

SÄUSLE, LIEBE MYRTHE

Säusle, liebe Mirte!
Wie still ist’s in der Welt,
Der Mond, der Sternehirte
Auf klarem Himmelsfeld,
Trotz schon die Wolkenschafe
Zum Born des Lichtes hin,
Schlaf, mein Freund, o schlaf,
Bis ich wieder bei Dir bin!

Säusle, liebe Mirte
Und träum’ im Sternenschein,
Die Turteltaube girtete
Ihre Brut schon ein.
Still ziehn die Wolkenschafe
Zum Born des Lichtes hin,
Schlaf, mein Freund, o schlaf,
Bis ich wieder bei dir bin!

Hörst du, wie die Brunnen rauschen?
Hörst du, wie die Grille zirpt?
Stille, stille, laßt uns lauschen,
Selig, wer in Träumen stirbt;

Selig, wen die Wolken wiegen,
Wem der Mond ein Schlaflied singt;
Oh! wie selig kann der fliegen,

Dem der Traum den Flügel schwingt,
Daß an blauer Himmelsdecke
Sterne es wie Blumen pfützen;
Schlaf, träume, flieg, ich wecke
Bald Dich auf und bin beglückt!

Translation by Emily Ezust

AMOR

An dem Feuer saß das Kind
Amor, Amor
Und war blind;
Mit dem kleinen Flügel sägt
In die Flamme er und sägt,
Fächte, lachte, schlachte Kind.

Ach, der Flügel brennt dem Kind!
Amor, Amor
Läuft geschwind!
``O wie mich die Glut durchpeinet!''
Flügelschlagend laut er weinet;
In der Hirtin Schöß entzerrt
Hülfescheidend das schlaue Kind.

Und die Hirtin hilft dem Kind,
Amor, Amor
Bös und blind.
Hirtin, sieh, dein Herz entbrennt,
Hast den Schelm du nicht gekannt.
Sieh, die Flamme wächst geschwinde.
Hüt dich vor dem schlauen Kind!

Translation by John Glen Paton

CUPID

By the fire sat the child
Cupid, Cupid
and was blind;
with his little wings he fans
into the flames and smiles;
Fan, smile, wily child!

Ah, the child’s wing is burning!
Cupid, Cupid
runs quickly.
O how the burning burns him deeply!
Beating his wings, he weeps loudly;
to the shepherdess’ lap runs,
crying for help, the wily child.

And the shepherdess helps the child,
Cupid, Cupid
naughty and blind.
Shepherdess, look, your heart is burning;
You did not recognize the rascal.
See, the flame is growing quickly.
Save yourself, from the wily child!

Translation by John Glen Paton

Achille-Claude Debussy (1862–1918)

QUATRE CHANSONS DE JEUNESSE

Debussy is not only among the most important of all French composers;
he was also a central figure in European music at the turn of the twentieth century.
In the text On the Interpretation of the Melodies of Claude Debussy, Jane Bathori states the following: "In May of 1926, the Revue Musicale issued a supplement under the title "La Jeunesse de Debussy" (Debussy’s Early Years) containing four unpublished songs taken from the composer’s manuscripts set to the poetry
of Verlaine, Banville, and Mallarmé. These songs included a first version of "Clair de Lune" and "Pantomime" to Verlaine texts, as well as "Pierrot" of Théodore de Banville. The fourth song, "Apparition" is set to a poem of Mallarmé.

**PANTOMIME**

Pierrot, qui n'a rien d'un Clitandre,
Vide un flacon sans plus attendre,
Et, pratique, entame un pâté.

Cassandre, au fond de l'avenue,
Verse une larme méconnue
Sur son nez déshérité.

Ce faquin d'Arlequin combine
L'enlèvement de Colombine
Et pirouette quatre fois.

Colombine rêve, surprise
De sentir un coeur dans la brise
Et d'entendre en son cœur des voix.

**PANTOMIME**

Pierrot, who is nothing like Clitandre,
empties a bottle without ado,
and, ever practical, cuts into a pâté.

Cassandre, at the end of the avenue,
sheds an uncoined tear
for his disinherit nephew.

That impertinent Harlequin schemes
the abduction of Columbine
and whirls around four times.

Columbine dreams, surprised
at feeling a heart in the breeze
and at hearing voices in her heart.

*Translated by Laura Claycomb*

**MOONLIGHT**

Your soul is a chosen landscape
charmed by masquerades and revellers
playing the lute and dancing and almost
sad beneath their fanciful disguises.

Even while singing, in a minor key,
of victorious love and fortunate living
they do not seem to believe in their happiness,
and their song mingle with the moonlight,
the calm moonlight, sad and beautiful,
which sets the birds in the trees dreaming,
and makes the fountains sob with ecstasy,
the tall slender fountains among the marble statues.

*Translated by Peter Low*

**APPARITION**

La lune s'attristait. Des sérénades en pleurs
Rêvant, l'archet aux doigts, dans le calme des fleurs
Vaporeuses, tiraient de mbrantes voiles
De blancs souffles glissant sur l'azur des corolles.
- C'était le jour bénis de ton premier baiser ;
Ma songerie aimant à me martyriser
S'enfuirait savamment du parfum de tristesse
Que même sans regret et sans déboire laisse
La cueillette d'un rêve au coeur qui l'a cueilli.
J'aurais donc, l'œil rivé sur le pas vieilli,
Quand avec du soleil aux cheveux, dans la rue
Et dans le soirée, tu m'es en riant apparue
Et j'ai cru voir la fête au chapeau de clarté
Qui jadis sur mes beaux sommiers enfant gâté
Passait, laissant toujours de ses mains mal fermées
Neiger de blancs bouquets d'étoiles parfumées.

