Lincoln Klopfenstein
tenor

Jodi Goble, piano

Saturday, September 18, 2021
7:30 pm
Martha-Ellen Tye Recital Hall
Program

Per la più vaga e bella  
from *La liberazione di Ruggiero dall’isola d’Alcina*  
Francesca Caccini  
(*1587-1640*)

Se l’aura spira  
Girolamo Frescobaldi  
(*1583-1643*)

The Wanderer  
High on the giddy bending mast  
(The Sailor’s Song)  
Franz Joseph Haydn  
(*1732-1809*)

An die Laute  
Abendstern  
An Silvia  
Franz Schubert  
(*1797-1828*)

Love’s secre  
David’s lament for Jonathan  
In the green leaves of May  
Muriel Herbert  
(*1897-1984*)

À Chloris  
Reynaldo Hahn  
(*1875-1947*)

Presqu’on ne peut fléchir...  
Vainement, ma bien-aimée  
from *Le Roi d’Ys*  
Édouard Lalo  
(*1823-1892*)

The Colors Of My Life  
from *Barnum*  
Cy Coleman  
(*1929-2004*)
Program Notes and Translations

Italian composer, singer, lutenist, poet, and music teacher Francesca Caccini was a master of dramatic harmonic surprise. Caccini is believed to have been a very prolific composer; however, very little of her music survives today. What remains are widely ranging pieces from intensely moving, harmonically adventurous renditions of sacred songs, to witty strophic songs about the highs and lows of romantic love. In 1625 she composed La liberazione di Ruggiero dall’isola d’Alcina, which is widely regarded as the first published opera to be written by a woman.

For the most charming and beautiful
Text by Fernando Saracinelli (1587-ca1640)

For the most charming and beautiful
Earthly star,
That today hides Phoebus’
golden rays,
My heart once burned;
Love laughed,
Longing to tell of my anguish.

But having been scoffed at,
Deeply repentant,
Your devotion healed my heart.
Therefore I keep the faith,
With whoever does not believe,
That Love is the only god
of all delights.
- Translation by Anne Graf
& Selene Mills

Girolamo Frescobaldi was one of the most important composers of keyboard music of the late Renaissance and early Baroque periods. He was a child prodigy on the organ, and virtuosic techniques permeate his music, making his pieces challenging to play even today. Numerous major composers outside his native Italy, including Henry Purcell and Johann Sebastian Bach, knew of Frescobaldi and were influenced by his work. Se l’aura spira is taken from a 1630 collection of arias for voice and continuo. The poet is unknown.

If the breezes blow

If the breezes blow ever charming,
The budding roses will show
their laughing faces,
And the shady emerald hedge
Need not fear the summer heat.
To the dance, to the dance,
merrily come,
Pleasing nymphs, flower of beauty!

Now the clear mountain streams
Are gone to the sea,
And the birds unfold
their sweet verses,
And the bushes are all in flower.
Let the fair of face who come
to this forest
Show virtue by having pity
on their suitors!
Sing, sing laughing nymphs!
Drive away the winds of cruelty!
-Translation by Katherine McGuire
Born in Austria, **Franz Joseph Haydn** went on to be a key part in the development of chamber music. He spent most of his early life as a court musician for the wealthy Esterházy family. Haydn achieved early success with his opera *Der krumme Teufel* and went on to become employed by the Baron Carl Josef Fürnberg. He composed the first of his famous string quartets at Fürnberg’s country estate. In tracing his work over his six decades of active writing, it is easy to see Haydn’s growth in musical sophistication and complexity, inspiring many like his friend and pupil Mozart. ‘The Wanderer’ and ‘High on the giddy bending mast’ come from Haydn’s most famous work for solo voice, the *English Canzonettas*, and were written by Anne Hunter (1742-1821), the wife of one of Hayn’s patrons in London.

**Franz Schubert** was an Austrian composer who, despite dying young at the age of 31, composed over 600 secular vocal works, seven symphonies, operas, and a large body of chamber and piano music. While he received very little appreciation for his works during his life, after his death many praised his work, including Felix Mendelssohn, Robert Schumann, Franz Liszt, and Johannes Brahms. Schubert is considered one of the greatest composers of the early Romantic period and composed with a vast wealth of technical finesse.

*To the Lute*

*Text by Johann Rochlitz (1769-1842)*

Play more softly, little lute, whisper what I secretly told you to that window there! Like the ripple of gentle breezes, like moonlight and the scent of flowers, convey your secret to my mistress.

The neighbor’s sons are envious, and at the fair lady’s window a solitary lamp flickers. So play still more softly, little lute: that my beloved may hear you, but the neighbors – no, not the neighbors!

