You'll find that a new love is there!
Love is where you find it!
Fate designed it
To be waiting everywhere.
It may hide from you for awhile
It may come tonight in a smile
Fan a flame of a new love
In the arms of a true love!
Seek and you shall find.
Ah!

Poetry by Earl K. Brent

UNLV
UNIVERSITY OF NEVADA LAS VEGAS
College of Fine Arts ~ Department of Music

Presents a

Doctoral Recital

Wendy Moss
soprano

with
Michelle Lee, piano and harpsichord
Matthew Guschl, oboe

Saturday, April 24, 2010
7:30pm
Doc Rando Recital Hall
Benn Music Center
PROGRAM

"Was mir behagt – Jagen ist die Lust der Götter"  
Johann Sebastian Bach  
from Was mir Behagt, ist nur die Muntre Jagd, BWV 208  
(1685-1750)

"Die Seele ruht in Jesus Händen"  
from Herr Jesu Christ, wahr' Mensch und Gott, BWV 127  
Matt Guschl, oboe

Siete Canciones Populares Españolas  
Manuel de Falla  
(1876-1946)

El Paño Moruno  
Seguidilla Murciana  
Asturiana  
Jota  
Nana  
Canción  
Polo

INTERMISSION

Dans la forêt du charme et de l'enchantement  
Ernest Chausson  
(1855-1899)

Les papillons  
Le temps des lilas  
La caravane

Ständchen  
Morgen!  
Seitdem dein Aug'  
Heimliche Aufforderung

"Love Is Where You Find It"  
Nacio Herb Brown  
(1896-1964)

Was mir behagt, ist nur die Muntre Jagd, BWV 208, was composed for the birthday of Duke Christian of Saxony-Weissenfels in 1713. Due to its subject matter, this *dramma per musica* is typically called "The Hunting Cantata." This work is unique because it is Bach’s earliest extant secular cantata. Salomon Franck, the poet for many cantatas during Bach's era, wrote texts that were highly accessible in a musical setting. The theme for this fifteen-sectioned celebratory cantata is one from Greek mythology where Diana, the goddess of the hunt, admires her love, the hunter Endymion. Here, in "Was mir behagt," Diana gives praise to Aurora, which sets the dawn to rise, as she prepares herself and her bow, for the beloved morning hunt. This secular work exemplifies Bach's early style from his time spent in Weimar.

Herr Jesu Christ, wahr' Mensch und Gott, BWV 127, was written for Quinquagesima Sunday (the Sunday before Lent) to anticipate the Passion, and was performed on February 11th, 1725. The text is based on an eight-verse hymn by Paul Eber from 1562. "Die Seele ruht in Jesus Händen" is No. 3 in this work and is often referred to as "The Funeral Hymn." The oboe obbligato is meant to depict one’s soul, at the beginning of life, as born in Jesus’ hands. Then grows throughout life to death, which suggests the peaceful security one receives in death. In the B section, the funeral bells, "Ach, ruft mich bald, ihr Sterbeglocken" are called to bring rest to one's soul.

Although Bach's vocal compositions were overlooked by his contemporaries for his keyboard works, the large number of cantatas, over 200, represent by far the most extensive and diverse body of work for this medium.

This concert is presented in partial fulfillment of the requirements for the degree  
Doctor of Musical Arts.  
Wendy Moss is a student of Tod Fitispatrick.
Manuel de Falla’s only song cycle, *Siete canciones populares españolas*, was written for voice and piano during his last year in Paris before his return to Madrid during World War I. Like many Spanish composers, de Falla was attracted to the appeal of French music; and during his nine years there composed some of his greatest works: *La vida breve* (1914), *Tres melodías* (1909-10) on Gaujane text, and the Seven Popular Spanish Songs (1914) which were dedicated to Mme. Ida Gedebski.

The premiere of *Siete canciones populares españolas* was in January of 1915 at the Ateneo in Madrid. They were sung by Luisa Vela and accompanied by de Falla.

