Iowa State University
Department of Music & Theatre

Morgan Darrow
soprano

Jodi Goble, piano

Known as the songwriting duo Benj Pasek and Justin Paul, the two met at the University of Michigan in ballet class when they were 18 and have been a team ever since. Neither classifies as solely a lyricist or a composer, but as both. Some of their most known works include the musicals James and the Giant Peach, Edges, Dogfight, and their first original show, Dear Evan Hansen. They are also known for their songwriting in film such as in the movie La La Land and their most recent music in the movie The Greatest Showman.

Morgan Darrow is a student of Professor Mary Creswell. She will graduate with a Bachelor of Music in Vocal Performance.

Sunday, February 25, 2018
7:30 pm
Martha-Ellen Tye Recital Hall
Program

Lusinghe più care
from Alessandro
Georg Frideric Händel
(1685-1759)

Das Veilchen
Wolfgang Amadeus Mozart
(1756-1791)

Heidenröslein
Franz Schubert
(1797-1828)

Die Lotosblume
Robert Schumann
(1810-1856)

Kommt ein Schlanker Bursch gegangen
from Der Freischütz
Carl Maria von Weber
(1786-1826)

***INTERMISSION***

Selections from Nantucket Songs
Ned Rorem
Nantucket
(b. 1923)

Mother, I cannot mind my wheel
Ferry me across the water
The Dance

Je te veux
Erik Satie
(1866-1925)

Les chemins de l'amour
Francis Poulenc
(1899-1963)

La vie en rose
Édith Piaf
(1915-1963)

Before it's over
from Dogfight
Benj Pasek & Justin Paul
(b. 1985)

A French pianist and composer who was well known for his works including his mélodies, solo piano works, chamber music, choral pieces, operas, ballets, and orchestral concert music, Francis Poulenc came from a non-musical family that encouraged him to pursue business and would not allow him to enroll in school for music. Because of this, Poulenc was largely self-taught when it came to music, until his parents passed away. He then started studying under the pianist Ricardo Viñes.

Composed in 1940, Les chemins de l'amour (The pathways of love) is another cabaret-style song that was dedicated to the comedian and singer Yvonne Printemps (with whom Poulenc was star-struck at the time). Printemps sang this piece at the premiere of the play Léocadia by Jean Anouilh on 1 December 1940, for which Poulenc provided about 20 minutes of music.

The pathways that arch to the sea remembered our visits,
The plucked flowers, and the echoes under the trees of our two bright laughs.
Alas! From days of happiness radiant joys take flight,
I journey on without recovering traces of them in my heart.
Pathways of my love, I search for you always,
Lost pathways, you’re not there anymore, and your echoes are deafened.
Pathways of despair, pathways of memory,
Pathways of that first day, divine pathways of love.

If I have to forget one day, when life erases all things,
I wish only to keep that one memory in my heart, stronger than any other love,
The memory of the pathway where trembling and bewildered
One day I felt your hands burning on me,
Pathways of my love, I search for you always,
Lost pathways, you’re not there anymore, and your echoes are deafened.
Pathways of despair, pathways of memory,
Pathways of that first day, divine pathways of love.

Édith Piaf was known as one of France's most famous international stars: not only a cabaret singer, but also a songwriter and actress who became widely regarded as France's national chanteuse. Her songs were often quite autobiographical and reflected her personal life. Since her death, Piaf has left behind a legacy as one of the greatest performers of the 20th century, and her work is celebrated around the world still today.

La vie en rose was written in 1945, popularized in 1946 and released as a single in 1947. The song became popular in the U.S in about 1950, where it was covered by many big names including Tony Martin, Paul Weston, Bing Crosby, Ralph Flanagan, Victor Young and Louis Armstrong. The song also hit the U.S. billboard charts in this year with as many as seven different versions of the song!
Program Notes and Translations

Born in Halle, Germany in 1685, George Frideric Händel began life under the influence of a father who rejected his love of music for monetary reasons. At the age of 7 and with the support of his mother, Händel secretly studied music under the influence of Friedrich Wilhelm Zachow, a composer of vocal and keyboard music in Halle. After juggling a life studying law and music, in 1703 he chose to pursue a career in only music. Known for his work at the Royal Academy of Music in London after gaining widespread popularity with his opera, Rinaldo, he continued composing more than 50 operas, and 30 oratorios. His greatest known work is Messiah, which is still performed worldwide today.

