

Thursday Evening, November 1, 2018, at 7:30

The Juilliard School

presents

# Alice Tully Vocal Arts Recital

Hyesang Park, *Soprano*

Brian Zeger, *Piano*

CLARA SCHUMANN  
(1819–96)

**Liebst du um Schönheit  
Ich stand in dunklen Träumen  
Das ist ein Tag  
Die stille Lotosblume  
Er ist gekommen in Sturm und Regen**

GABRIEL FAURÉ  
(1845–1924)

**Nell  
Au bord de l'eau  
Mandoline  
Clair de lune**

REYNALDO HAHN  
(1874–1947)

**Dans la nuit  
À Chloris  
L'énamourée  
Le printemps**

*Intermission*

The Juilliard School is honored to present the 21st annual Alice Tully Vocal Arts Recital, originally established with a gift from The Alice Tully Foundation to promote exceptionally talented Juilliard singers on the threshold of a professional career.

Juilliard's Ellen and James S. Marcus Institute for Vocal Arts was established in 2010 by the generous support of Ellen and James S. Marcus.

---

Alice Tully Hall

*Please make certain that all electronic devices  
are turned off during the performance.*

arr. Kyu-young Jin  
DUNAM CHO  
WONJU LEE

**Milyang Arirang**  
**Bird Song**  
**Song of Loom**

ANTONÍN DVOŘÁK  
(1841–1904)

**Songs My Mother Taught Me**

FERNANDO J. OBRADORS  
(1897–1945)

**Con amores, la mi madre**

MAX REGER  
(1873–1916)

**Mariä Wiegenlied**

CLAUDE DEBUSSY  
(1862–1918)

**Nuit d'étoiles**

XAVIER MONTSALVATGE  
(1912–2002)

**Canción de cuna para dormir**

JOAQUÍN TURINA  
(1882–1949)

***Poema en forma de canciones***  
**Dedicatoria (for piano)**  
**Nunca olvida**  
**Cantares**  
**Los dos miedos**  
**Las locas por amor**

*Performance time: approximately 1 hour and 45 minutes, including one intermission*

The taking of photographs and the use of recording equipment are not permitted in this auditorium.

Information regarding gifts to the school may be obtained from the Juilliard School Development Office, 60 Lincoln Center Plaza, New York, NY 10023-6588; (212) 799-5000, ext. 278 ([juilliard.edu/giving](http://juilliard.edu/giving)).

## Notes on the Program

by Gavin Plumley

Clara Schumann and her husband Robert met the poet Friedrich Rückert in Berlin in 1844. Both musicians were absolutely delighted to meet one of their literary touchstones, while the writer was similarly moved to learn of the Schumanns' settings of his poetry, not least Robert and Clara's joint project, *Gedichte aus Friedrich Rückert's "Liebesfrühling"* of 1841. And yet Clara had not originally wanted to compose songs at all. Before the Schumanns were married in September 1840, Robert had asked his future wife about writing some lieder. "Once you've begun you just can't stop," he declared. But Clara was not so sure. "I have no talent for it," she responded. "In order to write a song, to comprehend a text completely, this requires intelligence."

She was, of course, far from lacking in intelligence, though her talents had to date focused almost entirely on performance. Nonetheless, Robert's plea struck a chord and at Christmas 1840 Clara delivered three songs to her beloved: one setting of Robert Burns and two of Heinrich Heine. Robert was delighted and began to imagine "interspersing them with some of mine and having them printed." In the end, that idea would come to fruition with a series of settings from Rückert's *Liebesfrühling*. Robert composed the majority, with Clara contributing three songs, including "Liebst du um Schönheit." The words are now more familiar from the later setting by Mahler—written for his spouse, Alma—but rather than Mahler's strangely thwarted eroticism, Clara's song is imbued with feelings of comfort and contentment.

Her setting of Heine's "Ich stand in dunklen Träumen" was one of the three songs she

gave to Robert in 1840. It is unlikely she knew of her husband's earlier setting of the poem, given her previous trepidation, but there is nothing cautious about the expressive chromaticism with which her song opens. Throughout, motifs rather than full-blooded melodies demonstrate a keen understanding of the emotional tenor of the text and the song was eventually published as part of Clara's own *Sechs Lieder*, Op. 13, in 1844.