Manuel de Falla’s ability to take popular Spanish folk material and transfigure it into Spanish Art Song is what made him unique amongst fellow Spanish composers. Two distinct aspects of de Falla’s musical style can be heard in this song cycle from his use of articulation markings that are applied to almost every note, and his extensive use of the piano throughout. He also used tunes, dances and rhythms from various regions of Spain to create these seven cantatas. He juxtaposed the triple-metered dance rhythms of “El paño moruno,” “Seguidilla murciana” and “Jota” against the simplicity of “Nana” and “Asturiana.” These Spanish folk tunes in de Falla’s settings become a new Spanish aesthetic for the 20th century and influence all Spanish Art Song from that time forward.

The subject matter for these songs does not connect them to each other and ranges from that of a soiled cloth meant to represent a tainted woman in “El paño moruno,” to a grieving woman seeking sympathy from a pine tree in “Asturiana,” to bitterness acquired due to unrequited love in “Polo.”

Manuel de Falla, often referred to as the Bartók of Spain, can be remembered for bringing Spain back into the forefront of Westernized music in the 20th century, and can also be remembered as Tomás Marco states, “the only Spanish composer who can be compared with other great composers of his time: Debussy, Ravel, Dulkan and Stravinsky.”

**El paño moruno**

Al paño fino, en la tienda,
Al paño fino, en la tienda,
Una mancha le cayó;
Una mancha le cayó;
Por menos precio se vende,
Por menos precio se vende,
Porque perdido no vale.
Porque perdido no vale.

¡Ay!

**The Moorish cloth**

On the fine cloth, in the store
On the fine cloth, in the store
A stain set in
A stain set in
For a lower price it is sold
For a lower price it is sold
Because it has lost its value
Because it has lost its value
Oh!

**Seguidilla murciana**

Cualquiera que el tejedor
Tenga de vidrio,
Arrieros son;
Puede que en el camino,
Puede que en el camino,
¡Nos encontramos!

Por tu mucha inconstancia
Yo te comparto
Por tu mucha inconstancia
Yo te comparto con peseta que corre
De mano en mano
Que el fin se borra,
Y creyéndola falsa
Y creyéndola falsa
[Nadie la toma]
[Nadie la toma]

**Murcian Seguidilla**

He whose roof
Is made of glass,
Muleteers are we;
Perhaps on the road;
Perhaps on the road;
We shall meet:

Because of your great inconsistency
I compare you,
I compare you,
Because of your great inconsistency
I compare you to a coin that passes
From hand to hand
That at last is worn off,
And believing it false,
And believing it false,
No one will take it!
No one will take it!

**Asturiana**

Por ver si me consoled
Arrínne a un pino verde
Por ver si me consoled
Arrínne a un pino verde
Y el pino como era verde
Por verme llorrar, lloraba.

**Nana**

Duermete niño, duermelo,
Duermelo mi alma,
Duermelo lucero,
De la mañana nana, nana, nana,
Duermelo lucero, De la mañana.

**Canción**

Por traidores, tus ojos,
Voy a encontrarlos
Por traidores, tus ojos,
Voy a encontrarlos
No sabes lo que cuesta
“Del aire”
Niña, el miráculo
“Madre”

Dicen que no me quieres,
Y a me ha querido
Dicen que no me quieres,
Y a me ha querido
Vayase lo genado
“Del aire”
Por lo perdidio,
Madre a la orilla
Por lo perdidio,

**Polo**

¡Ay!

Guarda una “¡Ay!”
Guarda una pena en mi pecho
“¡Ay!”

¿Qué a nadie se la diera?
[Malherba el amor, malherba,
Y quien me lo dio a entender?

**Asturian Song**

To see if it would console me,
Tie me up to a green pine
To see if it would console me
Upon seeing me cry, it cried.

The pine tree, because it was green,
Upon seeing me cry, it cried.

**Nursemaid**

Go to sleep Child, sleep,
Sleep my precious,
Go to sleep little light,
In the morning, little lullaby,
Go to sleep little light,
In the morning.

