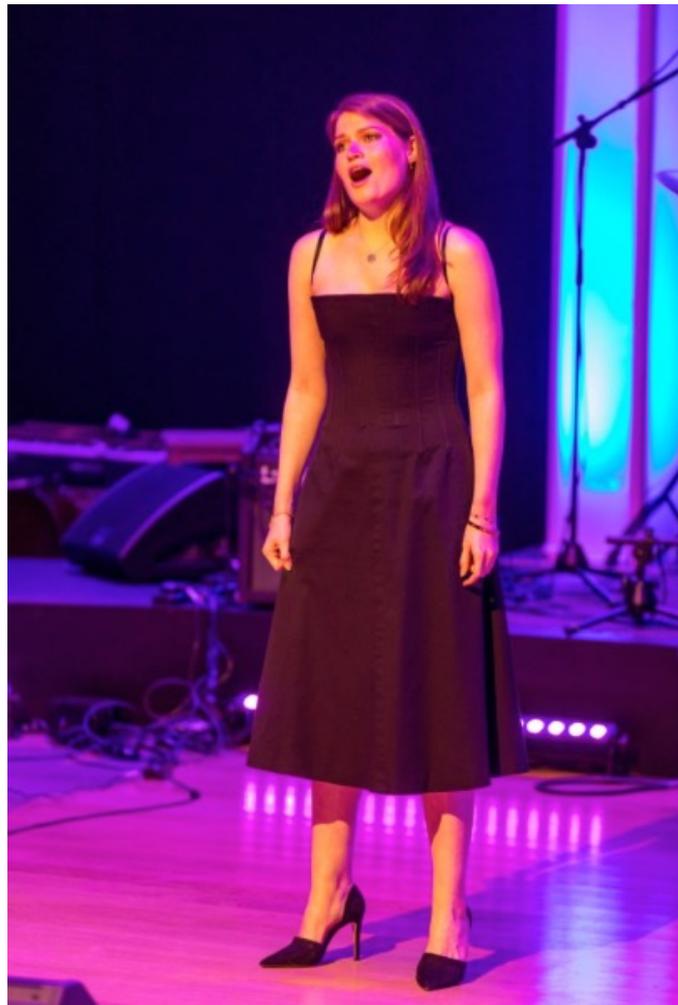




SALOME NORTHRIDGE

2nd Year Final Performance – 2nd of June 2021



MUSIC DEPARTMENT
City, University of London

Villanelle from *Les Nuits d'ete* (Op. 7, No. 1)

By Hector Berlioz

Text by Théophile Gautier

Born in 1803, Hector Berlioz was a French composer, music critic and conductor of the Romantic period. In 1821, Berlioz's father sent him to Paris to study medicine and he achieved his first degree in science. However, throughout this time he took every opportunity to attend the Paris Opera and soon enough his passion for music had become so overwhelming that he endeavoured to become a composition pupil at the Paris Conservatoire. He persevered on this path and in 1830, won the Prix de Rome. In the same year, he also completed his most famous orchestral work, *Symphonie fantastique*.

Villanelle (1840) is the first work in Berlioz's *Les nuits d'été* (Summer Nights) collection of six songs for high voice and piano accompaniment published during the summer of 1841. The songs borrow text from *La comédie de la mort* (The comedy of death), a volume of poems written by his close friend and neighbour Théophile Gautier (1811-72). Similar to this recital, the anthology considers love and desire from multiple angles, except that overall, it is longing and the loss of love that permeates Berlioz's songs most deeply. When performed as a coherent cycle, we see this loss most strongly where the joyous youthful 'always and forever' sentiment of first love in *Villanelle* is starkly contrasted to the distinctly unattainable dreamlike forever love expressed in the sixth and final song, *L'île Inconnue* (1841).

The first of the set and the simplest of the six songs, *Villanelle* is a celebration of spring and love. It explores the joy of new love: wandering together in the woods and gathering wild strawberries, before returning home with hands entwined. The song features a carefully chosen strophic form, in which Berlioz musically maintains the rhythm of the original poem, whilst varying the accompaniment slightly at the end of each verse. Depth and interest are added through these variations in harmony and add to the feeling of freshness of spring and new love. Interestingly, Berlioz had little knowledge of the piano as he played the guitar, so the piano accompaniment for the songs in their original form (as opposed to the later composed orchestral accompaniments) is often considered unnatural and clunky.

*Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle,
Pour cueillir le muguet aux bois;
Sous nos pieds égrenant les perles
Que l'on voit au matin trembler,
Nous irons écouter les merles
Siffler!*

When the new season comes,
When the cold has gone,
We two will go, my sweet,
To gather lilies-of-the-valley in the woods;
Scattering as we tread the pearls of dew
We see quivering each morn,
We'll go and hear the blackbirds
Sing!

*Le printemps est venu, ma belle;
C'est le mois des amants béni,
Et l'oiseau, satinant son aile,
Dit ses vers au rebord du nid.
Oh! viens donc sur ce banc de mousse,
Pour parler de nos beaux amours,*

Spring has come, my sweet;
It is the season lovers bless,
And the birds, preening their wings,
Sing songs from the edge of their nests.
Ah! Come, then, to this mossy bank
To talk of our beautiful love,

*Et dis-moi de ta voix si douce:
Toujours!*

And tell me in your gentle voice:
Forever!

*Loin, bien loin, égarant nos courses,
Faisons fuir le lapin caché,
Et le daim au miroir des sources
Admirant son grand bois penché;
Puis, chez nous, tout heureux, tout aises,
En paniers enlaçant nos doigts,
Revenons rapportant des fraises
Des bois!*

Far, far away we'll stray from our path,
Startling the rabbit from his hiding-place
And the deer reflected in the spring,
Admiring his great lowered antlers;
Then home we'll go, serene and at ease,
And entwining our fingers basket-like,
We'll bring back home wild
Strawberries!

Sei tu m'ami, se sospiri

By Giovanni Battista Pergolesi

Text by Paolo Rolli

Sei tu m'ami is an Italian aria derived from the *arie antiche* - a collection of Italian songs dating from 1600 to 1800, many of which were early opera arias. They have become popular items in the repertoires of many leading and young singers alike. For young singers, the benefits of learning and singing the *arie antiche* are well known, including an in-depth focus on technique and control. So, when better a time to start this self-development, than in the expansive, performance-free time of a pandemic.

The largest collection of *arie antiche* was collated, and then edited and arranged by Alessandro Parisotti (published 1885–c.1898). Parisotti collected these works during the 19th century fashion for re-discovering forgotten antique music from the classical and baroque eras. Using these forgotten scores, he arranged their arias for solo singer and piano accompaniment. Incidentally, although the piece is attributed to Giovanni Battista Pergolesi (1710-1736), many music scholars believe that due to the lack of early manuscripts or scores in existence for this song, that Parisotti actually composed the work himself. The text was written by Paolo Rolli in 1727.

In the text, the woman sings of the love that a shepherd boy has for her and how she pities him because he believes that her love is only for him. In essence, the piece turns the 'sentimental heroine' cliché of 19th century opera on its head, and instead allows for this strong-willed female character to express her feelings through floral metaphor: that she has a right to desire whoever or whatever she wants. In a similar manner to Bizet's *Carmen* and her warning of 'if I love you – watch out...', it is this striking *femme fatale* depiction of a woman that brings this *aria antiche* into the 21st century.

*Se tu m'ami, se sospiri
Sol per me, gentil pastor,
Ho dolor de' tuoi martiri,
Ho diletto del tuo amor,
Ma se pensi che soletto
Io ti debba riamar,
Pastorello, sei soggetto*

If you love me, if you sigh
Only for me, dear shepherd,
I am sorrowful for your sufferings;
yet I delight in your love.
But if you think that
I must in return love only you,
Little shepherd, you are subject

Facilmente a t'ingannar.

To deceiving yourself easily.

*Bella rosa porporina
Oggi Silvia sceglierà,
Con la scusa della spina
Doman poi la sprezzerà.
Ma degli uomini il consiglio
Io per me non seguirò.
Non perché mi piace il giglio
Gli altri fiori sprezzèrò.*

The beautiful purple rose
Will Silvia choose today;
With the excuse of its thorns,
Tomorrow, then, will she despise it.
But the advice of the men
I will not follow -
Just because the lily pleases me,
I do not have to despise the other flowers.