"Das ist ein Tag" was written in 1853, between the births of the Schumanns' seventh and eighth children. Life was not always easy in the family home, not least because of Robert's encroaching mental health problems—he would attempt suicide in 1854—yet Clara conjures a particularly joyful picture in this setting of words by Hermann Rollett. We then return to the *Sechs Lieder* for "Die stille Lotosblume." Emanuel Geibel's orientalist fantasy inspires a series of harmonic revelations, which then drift reverently into silence. More passionate is Rückert's "Er ist gekommen," the second of the *Gedichte aus Friedrich Rückert's "Liebesfrühling."* There is no doubt that, in Clara's mind, the hoped-for loved one was none other than her husband, the man of whom her father had long disapproved, and a sense of deferred celebration is palpable at the close of the song.

The music of the Schumann household was a benchmark for the Paris-born Gabriel Fauré. It was Saint-Saëns, his piano teacher at the city's Conservatoire, who had introduced Robert Schumann's music to him, and Fauré would later edit Schumann's complete piano works for the publisher Durand. Like his German predecessor, Fauré developed a highly personal idiom as a composer, which was particularly fruitful in his piano, chamber, and vocal music.

We hear a selection of some of Fauré's most cherished *mélodies*, opening with "Nell," his 1878 setting of words by Leconte de Lisle's first collection. Scottish themes were fashionable during the 19th century and Nell doubtless alludes to Robert Burns' beloved. In Fauré, however, there is no direct reference to the sounds of Scotland; the song is firmly planted on French soil, with a diaphanous accompaniment and free-flowing vocal line. "Au bord de l'eau" dates from three years earlier, with words by Sully Prudhomme, which Fauré had first read in a magazine. Rather than the fleet mountain streams of "Nell," the water here murmurs in languorous triplets, similarly suggesting the amorous mood of the couple sitting on its banks.

"Mandoline" is taken from *Cinq mélodies de Venise*, composed in 1891 and featuring five poems by Paul Verlaine. Despite the title, however, only two of the five were written in Venice. The justly famous "Clair de lune," also with words by Verlaine, was composed four years earlier. It would later inspire Debussy's piano work.

Although it was Fauré who inspired the musical character of Vinteuil in Proust's *À la Recherche du temps perdu*, the composer whom Proust knew most intimately—they were, in fact, lovers—was Reynaldo Hahn. Born in Venezuela, the youngest of 12 children, Hahn came to Paris at age three. In 1885, aged 11, he entered the Paris Conservatoire, where he soon began to compose. "Dans la nuit," which dates from 1904, is part of Hahn's *Les feuilles blessées*, a cycle of 11 songs set to poems by Jean Moréas.

"À Chloris" from 1916 evokes the world of the early 17th-century poet Théophile de Viau, offering a superb encapsulation of Hahn's "search for lost time." As with

Proust, however, the pursuit is often beset by sadness. Written in 1892, the pensive "L'Énamourée" sets words by Théodore Faullin de Banville. Half prayer, half confession, it speaks of present sadness and past delight. "Le Printemps," on the other hand, another setting of Banville, is one of Hahn's most passionate compositions, marked "with enthusiasm, with intoxication."

The second half of tonight's concert features a collection of songs deeply rooted in their national cultures. It begins with three works from Hyesang Park's native Korea: the anthem "Milyang Arirang" in an arrangement by Kyu-young Jin, Dunam Cho's "Bird Song," and Wonju Lee's "Song of Loom." The aural traditions of folk music, passed from mouth to ear and beyond, are then beautifully summarized in "Songs My Mother Taught Me," the fourth of Dvořák's cherished *Cigánské melodie*. Written in 1880, these settings of Adolf Heyduck's poetry, which feature idealized descriptions of nomadic life, were first performed in German by the Viennese tenor Gustav Walter, before being published in Czech in 1881.