*Translation by Richard Wigmore*

*The Evening Star*

*Text by Johann Mayrhofer (1787-1836)*

Why do you linger all alone in the sky, fair star? For you are so gentle; why does the host of sparkling brothers shun your sight? ‘I am the faithful star of love; they keep far away from love.’

If you are love, you should go to them without delay! For who could resist you, sweet, wayward light? ‘I sow no seed, I see no shoot, and remain here, silent and mournful.’

*Translation by Richard Wigmore*

*Who is Sylvia?*

*Text by William Shakespeare (1564-1616)*

Who is Silvia? what is she, That all our swains commend her? Holy, fair, and wise is she; The heaven such grace did lend her, That she might admired be.

Is she kind as she is fair? For beauty lives with kindness. Love doth to her eyes repair, To help him of his blindness; And, being helped, inhabits there.

Then to Silvia let us sing, That Silvia is excelling; She excels each mortal thing Upon the dull earth dwelling; To her let us garlands bring.

*Translation by Richard Wigmore*
Muriel Herbert was a British composer born in Liverpool as the youngest child and only daughter of her family. She grew up singing in her home since her mother was a church choir director, and her older brother Percy encouraged her to study music due to her abundance of natural talent. She went on to attend the Royal College of Music in London and met Roger Quilter shortly after. He viewed her works highly and recommended them to a publisher who helped publish a few songs. Sadly, it wasn’t until after her death that her daughter rediscovered the many songs Herbert had composed and never published. Just 13 years ago, 36 of Herbert’s beautifully composed art songs were recorded and produced. Herbert’s eclectic taste in poetry is clear from the three songs on today’s recital: ‘Love’s secret’ by William Blake (1757-1827), ‘David’s lament for Jonathan’ by Peter Abelard (1079-1142), and ‘In the green leaves of May’ by Gerald Gould (1885-1936).

Born in Venezuela, Reynaldo Hahn moved to Paris as a child and went on to become a composer, conductor, music critic, and singer. He was a prolific composer whose vocal works include secular and sacred pieces, lyric scenes, cantatas, oratorios, operas, and operettas. Hahn’s style reflects influences from Jules Massenet and Gabriel Fauré, who he regarded as the master of the mélodie. An accomplished vocalist, Hahn often sang his own songs as he played and made recordings as a soloist for other composers.

To Chloris
Text by Theophile de Viau (1590-1626)

If it be true, Chloris, that you love me,
(And I’m told you love me dearly),
I do not believe that even kings
Can match the happiness I know.
Even death would be powerless
To alter my fortune
With the promise of heavenly bliss!
All that they say of ambrosia
Does not stir my imagination
Like the favour of your eyes!

-Translation by Richard Stokes

Édouard Lalo was a French composer most celebrated for his complex and ambitious opera, Le Roi d’Ys, based on the Breton legend of Ys. For several years in his early life Lalo worked as a string player and teacher in Paris; his earliest surviving compositions were songs and chamber works. His most notable works are distinguished by strong melodies with a slight Germanic solidity and colorful orchestration. In the aria ‘Vainement, ma bien-aimée’, the victorious knight Mylio sings to his bride Rozenn through closed doors guarded by her bridesmaids on the morning of their wedding.
In vain, my beloved
Text by Édouard Blau (1836-1906)

Since these jealous guardians will not be moved to mercy, ah, let me tell you of my anguish and my torment!

In vain, my beloved, do I seem to despair: next to your closed door I am determined to stay!

Suns may be extinguished, nights replace days, but without blaming you and without complaining, I shall stay here forever!

I know that you have a kind heart, and the hour will soon come when the hand which now pushes me away will reach out towards mine!

Do not delay too long in allowing yourself to be won over by your tender feelings; If Rozenn does not appear soon soon, I, alas, shall die!

-Translation by Bob Kingston

American composer, songwriter, and jazz pianist Cy Coleman was a child prodigy at the piano. At the young age of six he was giving recitals at Carnegie Hall and Steinway Hall. Coleman had many early successes in songwriting before going on to team up with Broadway veteran Carolyn Leigh to score musicals Wildcraft and Little Me, the latter of which went on to win a Tony nomination. Coleman would go on to write thirteen musicals during his career, for which he won five Tony Awards, three Emmy Awards, and two Grammy Awards. The lyrics for ‘The Colors of my Life’, from the musical Barnum, were written by Michael Stewart (1924-1987).

This recital is given in partial fulfillment of a Bachelor of Music Degree in Vocal Music Education. Lincoln is a student of Professor Mary Creswell.

For more info, visit
music.iastate.edu