Vaga luna che inargenti
By Vincenzo Bellini

Vincenzo Bellini (1801-1835) was an Italian composer best known for his operatic works of the great *bel canto* style of his day, particularly *Norma* (1831) and *I puritani* (1835). It is thought that his influence and style of melodic vocal composition is reflected in later operatic compositions by Richard Wagner and even in the instrumental works of Chopin and Liszt. In his youth, Bellini attended the Naples Conservatory where he was commissioned to write his first opera, *Bianca e Fernando* for the Naples opera. Its success led to his composition of other works including *Il Pirata* (1827) for La Scala, Milan, which earned him international fame.

Bellini's compositional style is most famously associated with the *bel canto* style of operatic writing. Literally translating to 'beautiful singing', it is an operatic vocal style of the 18th and early 19th centuries that features legato production throughout the vocal range combined with the use of agile delivery in the higher registers. It is often contrasted to the heavier, more powerful and speech-inflected style associated with German opera and Wagner in particular. Unlike other composers of the time, Bellini put a greater emphasis on creating dramatic expression through the singers' voices rather than through the orchestral accompaniment. Primarily, he strove for clarity, legato line, elegance of form and melody, and a close union of words and music. These are elements that are clearly at play in *Vaga luna che inargenti*.

Bellini likely composed the arietta *Vaga luna che inargenti* in the 1820's to an anonymous text dedicated to the Italian writer and journalist Giulietta Pezzi. The work features many elements of the *bel canto* style, in particular, the long legato phrasing that we hear in '*ed a lei che m'innamora conta i palpiti e i sospir*' accompanied by a simple arpeggiated accompaniment that allows the vocal line and mellifluous Italian language to take centre stage. This work was famously performed by Cecilia Bartoli, who offered a beautifully expressive and engaging rendition that effortlessly captured the deep emotion in the text all while still maintaining her wonderful vocal technique.

*Vaga luna, che inargenti
queste rive e questi fiori*

Beautiful moon, dappling with silver
These banks and flowers,

*ed ispiri agli elementi
il linguaggio dell'amor;*

Evoking from the elements
The language of love

*testimonio or sei tu sola
del mio fervido desir,
ed a lei che m'innamora
conta i palpiti e i sospir.*

Only you are witness
To my ardent desire;
Go tell her, tell my beloved
How much I long for her and sigh.

*Dille pur che lontananza
il mio duol non può lenire,
che se nutro una speranza,
ella è sol nell'avvenir.*

Tell her that with her so far away,
My grief can never be allayed,
That the only hope I cherish
Is for my future to be spent with her.

*Dille pur che giorno e sera
conto l'ore del dolor,
che una speme lusinghiera
mi conforta nell'amor.*

Tell her that day and night
I count the hours of my yearning,
That hope, a sweet hope beckons,
And comforts me in my love.

Ballad

By Sir James Macmillan

Text by William Soutar

Sir James Macmillan is a Scottish classical composer and conductor born in July 1959. He studied composition at Edinburgh University and Durham University and was appointed composer and conductor with the BBC Philharmonic from 2000 to 2009. Amongst his catalogue of works, Macmillan has composed pieces for percussionist and fellow Scot, Evelyn Glennie: *Veni, Veni, Emmanuel* (1992) and Russian cellist, Mstislav Rostropovich. and was appointed a Commander of the Order of the British Empire (CBE) in 2004, and a Knight Bachelor in 2015.

William Soutar was born in 1898, in Perthshire, Scotland. He left school in 1916 and with World War I already underway, he joined the Royal Navy. After being discharged from the Navy due to incurable illness, he then returned to his studies and graduated Edinburgh University with an English degree. After an unsuccessful operation in 1930, he remained confined to his bed overlooking the back garden of his parents' house until his death in 1943.