The maternal theme continues in music by Fernando Obradors, a largely self-taught composer from Barcelona. "Con amores, la mi madre" is taken from the first of his four volumes of *Canciones clásicas españolas*. While the mother in its anonymous Spanish text is familial, the maternal presence in Max Reger's 1912 "Mariä Wiegenlied," with words by his contemporary Martin Boelitz, is the mother of God. The song is often performed at Christmas.

The nighttime setting continues in Debussy's first published composition, "Nuit d'étoiles," with words again by Théodore Faullin de Banville. An idyllic serenade, with rippling arpeggios, it offers a perfect distillation of Debussy's soundworld before his important introduction to Wagner, the Indonesian

gamelan, and Renaissance polyphony. Similarly predisposed to Wagner, the Catalanian composer Xavier Montsalvatge later became transfixed by the rhythms and melodies of Cuba, which came to Catalonia when many emigrants returned home following the brutal Cuban War of Independence at the end of the 19th century. Composing during the mid-20th century, Montsalvatge found a rich (if unspoken) parallel between the situation of Cubans living under Spanish occupation and that of his fellow Catalanians enduring Franco's rule. Montsalvatge's *Cinco canciones negras* were written between 1945 and 1946, the fourth of which, the sensual "Canción de cuna para dormir," became a standalone hit.

Finally, with fellow Iberian Joaquín Turina, we return to amorous themes that dominated the first half of tonight's concert. Turina initially studied in Paris, where he encountered D'Indy, Franck, and Debussy, but he was perennially drawn to the music of his native Spain, thanks to the encouragement of Falla and Albéniz. The *Poema*

*en forma de canciones* was published as Op. 19 in 1923 and features five poems by the Spanish realist writer and philosopher Ramón de Campoamor. The cycle begins with a stirring piano introduction, "Dedicatoria," with a mixture of Phrygian modalities and Debussy-like touches. It is the latter, now eroticized, that runs through "Nunca olvida," with Turina observing the rhythms of speech in his setting of Campoamor's poem. The triple-time meter of the introduction then returns in the *vocalise* of "Cantares," a feverish song about dream-dominated nights. Rapture and regret are the contrasting emotions of the ensuing "Los dos miedos," before the cycle—and tonight's recital—closes with the richly exuberant "Las locas por amor."

*Gavin Plumley specializes in the music and culture of Central Europe and appears frequently on BBC radio, as well as writing for newspapers, magazines, opera houses, and concert halls around the world. He is the commissioning editor of English-language program notes for the Salzburg Festival.*  
© Gavin Plumley, 2018

## Texts & Translations

### Liebst du um Schönheit

CLARA SCHUMANN

Text: Friedrich Rückert

*Liebst du um Schönheit,  
O nicht mich liebe!  
Liebe die Sonne,  
Sie trägt ein gold'nes Haar!*

*Liebst du um Jugend, o nicht mich liebe!  
Liebe den Frühling, der jung ist jedes Jahr!  
Liebst du um Schätze, o nicht mich liebe!  
Liebe die Meerfrau, sie hat viel Perlen klar!*

*Liebst du um Liebe,*

### If You Love for Beauty

Translation © Richard Stokes, *The Book of Lieder* (Faber, 2005)

If you love for beauty,  
O love not me!  
Love the sun,  
She has golden hair.

If you love for youth, o love not me!  
Love the spring which is young each year.  
If you love for riches, o love not me!  
Love the mermaid who has many shining pearls.

If you love for love,

*O ja, mich liebe!  
Liebe mich immer,  
Dich lieb' ich immerdar!*

**Ich stand in dunklen Träumen**

CLARA SCHUMANN  
Text: Heinrich Heine

*Ich stand in dunklen Träumen  
Und starrte ihr Bildnis an,  
Und das geliebte Antlitz  
Heimlich zu leben begann.*

*Um ihre Lippen zog sich  
Ein Lächeln wunderbar,  
Und wie von Wehmutstränen  
Erglänzte ihr Augenpaar.*

*Auch meine Tränen flossen  
Mir von den Wangen herab -  
Und ach, ich kann's nicht glauben,  
Dass ich dich verloren hab!*