**Song**

Because they are traitors, your eyes,
I'm going to bury them;
Because they are traitors, your eyes,
I'm going to bury them.
You don't know what it cost,
In the air!'

Dear, to see them,
Mother.
They say you don't love me,
And me you have loved
They say you don't love me,
And me you have loved
Away with what was won,
In the air!
For what was lost:
Mother on the edge,
For what was lost:
Mother.

**Polo (Andalusián)**

Oh!
I keep an “oh!
I keep sorrow in my chest,
Oh!
No one will I tell, so be it.
A curse on love, a curse,
And who can make me understand it?

Oh!

Ernest Chausson composed French *mélodie* that unabashedly speaks of High Romance. His vocal works contain various elements that are characteristics of the Romantic style. One of these subject matter he chose to set which depicts aspects of the supernatural, to Orientalism, to allegorical material that ironically intertwines Chaussonian pictures with his moods and meanings. Being an avid admirer of Wagner, Chausson wrote extended vocal lines that convey delayed climaxes and hesitated chromatic resolutions; another trait of the Romantic style. Though his output of songs was approximately forty *mélodies*, halted by his sudden death at the age of forty-four due to a bicycle accident; Chausson's songs significantly impacted the genre of French *mélodie* by marrying the earlier, simple style of Franck and Massenet, his teachers, with that of the refined, chromatic settings yet to come by Debussy and Poulenc.
From his first collection of poems, the Hamelle edition, comes the two songs "Les papillons" (1879-80) and "La caravane" (1887), upon text by the French poet Théophile Gautier, which distinctly demonstrate Chausson's growth from early melodic to the refined. Both selections deal with Romantic narratives of the Orient which ultimately tell of a far away, unknown place of the soul that either longs to be in another place or sadly endure the place in which they live.

"Dans la forêt du charme et de l'enchantement" (1898) upon Moréas text, is Debussian in nature with its chromatic paths worn underneath a mystical text that tells of the wonders of a forest filled with fairies, gnomes, gold and song. The sad color invoked by the harmonic progressions make this piece as a true Chausson melody. Graham Johnson notes of this "mélodie" as the signature of the composer's moral and introspective art: a ravishing melody...So much in Chausson speaks to us of paradise lost.

Although Chausson's mélodie can sometimes be lost by those of his contemporaries, Duprac, Chabrier, Faure and Debussy; unique in his own mélodie is Chausson's ability to imprint his own melancholy and hopelessness upon them.

Poetry by: Jean Moréas

Les papillons
Les papillons couleur de neige
Volent par essaim sur la mer;
Beaux papillons blancs,
Quand pourrons-nous prendre le bleu chemin de l'air?

Savez-vous, elle des belles,
Ma basse aux yeux de gris,
Stes me veulent prêter leurs ailes,
Dites, savez-vous où ira?

Sans prendre un seul baiser aux roses,
A travers valons et forêts,
Jirais à vos lèvres mi-closes,
Fleur de mon âme, et j'y mourrais.

Poetry by: Théophile Gautier

Butterflies
Butterflies white as snow
Winging in great clouds over the ocean:
Lovely white butterflies, when may I
Take to the blue highways of the sky?

Do you know, loveliest of lovelies,
My jade-eyed dancing girl?
If they should lend me their wings,
Tell me, do you know where I would go?

Without stealing a kiss from the roses,
Across valleys and forests I would fly
To your half-parted lips,
Flower of my being, and I would die.

Poetry by: Théophile Gautier

La caravane
La caravane humaine, au Sahara du monde,
Par ce chemin des airs qui n'est plus de retour,
Sous les peaux et leurs pieds, brûlés aux flots de l'air,
Et larmant sous ses bras les yeux qui l'ont aimé.

Le grand lion ruigt, et la tempête gronde,
À l'horizon fuyard, ni minaret, ni tour.
La seule ombre qui vient est l'ombre du window,
Qui traverse le ciel, cherchant sa proie immortelle.