In his opera Alessandro, the title character is convinced that he is the son of the god of Jupiter and demands to be worshiped as such. While his Macedonian captains work to convince him otherwise, two female characters fight for his affection. Rossane sings “Lusinghe più care” in order to woo Alessandro.

Flattery and caresses are Cupid’s true arrows, Charms that fly from the lips and in glances and completely rob one’s freedom. Jealous suspicions, pleasure with pain, Between joy and torment moments of hope; These are the weapons of desirous beauty.

Born on January 27th, 1756, in Salzburg, Austria, Wolfgang Amadeus Mozart was a musical prodigy capable of composing and playing many instruments at an incredibly young age. At age six, Mozart started touring the countryside with his father, Leopold Mozart, and performing publicly. Because of this, Mozart was able to meet many accomplished musicians and composers and learn from them. After a few years of composing everything from Lieder, to string quartets and symphonies, Mozart became enthralled with the work of Handel and Bach between the years 1782-83. This resulted in the inspiration for one of Mozart’s most well-known operas, Die Zauberflöte (The Magic Flute).

Das Veilchen (The Violet) is one of Mozart’s most famous songs. The text, by Goethe, is from the Singspiel Erwin und Elmire (1773-74), which tells of how a young woman coldly tramples on the affections of a sincere young suitor, only to realize her mistake and be united with him in the end. She sings this song in recognition of her mistake, the violet being a metaphorical stand-in for the crushed and crumpled young man who nonetheless remains true in his feeling for her.

A violet in the meadow grew, blushing quietly, quite unknown; a pretty little violet. A young shepherdess drew near, with tripping foot and merry heart, she came alone, singing through the meadow. If only, the violet mused, I were

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Ned Rorem is a songwriter and diarist from Richmond, Indiana. He started his musical studies at the University of Chicago Laboratory Schools, then continued at the American Conservatory of Music and then Northwestern University. Later, Rorem moved on to the Curtis Institute in Philadelphia and finally the Juilliard School in New York City. Rorem is notorious for his book The Paris Diary of Ned Rorem, published in 1966. In this diary he is very open about his own sexuality, and outs many men such as Noel Coward, Samuel Barber, Leonard Bernstein, and others, describing his relationship with them. Rorem has written musically as well, he is not afraid to attack the orthodoxies by composing in a chromatic tonal idiom over the years. These four selections come from Rorem’s song cycle The Nantucket Songs, which sets poems by Christina Rossetti, Walter Landor, and William Carlos Williams.

Érik Alfred Leslie Satie was a French pianist and composer whose work paved the way for later artistic movements such as minimalism, surrealism, repetitive music, and the Theatre of the Absurd. Satie grew up receiving lessons from a local organist in Paris, where he was raised from the time he was four.

Je te veux (I want you), is set to the text of a poem by Henry Pacory. The erotic lyrics set to a sentimental waltz song were said to be written for Paulette Darty, who Satie had been accompanying for quite some time. The song is usually sung in a Cabaret setting with an appropriate band. The raucousness and raunchiness of this piece made it interesting and entertaining to Parisian music-hall audiences. However, the song’s text was even more explicit before Satie watered it down, making it fit for public consumption.

I understand your distress, dear lover, And I yield to your wishes. Make me your mistress We are far from moderation And further yet from sadness I long only for the precious moment When we will be happy.

I want you. I have no regrets and only one desire near to you, Close as can be Living all my life So that your body is mine So that my lips are pressed by yours So that your heart is mine And that my body is pressed to yours Yes, I can see in your eyes the divine promise That your heart is in love Come find my caresses entwined, forever Burning the same flames in a dream of love We will exchange our souls
the finest flower in the world, 
just for a little while, 
until the dear girl picked me 
and pressed me to her heart ‘til I died, 
if only, if only for a quarter of an hour! 
Alas! The girl approached 
and paid no heed to the violet; 
she trod it underfoot. 
It sank and died, yet it rejoiced: 
if I must die, at least I die through her, through her, here, ‘neath her feet. 
Poor violet! 
It was a pretty violet!