**Das ist ein Tag, der klingen mag**

CLARA SCHUMANN  
Text: Hermann Rollett

*Das ist ein Tag, der klingen mag -  
Die Wachtel schlägt im Korn,  
Die Lerche jauchzt mit Jubelschlag  
Wohl überm hellen grünen Hag,  
Der Jäger bläst in's Horn.*

*Frau Nachtigall ruft süßsen Schall,  
Durch's Laub ein Flüstern zieht,  
Das Echo tönt im Widerhall,  
Es klingt und singt allüberall -  
Das ist ein Frühlingslied!*

**Die stille Lotosblume**

CLARA SCHUMANN  
Text: Emanuel Geibel

*Die stille Lotosblume  
Steigt aus dem blauen See,  
Die Blätter flimmern und blitzen,  
Der Kelch ist weiss wie Schnee.  
Da giesst der Mond vom Himmel*

Ah yes, love me!  
Love me always,  
I shall love you ever more.

**I Stood Darkly Dreaming**

Translation © Richard Stokes, *The Book of Lieder*

I stood darkly dreaming  
And stared at her picture,  
And that beloved face  
Sprang mysteriously to life.

About her lips  
A wondrous smile played,  
And as with sad tears,  
Her eyes gleamed.

And my tears flowed  
Down my cheeks,  
And ah, I cannot believe  
That I have lost you!

**This Is a Day of Sound Rejoicing**

Translation © Richard Stokes, *The Book of Lieder*

This is a day of sound rejoicing -  
The quail sings in the corn,  
The lark rejoices in song  
Over the bright green hedge,  
The hunter winds his horn.

Mistress Nightingale calls so sweetly,  
A whisper can be heard through the foliage,  
The echo resounds,  
Everywhere - sound and song.  
That is a true spring song.

**The Silent Lotus Flower**

Translation © Richard Stokes, *The Book of Lieder*

The silent lotus flower  
Rises out of the blue lake,  
Its leaves glitter and glow,  
Its cup is as white as snow.  
The moon then pours from heaven

*All seinen gold'nen Schein,  
Giesst alle seine Strahlen  
In ihren Schoss hinein.  
Im Wasser um die Blume  
Kreiset ein weisser Schwan,  
Er singt so süß, so leise  
Und schaut die Blume an.  
Er singt so süß, so leise  
Und will im Singen vergehn.  
O Blume, weisse Blume,  
Kannst du das Lied verstehn?*

**Er ist gekommen in Sturm und Regen**

CLARA SCHUMANN

Text: Friedrich Rückert

*Er ist gekommen  
In Sturm und Regen,  
Ihm schlug bekloffen  
mein Herz entgegen.  
Wie konnt' ich ahnen,  
Dass seine Bahnen  
Sich einen sollten meinen Wegen?  
Er ist gekommen  
In Sturm und Regen,  
Er hat genommen  
Mein Herz verwegen.  
Nahm er das meine?  
Nahm ich das seine?  
Die beiden kamen sich entgegen.  
Er ist gekommen  
In Sturm und Regen,  
Nun ist gekommen  
Des Frühlings Segen.  
Der Freund zieht weiter,  
Ich seh' es heiter,  
Denn er bleibt mein auf allen Wegen.*

**Nell**

GABRIEL FAURÉ

Text: Charles-Marie-René Leconte de Lisle

*Ta rose de pourpre à ton clair soleil,  
Ô Juin. Étincelle enivrée,  
Penche aussi vers moi ta coupe dorée:  
Mon coeur à ta rose est pareil.*

All its golden light,  
Pours all its rays  
Into the lotus flower's bosom.  
In the water, round the flower,  
A white swan circles,  
It sings so sweetly, so quietly,  
And gazes on the flower.  
It sings so sweetly, so quietly,  
And wishes to die as it sings.  
O flower, white flower,  
Can you fathom the song?

**He Came in Storm and Rain**

Translation © Richard Stokes, *The Book of Lieder*

He came  
In storm and rain;  
My anxious heart  
Beat against his.  
How could I have known  
That his path  
Should unite itself with mine?  
He came  
In storm and rain;  
Audaciously  
He took my heart.  
Did he take mine?  
Did I take his?  
Both drew near to each other.  
He came  
In storm and rain.  
Now spring's blessing  
Has come.  
My friend journeys on,  
I watch with good cheer,  
For he shall be mine wherever he goes.