L'avance toujours, et voici qui l'entend
Quelle chose dis-je qui l'on se moque du doigt!
C'est un bois de cyprès sentant de blanches pierres.

Dieu, pour vous reposer, dans le désert du temps,
Comme des oasis a mis les cimetières.
Couchez-vous, et dormez, voyageurs fatigués!

Poetry by: Théophile Gautier

Richard Strauss can most certainly be called one of the last, great composers of German Lieder. He wrote vocal works at a time when the apex of German Lieder had already passed. Strauss's vocal compositions brought the Lied into a new direction and place: out of the salon and into the concert hall. This already heightened form of German song was elevated to new status as voice combined with orchestra, and its wide variety of colors, to join German text with new sonorities created by more elaborate means.

Strauss, primarily known as a conductor and opera composer, was the only 19th century German Art Song composer to be successful in both opera and Lieder. He composed over 200 Lieder for voice and piano and approximately 40 for voice and orchestra. Many of his songs he composed for his wife Pauline as they toured performing many concerts of his vocal material.
Ständchen
Mach auf, mach auf, doch leise, mein Kind,
Um Krinen vom Schummer zu wecken.
Kauft, kauft der Barz, zittert in Wind.
Ein blatt an den Bäuchen und Hoch.
Drum lese, mein Kindchen, dass nichts sich regt,
Nur lese die Hand auf die Klinke gelegt.

Mit Tritten, wie Tüte der Elfen so schacht,
Um über die Blumen zu kippen.
Flieg, klettert in die Marke der Christen, Zau zaum,
Zu mir in den Garten zu spießen.
Rings umschlungen, die Blumen am rastenden Bach,
Und daumen sich in Schief,

Sitz' der hier, dem dämmergeheimnisvoll
Unter den Lindenbäumen.
Die Nächteigens uns zu hupen soll
Von unsren Küsten träumen.
Und die Rose, wenn sie am Morgen erwacht
Hoch glänzt von den Wimpern der Nacht.

Poetry by Adolph Friedrich von Schack

Morgen!
Und morgen wird die Sonne wieder scheinen
Und auf dem Wege, den ich gehen werde,
Wird uns die Glätte, ich wieder einen
Zittern, du wunderbare, erhöhte Nacht!

Poetry by Adolph Friedrich von Schack

Seidem dein Aug'
Seidem dein Aug', der ihm die Schale emporgemacht,
Und trinke, dein Freund, deine Weine.
Und wenn dein Weine nicht so süß ist,
Dann lache ich und trinke ich mich, dass du
Und noch viel mehr recht dreht um's unser Haar.
Denn wacher, doch, wie schön sind deine Augen,
Und wenn der Daffodil dir deinen Kuss.

Poetry by Adolph Friedrich von Schack

Heimliche Aufforderung
Auf eine schöne Schale emporgemacht,
Und trinke, dein Freund, deine Weine.
Und wenn dein Weine nicht so süß ist,
Dann lache ich und trinke ich mich, dass du
Und noch viel mehr recht dreht um's unser Haar.
Denn wacher, doch, wie schön sind deine Augen,
Und wenn der Daffodil dir deinen Kuss.

Poetry by Adolph Friedrich von Schack

Love is Where You Find It
Love is where you find it!
Don't be blind.
It's all around you everywher!
Take it! Take a chance now.
For romance now.
Tell a someone that you care,
Spring love comes upon you.
When it's gone you feel despair.
Soon though in the moonlight.

Poetry by Adolph Friedrich von Schack

Nacio Herb Brown was an American popular songwriter from the 1920s to 1960s. He collaborated with Arthur Freed to write popular songs for the MGM hit The Broadway Melody in 1929. Brown and Freed went on to control Hollywood film music for many years. Their collaboration produced the widely popular song, "Singing in the Rain." By the 1940s, Brown went away from composing songs to seek other interests. "Love is Where You Find It" has been sung by Jane Powell in the 1948 film, A Date with Judy and by Kathryn Grayson in the 1948 Frank Sinatra film, The Kissing Band.