Composed in 1994, *Ballad* features the words of the original poem by the same name written in 1943, the year of Soutar's death. The text offers a union of English and Gaelic Scots vernacular and tells the tale of woman searching for her love near the water's edge of Walnut Grove in Perthshire, only to find that he has died in the water. The stark accompaniment adds to the lonely, desolate feel of the song, while the soaring octave leaps above a stark accompaniment are reminiscent of a yearning woman wailing or crying. MacMillan aptly captures the text's description of waves lapping on the shore, as in the line '*At the turnin o' the tide*', by providing constant fluctuations in metre and offering a repetitive three note progression in the accompaniment that gives a distinctly uneasy and restless feel to the piece. Finally, is the repetitive use of the acciaccatura which gives the feel of a lombardic rhythm or 'Scotch snap' - a feature common to Scottish country dance and folk music.

*O! shairly ye hae seen my love
Doun whaur the waters wind:
He walks like ane wha fears nae man
And yet his e'en are kind.*

*O! shairly ye hae seen my love
At the turnin o' the tide;
For then he gethers in the nets
Doun by the waterside.*

*O! lassie I hae seen your love
At the turnin o' the tide;
And he was wi' the fisher-folk
Doun by the waterside.*

*The fisher-folk were at their trade
No far frae Walnut Grove;
They gether'd in their dreepin nets
And fund your ain true love.*

People Will Say We're in Love **From Oklahoma! by Rodgers and Hammerstein**

Richard Rodgers was an American composer of musical comedy born in New York City in 1902 and known in particular for his collaborations with the American lyricist and theatrical producer and author Oscar Hammerstein II (1895-1960). In 1942, the duo began work on a musical based on Lynn Riggs' play *Green Grow the Lilacs*. The result was the 1944 Pulitzer Prize-winning *Oklahoma!* that saw an unprecedented Broadway run of 2,248 performances. The pair achieved particular notoriety for their innovative combining of bright tunes with relatively sophisticated stories—a blend then unfamiliar to the stage but later widely adopted.

'People Will Say We're in Love' has recently been in the headlines due to its connection to the Queen and her late husband, Prince Phillip. In 1947, *Oklahoma!* arrived in the West End as a welcome and sunny relief after the devastating effects of World War II. On the opening night, the guests of honour were none other than the royal family: King George VI and his wife, and their two daughters Elizabeth and Margaret. Accompanying them was Prince Phillip, the future husband of Princess Elizabeth. *Oklahoma!* played a vital role in the courtship of the young couple and in particular 'People Will Say We're in Love' came to hold special meaning.

In the song, the protagonists Curly and Laurey discuss how to avoid the whole town thinking they're in love with one another. According to the memoirs of the princesses' former nanny, Marion Crawford, the song certainly struck a chord with the young couple who at the time were trying and failing to conceal their feelings towards one another from the outside world. When the couple began dating, she would 'often ask the band' where they were dining to play the song for her to dance with Philip. The relationship didn't stay secret for much longer,

just months after they first saw *Oklahoma!* together, the couple were engaged on the 9th of July 1947 and were married four months later. The significance of the song that once 'sung to them' remains as the family mourn the passing of Prince Phillip this year.

*Why do they think up stories that link my name with yours?
Why do the neighbours gossip all day behind their doors?
I know a way to prove what they say is quite untrue
Here is the gist, a practical list of don'ts for you*

*Don't throw bouquets at me
Don't please my folks too much
Don't laugh at my jokes too much
People will say we're in love*

*Don't sigh and gaze at me
Your sighs are so like mine
Your eyes mustn't glow like mine
People will say we're in love*

*Don't start collecting things
Give me my rose and my glove
Sweetheart, they're suspecting things
People will say we're in love*

*Some people claim that you are to blame as much as I
Why do you take the trouble to bake my favourite pie?
Grantin' your wish I carved our initials on that tree
Just keep a slice of all the advice ya give so free*

*Don't praise my charm too much
Don't look so vain with me
Don't stand in the rain with me
People will say we're in love*

*Don't take my arm too much
Don't keep your hand in mine
Your hand feels so grand in mine
People will say we're in love*

*Don't dance all night with me
'Til the stars fade from above
They'll see it's all right with me
People will say we're in love*

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