**Nell**

Translation © Richard Stokes, *A French Song Companion* (OUP, 2000)

Your crimson rose in your bright sun  
Glitters, June, in rapture;  
Incline to me also your golden cup:  
My heart is like your rose.

*Sous le mol abri de la feuille ombreuse  
Monte un soupir de volupté:  
Plus d'un ramier chante au bois écarté.  
Ô mon coeur, sa plainte amoureuse.*

*Que ta perle est douce au ciel enflammé.  
Étoile de la nuit pensive!  
Mais combien plus douce est la clarté vive  
Qui rayonne en mon coeur, en mon coeur  
charmé!*

*La chantante mer, le long du rivage,  
Taira son murmure éternel,  
Avant qu'en mon coeur, chère amour.  
Ô Nell, ne fleurisse plus ton image!*

### **Au bord de l'eau**

GABRIEL FAURÉ

Text: Sully Prudhomme

*S'asseoir tous deux au bord d'un flot qui  
passe,  
Le voir passer;  
Tous deux, s'il glisse un nuage en l'espace,  
Le voir glisser;*

*À l'horizon, s'il fume un toit de chaume,  
Le voir fumer;  
Aux alentours si quelque fleur embaume,  
S'en embaumer;  
Entendre au pied du saule où l'eau murmure*

*L'eau murmurer;  
Ne pas sentir, tant que ce rêve dure,  
Le temps durer;  
Mais n'apportant de passion profonde  
Qu'à s'adorer,  
Sans nul souci des querelles du monde,  
Les ignorer;  
Et seuls, tous deux devant tout ce qui lasse,  
Sans se lasser,  
Sentir l'amour, devant tout ce qui passe,  
Ne point passer!*

From the soft shelter of shady leaves  
Rises a languorous sigh;  
More than one dove in the secluded wood  
Sings, O my heart, its love-lorn lament.

How sweet is your pearl in the blazing sky,  
Star of meditative night!  
But sweeter still is the vivid light  
That glows in my enchanted heart!

The singing sea along the shore  
Shall cease its eternal murmur,  
Before in my heart, dear love, O Nell,  
Your image shall cease to bloom!

### **At the Water's Edge**

Translation © Richard Stokes, *A French  
Song Companion*

To sit together on the bank of a flowing  
stream,  
To watch it flow;  
Together, if a cloud glides by,  
To watch it glide;

On the horizon, if smoke rises from thatch,  
To watch it rise;  
If nearby a flower smells sweet,  
To savor its sweetness;  
To listen at the foot of the willow, where  
water murmurs,  
To the murmuring water;  
Not to feel, while this dream passes,  
The passing of time;  
But feeling no deep passion,  
Except to adore each other,  
With no cares for the quarrels of the world,  
To know nothing of them;  
And alone together, seeing all that tires,  
Not to tire of each other,  
To feel that love, in the face of all that passes,  
Shall never pass!



**Mandoline (from Cinq melodies “de Venise”)**

GABRIEL FAURÉ

Text: Paul Verlaine

*Les donneurs de sérénades  
Et les belles écouteuses  
Échangeant des propos fades  
Sous les ramures chanteuses.*

*C'est Tircis et c'est Aminte,  
Et c'est l'éternel Clitandre,  
Et c'est Damis qui pour mainte  
Cruelle fait maint vers tendre.*

*Leurs courtes vestes de soie,  
Leurs longues robes à queues,  
Leur élégance, leur joie  
Et leurs molles ombres bleues,*

*Tourbillonnent dans l'extase  
D'une lune rose et grise,  
Et la mandoline jase  
Parmi les frissons de brise.*

**Clair de lune**

GABRIEL FAURÉ

Text: Paul Verlaine

*Votre âme est un paysage choisi  
Que vont charmant masques et  
bergamasques,  
Jouant du luth, et dansant, et quasi  
Tristes sous leurs déguisements  
fantasques.*

*Tout en chantant sur le mode mineur  
L'amour vainqueur et la vie opportune,  
Il n'ont pas l'air de croire à leur bonheur  
Et leur chanson se mêle au clair de lune,*

*Au calme clair de lune triste et beau,  
Qui fait rêver les oiseaux dans les arbres  
Et sangloter d'extase les jets d'eau,  
Les grands jets d'eau sveltes parmi les  
marbres.*

**Mandolin (from Five “Venetian” Melodies)**

Translation © Richard Stokes, *A French Song Companion*

The gallant serenaders  
And their fair listeners  
Exchange sweet nothings  
Beneath singing boughs.

