Larry Grossman is an award-winning American composer. He has written music for Broadway, television, film, concerts, and cabaret, and received numerous awards for his compositions. His music has been performed by artists such as Julie Andrews, Shirley MacLaine, Liza Minnelli, Tony Bennett, David Bowie, and Michael Jackson. His film credits include: Disney's *Pocahontas II: Journey to A New World*, *The Great Mouse Detective*, *The Princess Diaries 2*, and MGM's *That's Dancing*. Grossman currently serves as Musical Consultant for the annual Capitol Concerts in Washington, and remains active in his alma mater’s theater department at Northwestern University.

*Where Do I Go from Here?* was written for the 1998 sequel *Pocahontas II: Journey to a New World*. The main character, Pocahontas, sings the piece as she reflects on the path she has taken in life, and questions if it is time to choose a new one.

This recital is given as partial fulfillment of the Bachelor of Music Education degree at Iowa State University. Bethany Schultz is a student of Donald Simonson.
Program

La mer est plus belle
Claude Debussy
(1862-1918)

Les berceaux
Gabriel Fauré
(1845-1924)

Clair de lune
Joseph Szulc
(1875-1956)

Lorelei
Clara Schumann
(1819-1896)

Die Loreley
Franz Liszt
(1811-1886)

***INTERMISSION***

Ah! Belinda, I am prest with torment
Henry Purcell
(1659-1695)

Thy hand, Belinda! … When I am laid in earth
arr. Benjamin Britten
(1913-1976)

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

El paño moruno
Asturiana
Nana
Jota

Where Do I Go From Here?
Larry Grossman
From Pocahontas II: Journey To A New World
(b. 1938)

Manuel de Falla was one of the most distinguished Spanish composers of the early 20th Century. He took piano lessons from his mother and later moved to Madrid to continue studying composition with Felipe Pedrell. In 1907 de Falla moved to Paris, where he met composers such as Claude Debussy, Paul Dukas, and Maurice Ravel. While he was in Paris he published his first compositions. He then returned to Madrid in 1914, where he arranged Siete canciones populares españolas, or Seven Spanish Folksongs for voice and piano. Each movement is set in a different part of Spain, and reflects different aspects of Spanish culture.

El Paño Moruno (The Moorish Cloth)
If that cloth is stained,
It will sell for little or nothing.

Asturiana
Looking for consolation,
I went to a green pine
And upon seeing me weep,
It wept too.

Nana (Lullaby)
Sleep well, my angel
Sleep well, little morning star.

Jota
They say we do not love each other
Because we keep our love for us.
If they would test your heart and mine,
They would find true love.
In sorrow I leave you,
It may not please your mother.
Farewell, sweetheart.

Translations by Berton Coffin
Die Loreley
I do not know the reason that I feel so sad;
An old tale from long ago continues to haunt my mind.
The air is cool and it grows dark, and quietly flows the Rhine;
The peak of the mountain glistens in the evening sunshine.
A most beautiful maiden sits so wondrously up there,
Her golden treasure sparkles, she combs her golden hair.
She combs it with a comb of gold while she sings a song
That has a wonderfully strange and powerful melody.
The boatman in his little skiff is seized with longings and violent despair.
He does not look at the rocks ahead, he looks only up at the heights.
I think in the end that the waves swallow the boatman and his boat
And that this was done by the Lorelei and her singing.

Translation by Carol Kimball

Claude Debussy was a French composer renowned for his contributions to impressionist music. In 1889, he attended the Paris World Exhibition, where he was fascinated by the Javanese gamelan (an Indonesian ensemble featuring bells, gongs, and metallophones) and their use of the pentatonic scale. Debussy was inspired, and began incorporating pentatonicism into his own music. It was the seamless blending of pentatonicism with romantic music that helped Debussy create a lasting mark on Late Romantic/Early 20th Century music.

La mer est plus belle is a perfect example of Debussy's compositional style. The piano accompaniment mimics the ebb and flow of the sea, and both the voice and piano parts incorporate the pentatonic scale. The music was set to a poem written by Paul Verlaine, a close friend of Debussy. This piece is the first of three works from 3 Mélodies de Verlaine, written in 1891.