Born in Himmelpfortgrund, Austria, on January 31st, 1797, Franz Peter Schubert showed musical promise at an early age. He received most of his early musical training from his father, Franz Theodore Schubert, who cultivated his love for music. Later on, he went to study at the Stadtkonvikt, under the instruction of Antonio Salieri. He eventually had to drop out of school, due to vocal health issues, and became an educator. It wasn’t long until the composer decided to quit teaching and devote his life fully to music in 1818. Schubert is best known for his more than 600 Lieder, including Der Erlkonig, Die Forelle, and Gretchen am Spinnrade.

Schubert’s Heidenröslein is a strophic song, meaning that the three verses are set to the same music. The text speaks of an unreciprocated love, which, when acted upon, hurts both parties involved. This composition, much like Mozart’s Das Veilchen and Schumann’s Die Lotosblume, sets a text which relies on the personification of flowers to portray feelings of love.

A lad saw a little rose growing, 
Little red rose on the heath; 
It was as young and fair as the morning. 
He ran quickly to have a close look at it and gazed at it with delight. 
Little rose, little red rose, little rose on the heath. 
The lad said: “I will pick you, little rose on the heath!” 
The little rose said: “I will prick you, so that you will always remember me, 
And I won’t suffer you to pick me.” 
And the cruel lad picked the little rose on the heath; 
The little rose defended itself, but its wails and sighs were of no avail. 
It had to suffer just the same. 
Little rose, little red rose, little rose on the heath.

Schubert is regarded as one of the greatest composers of the Romantic era, Robert Schumann was renowned mainly for his piano music and Lieder. Die Lotosblume is a poem written by Heinrich Heine and then later set to music by Schumann. It comes from his Myrthen set, which is actually a collection of songs and not a song cycle. The piece tells the story of a lotus flower and how she blossoms at night. Given the time period, personification of the flower was very common when writing poems and songs, and the lyrics are intended to have a double meaning.

The lotus flower is anxious
In the Sun’s radiance,
And with hanging head
Waits, dreaming, for Night.
The moon, who is her lover,
Awakens her with her light,
And for him she smingly unveils
Her innocent flower-face.
She blooms and glows and gleams
And gazes silently upwards;
She sends forth fragrance, and weeps and trembles,
With love and love’s torment

Regarded as one of the greatest composers of the Romantic era, Carl Maria Von Weber was a German composer and opera director during the transition from the Classical period to the Romantic period. Weber was born into a very theatrical and musical family; his father a musician and actor and his mother a singer. The composer was born with a diseased hip, leaving him walking with a limp. Despite this handicap his ambitious father saw much potential in Weber, and sent him to study under Joseph Haydn’s younger brother Michael Haydn.

Weber is mostly known for his operatic compositions. Kommt ein Schlanker Bursch gegangen comes Act II, Scene I of his most famous opera, Der Freischütz (The Free Shooter), which takes place in 17th century Bohemia in a hunting lodge. During this aria, Annchen sings to her friend Agathe of her skills of conquering men.

When a slim youth walks by, 
Blond of hair or brown, 
Bright of eye and red of cheeks, 
Indeed, you can definitely look at him. 
Of course, you lay your eyes on your bosom 
After the manner of a modest maiden; 
But by stealth you raise them again 
If the boy doesn’t notice. 
If you should catch his glance, 
Then, what’s that matter? 
You will not be blinded, 
You become just a little red. 
A little glance here and a glance over there, 
Until the mouth is also as bold! 
He sighs : beautiful one! 
She says : beloved! 
Soon, they are fiancee and fiance. 
Always nearer, beloved glow! 
Do you want to see me in a (bridal) wreath? 
Don’t you think, she is a nice bride, 
And the youth isn’t any less beautiful?