Tircis is there, Aminte is there,  
And tedious Clitandre too,  
And Damis who for many a cruel maid  
Writes many a tender song.

Their short silken doublets,  
Their long trailing gowns,  
Their elegance, their joy,  
And their soft blue shadows

Whirl madly in the rapture  
Of a grey and roseate moon,  
And the mandolin jangles on  
In the shivering breeze.

**Moonlight**

Translation © Richard Stokes, *A French Song Companion*

Your soul is a chosen landscape  
Bewitched by masks and bergamasks,

Playing the lute and dancing and almost  
Sad beneath their fanciful disguises.

Singing as they go in a minor key  
Of conquering love and life's favors,  
They do not seem to believe in their fortune  
And their song mingles with the light of  
the moon,

The calm light of the moon, sad and fair,  
That sets the birds dreaming in the trees  
And the fountains sobbing in their rapture,  
Tall and svelte amid marble statues.

**Dans la nuit**

REYNALDO HAHN

Text: Jean Moréas

*Quand je viendrai m'asseoir dans le vent,  
dans la nuit,  
Au bout du rocher solitaire,  
Que je n'entendrai plus, en t'écoutant, le  
bruit  
Que fait mon cœur sur cette terre,*

*Ne te contente pas, Océan, de jeter  
Sur mon visage un peu d'écume:  
D'un coup de lame alors il te faut  
m'emporter  
Pour dormir dans ton amertume.*

**À Chloris**

REYNALDO HAHN

Text: Théophile de Viau

*S'il est vrai, Chloris, que tu m'aimes,  
Mais j'entends que tu m'aimes bien,  
Je ne crois pas que les rois mêmes  
Aient un bonheur pareil au mien.  
Que la mort serait importune  
À venir changer ma fortune  
Pour la félicité des cieux!  
Tout ce qu'on dit de l'ambrosie  
Ne touche point ma fantaisie  
Au prix des grâces de tes yeux.*

**L'énamourée**

REYNALDO HAHN

Text: Théodore De Banville

*Ils se disent, ma colombe,  
Que tu rêves, morte encore,  
Sous la pierre d'une tombe:  
Mais pour l'âme qui t'adore  
Tu t'éveilles ranimée,  
Ô pensive bien-aimée!*

*Par les blanches nuits d'étoiles,  
Dans la brise qui murmure,  
Je caresse tes longs voiles,  
Ta mouvante chevelure,*

**In the Night**

Translation © Richard Stokes

When I come to sit in the wind, in the  
night,  
At the edge of the lonely rock,  
When, listening to you, I shall no longer  
hear the sound  
Of my heart on this earth,

Be not content, O Ocean, to fling  
But a little foam on my face:  
Instead you must sweep me away in your  
waves,  
That I might sleep in your bitter brine.

**To Chloris**

Translation © Richard Stokes, *A French Song  
Companion*

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 favor of your eyes!

**The Loved One**

Translation © Richard Stokes, *A French Song  
Companion*

They say, my dove,  
That, though dead, you dream  
Beneath the headstone of a grave:  
But for the soul that adores you,  
You waken, restore to life,  
O pensive beloved!