*And meanwhile, mysterious and smooth,
taking her sweetest delight in him,
the white moon, bull-horned,
threw a furtive glance
at her friend Jean Gaspard Deburau.

Translated by Bertram Kottman*

**APPARITION**

The moon was saddened. Serenades in tears
Dreaming, bow at his fingers, in the calm of flowery flowers
Vaporous, they drew of muffled voiles
Of white breaths gliding on the azure of corolles.
- That was the blessed day of your first kiss;
My reverie, loving to torture me,
Wishly inhibited its perfume of sadness
That even without regret and without setback
Leaves the gathering of a dream within the gathering heart.
I wandered then, my eye riveted on the aged cobblestones
When, with light in your hair, in the street
And in the evening, you appeared to me smiling
And I thought I had seen the fairy with a hat of light
Who passed in my sweet dreams as a spoiled child.
Always dropping from her carelessly closed hand
A snow of white bouquets of perfumed stars.

*Translated by Laura Claycomb*

**Dominick Argento (b. 1927)**

**SONGS ABOUT SPRING**

Argento is a leading composer of lyric opera and choral music in the United States. Among his most prominent pieces are the operas Postcards from Morocco, Miss Havisham's Fire, and The Masque of Angels. Well-known song cycles include Six Elizabethan Songs and From the Diary of Virginia Woolf, the latter of which earned him the Pulitzer Prize for Music in 1975. Argento's music combines tonality, atonality and a lyrical use of twelve-tone writing. He is particularly well-known for his sensitive settings of complex, sophisticated texts, such as his setting of e. e. cumming's poetry for his song cycle, Songs About Spring.
WHO KNOWS IF THE MOON'S A BALLOON

who knows if the moon's
a balloon, coming out of a keen city
in the sky-- filled with pretty people?
(and if you and i should
get into it, if they
should take me and take you into their balloon,
why then
we'd go up higher with all the pretty people
than houses and steeples and clouds:
go sailing
away and away sailing into a keen
city which nobody's ever visited, where
always
it's Spring and everyone's
in love and flowers pick themselves.

IN JUST SPRING

in Just-spring when the world is mud-luscious the little lame baloonman
whistles far and wee
and eddyandhill come
running from marbles and
piracies and it's
spring
when the world is puddle-wonderful
the queer
old baloonman whistles
far and wee
and bettyandisabel come dancing
from hop-scotch and jump-rope and
it's
spring
and the
goat-footed
baloonman whistles
far and wee

SPRING IS LIKE A PERHAPS HAND

Spring is like a perhaps hand
(which comes carefully
out of Nowhere) arranging
a window, into which people look (while
people stare
arranging and changing placing
carefully there a strange
thing and a known thing here) and
changing everything carefully

spring is like a perhaps
Hand in a window
(carefully to
and fro moving New and
Old things, while
people stare carefully
moving a perhaps
fraction of flower here placing
an inch of air there) and
without breaking anything.

IN SPRING COMES

Spring comes (no one asks his name)
A mender of things
With eager fingers (with patient eyes)
Renewing remarking what otherwise we should
Have thrown away (and whose brook bright flower soft bird quick voice loves
children and sunlight and mountain) in April (but if he should
Smile) comes nobody'll know.

WHEN FACES CALLED FLOWERS FLOAT OUT OF THE GROUND

when faces called flowers float out of the ground
and breathing is wishing and wishing is having--
but keeping is downward and doubting and never
-it's April (yes, April, my darling) it's spring!
yes the pretty birds frolic as spry as can fly
yes the little fish gambol as glad as can be
(yes the mountains are dancing together)

when every leaf opens without any sound
and wishing is having and having is giving--
but keeping is doting and nothing and nonsense
-alive we're alive, dear it's (kiss me now) spring!
now the pretty birds hover so she and so he
now the little fish quiver so you and so i
(now the mountains are dancing, the mountains)

when more than was lost has been found has been found
and having is giving and giving is living--
but keeping is darkness and winter and cringing
-it's spring (all our night becomes day) o, it's spring!
all the pretty birds dive to the heart of the sky
all the little fish climb through the mind of the sea
(all the mountains are dancing, are dancing)

FERNANDO OBRADORS (1897-1945)

SELECTIONS FROM CANCIONES CLÁSICAS ESPAÑOLAS

Fernando Jaumandreu Obradors was a Spanish composer who was
taught piano by his mother, but taught himself composition, harmony and
counterpoint. Between 1921 and 1941 he wrote four volumes of arrangements
of classic Spanish poetry. One of the poems, "La casa del infiel", was written by
his friend Garcia Lorca. Although he wrote many works for the theatre, none
have held their place in the repertoire. He is best known for "Canciones clásicas
españolas", a song-cycle. Many of his contemporaries left Spain to find fame in
France, but Obradors remained true to his Catalan roots.