La mer est plus belle
The sea is more beautiful than the cathedrals
Nurse faithful, soothing the death rattles
The sea on watch prays to the Virgin Mary
She has all the qualities, terrible and sweet
I hear her pardons, growing her anger
This immensity knows no resistance
Oh! So patient even when malicious
A friendly breeze haunts me
The wave, and we sing
“You without hope, die without suffering!”
And then under the skies which smile more brightly
She has the airs blue, rosy, gray, and green
More beautiful than all, better than us!

Translation by Sergius Kagan

Henry Purcell was an English composer during the Baroque era. He composed for a variety of venues including the church, stage, court, and private entertainment. Purcell's miniature opera Dido and Aeneas is one of his most famous works. The opera tells the story of Dido, the widowed Queen of Carthage, and the Trojan Prince Aeneas. Aeneas is shipwrecked in Carthage on his was to Italy, where he is destined to found a new Troy. Dido and Aeneas fall in love, but are tragically separated when a sorceress disguised as the god Mercury tells Aeneas he must leave Dido and sail for Italy. Devastated, Dido kills herself after he leaves, and her death is lamented by mourning cupids.

Perhaps the most famous element of this opera is Dido's lament, Ah! Belinda I am Prest with Torment, followed by the infamous aria When I am Laid in Earth. In this scene Dido is lamenting the loss of Aeneas and contemplating her imminent death.

Translation by Carol Kimball
Gabriel Fauré was a French composer who was widely recognized for his refined and controlled style of composition. Fauré was a child prodigy who studied piano with Camille Saint-Saëns. In 1896 he was appointed organist at the church of La Madeline in Paris, as well professor of composition at the Paris Conservatory, where he became the director in 1905. A few of Fauré's students included: Maurice Ravel, Georges Enesco, and Nadia Boulanger. Fauré's music is remembered for its daring but subtle changes in harmonies and rhythms, all the while creating a serene and gentle listening experience.

Les berceaux
All along the pier the big ships
That the surge sways in silence
Pay no attention to the cradles
That the hands of women rock.
But the day of farewells will come,
For it is necessary that women weep,
And that curious men
Brave the horizons that lure them!
And on that day the big ships,
Fleeing the shrinking port,
Feel their bulk held back
By the soul of the far-off cradles.

Clair de lune
Your soul is a chosen landscape,
Charmed by masques and revelers playing the lute and dancing,
And almost sad beneath their fancy disguises,
Even while singing in a minor key of victorious love and fortune living.
They don't seem to believe their happiness
And their song mingles 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.

Translation by Perry Gethner

Joseph Szulc, born Josef Szulc, was a Polish composer and pianist. He moved to Paris in 1899 to complete his studies in conducting and composition, where he studied under composer Jules Massenet. He moved to Brussels in 1903, where his career as a conductor and a composer began to take off. Szulc mostly wrote musical comedies, and some German lieder. Like Debussy, he also wrote songs set to poetry by Paul Verlaine. Clair de Lune comes from Szulc's 10 Melodies, Op. 83, and is one of his most recognized works.

Clara Schumann, a German composer, was one of the most famous and influential female composers of the Romantic era. Born Clara Wieck, she lived in an era when women, apart from singers, almost never performed in public or composed. Clara broke this mold by performing as a virtuoso pianist, premiering pieces by composers such as Domenico Scarlatti, Ludwig van Beethoven, Franz Schubert, and Robert Schumann, as well as her own compositions. Clara married Robert Schumann in 1840, and continued to perform and compose while also supporting her husband’s career. Following Robert's death in 1856, Schumann resumed her concert tours, but stopped composing. She continued to perform and teach until her death in 1896.

Franz Liszt was a Hungarian pianist and composer during the Romantic era. A child prodigy, Lizst studied piano with his father at age six and was performing in concert halls by the time he was nine years old. As an adult, Lizst toured throughout Europe, demonstrating his talents in performance, improvisation, and composition. In total, Lizst composed around 700 works throughout his life. His setting of Die Loreley was revised many times, the earliest known version dating to 1841, before appearing as the version best known today.