During sleepless, starlit nights,  
In the murmuring breeze,  
I caress your long veils,  
Your billowing hair,

*Et tes ailes demi-closes  
Qui voltigent sur les roses.*

*Ô délices! je respire  
Tes divines tresses blondes;  
Ta voix pure, cette lyre,  
Suit la vague sur les ondes,  
Et, suave, les effleure,  
Comme un cygne qui se pleure!*

**Le printemps**

REYNALDO HAHN

Text: Théodore De Banville

*Te voilà, rire du Printemps!  
Les thyrses des lilas fleurissent.  
Les amantes, qui te chérissent  
Délivrent leurs cheveux flottants.*

*Sous les rayons d'or éclatants  
Les anciens lierres se flétrissent.  
Te voilà, rire du Printemps!  
Les thyrses des lilas fleurissent.*

*Couchons-nous au bord des étangs,  
Que nos maux amers se guérissent!  
Mille espoirs fabuleux nourrissent  
Nos cœurs émus et palpitants.  
Te voilà, rire du Printemps!*

**Milyang Arirang**

arr. Jin Kyu-Young

Translation: Hyesang Park

Ari-ari-rang, Ara-ri-yo  
Look at me, look at me, look at me  
As you look at a flower in the middle of winter, please look at me  
Ari-ari-rang, suri-suri-rang, ara-ri-ga-nat-ne,  
Going over the Arirang mountain pass.

Although my sweetheart has arrived  
I cannot say a word of welcome  
Just opening my mouth without a word,  
Stuffed my mouth with the flap of my skirt  
Ari-ari-rang, suri-suri-rang, ara-ri-ga-nat-ne,  
going over the Arirang mountain pass.

And your half-folded wings  
That flutter over roses!

Oh delight! I inhale  
Your divine blonde tresses!  
Your pure voice, this lyre,  
Follows the waves across the water,  
And softly ripples them,  
Like a lamenting swan!

**Spring**

Translation © Richard Stokes, *A French Song Companion*

Smiling Spring, you have arrived!  
Sprays of lilac are in bloom.  
Lovers who hold you dear  
Unbind their flowing hair.

Beneath the beams of glistening gold  
The ancient ivy withers.  
Smiling Spring, you have arrived!  
Sprays of lilac are in bloom!

Let us lie alongside pools  
That our bitter wounds may heal!  
A thousand fabled hopes nourish  
Our full and beating hearts.  
Smiling Spring, you have arrived!

## Juilliard

---

Sound of flute played by a bachelor at the next door by the fence  
Sighing of a virgin at the well as she pumps water.  
Ari-ari-rang, suri-suri-rang, ara-ri-ga-nat-ne,  
going over the Arirang mountain pass.

Are you better than others?  
Am I better than you? Who is better than whom?  
The best one is "gu-ri-bak-tong ji-jun"\*.  
Ari-ari-rang, suri-suri-rang, ara-ri-ga-nat-ne,  
going over the Arirang mountain pass

\*one with power and money

### **Bird Song**

DUNAM CHO

Translation: Hyesang Park

The birds are flying in,  
All kinds of birds are flying in.  
In the southern camp, you Daebung-we\*,  
On the leaves of empress tree, the Phoenix,  
Wild goose is lovesick,  
You little cuckoo seeking your native country.  
You couple-making ducks, you ship-launching seagull!  
Yes! The birds flutter with happy news through all the mountains and seas.  
The birds are singing. What birds are singing then?  
Lark sings bibibebe,  
Owl sings hoot, hoot,  
Dove sings coo, coo,  
Cuckoo sings cuckoo, cuckoo,  
Woodpecker makes peek, peek,  
Nightingales sings twit-two  
All things are good.  
It's spring, it's spring! Yes!  
The birds sing with happy news in the forest and fields.

\*a legendary large bird

### **Song of Loom**

WONJU LEE

Translation: Junghee Ko

My sweat stains the thread in my loom,  
The thread will warm your soul,  
The ever-moving shuttle carries my pain.  
I am weaving heavy silk to warm you  
When cold morning winds blow.  
I am missing you, I am waiting, waiting, waiting.

Working, working, working,  
Twelve times one day, the thread breaks.  
I am fearful.  
Will my work never end?  
When will my love return?  
The sounds of the loom are my serenade.  
Will I sing this futile song until the day I die?  
My tears stained the silk while waiting for you,  
Hoping this silk will protect you from suffering.

**Když mne stará matka zpívat, zpívat učival**

ANTONÍN DVOŘÁK

Text: Adolf Heyduk

*Když mne stará matka zpívat, zpívat učivala,*

*Podivno, že často, často slzivala.  
A ted' také pláčem snědé líce mužim,  
Když cigánské děti hrát a zpívat učim!*

**Con amores, la mi madre**

FERNANDO J. OBRADORS

Text: Juan de Anchieta

*Con amores, la mi madre,  
Con amores m'adormí;*

*Así dormida soñaba  
Lo qu'el corazón velaba,  
Qu'el amor me consolaba  
Con más bien que merecí.*

*Adormeciome el favor  
Que Amor me dió con amor:  
Dió descanso a mi dolor  
La fe con que le serví.*

**Mariä Wiegenlied**

MAX REGER

Text: Martin Boelitz

*Maria sitzt im Rosenhag  
Und wiegt ihr Jesuskind,  
Durch die Blätter leise  
Weht der warme Sommerwind.*

**Songs My Mother Taught Me**

Translation © Richard Stokes, *The Book of Lieder*

When my old mother taught me songs to sing,  
Tears would well strangely in her eyes.  
Now my brown cheeks are wet with tears,  
When I teach the children how to sing  
and play!

**With Love, My Mother**

Translation © Richard Stokes and Jacqueline Cockburn, *The Spanish Song Companion* (Scarecrow Press, 2013)

With love, my mother,  
With love, I fell asleep.

While sleeping I dreamed  
Of what my heart was hiding,  
And love consoled me  
More than I deserved.

I was lulled to sleep by the token  
Love bestowed on me:  
My pain was soothed  
By the faith with which I served her.

**Mary's Lullaby**

Translation © Richard Stokes, *The Book of Lieder*

Mary sits in the rose bower  
And rocks her little Jesus,  
Softly through the leaves  
The warm wind of summer blows.

*Zu ihren Füßen singt  
Ein buntes Vögelein:  
Schlaf, Kindlein, süsse,  
Schlaf nun ein!*

*Hold ist dein Lächeln,  
Holder deines Schlummers Lust,  
Leg dein müdes Köpfchen  
Fest an deiner Mutter Brust!  
Schlaf, Kindlein, süsse,  
Schlaf nun ein!*

**Nuit d'étoiles**

CLAUDE DEBUSSY

Text: Théodore De Banville

*Nuit d'étoiles,  
Sous tes voiles,  
Sous ta brise et tes parfums,  
Triste lyre  
Qui soupire,  
Je rêve aux amours défunts.*

*La sereine mélancolie  
Vient éclore au fond de mon cœur,  
Et j'entends l'âme de ma mie  
Tressaillir dans le bois rêveur.*

*Nuit d'étoiles,  
Sous tes voiles,  
Sous ta brise et tes parfums,  
Triste lyre  
Qui soupire,  
Je rêve aux amours défunts.*

*Je revois à notre fontaine  
Tes regards bleus comme les cieux;  
Cette rose, c'est ton haleine,  
Et ces étoiles sont tes yeux.*

*Nuit d'étoiles,  
Sous tes voiles,  
Sous ta brise et tes parfums,  
Triste lyre  
Qui soupire,  
Je rêve aux amours défunts.*

A brightly colored bird  
Sings at her feet:  
Go to sleep, sweet child,  
It's time to go to sleep!

Your smile is lovely,  
Your happy sleep lovelier still,  
Lay your tired little head  
Against your mother's breast!  
Go to sleep, sweet child,  
It's time to go to sleep!

**Night of Stars**

Translation © Richard Stokes, *A French Song Companion*

Night of stars,  
Beneath your veils,  
Beneath your breeze and fragrance,  
Sad lyre  
That sighs,  
I dream of bygone loves.

Serene melancholy  
Now blooms deep in my heart,  
And I hear the soul of my love  
Quiver in the dreaming woods.

Night of stars,  
Beneath your veils,  
Beneath your breeze and fragrance,  
Sad lyre  
That sighs,  
I dream of bygone loves.

Once more at our fountain I see  
Your eyes as blue as the sky;  
This rose is your breath  
And these stars are your eyes.

Night of stars,  
Beneath your veils,  
Beneath your breeze and fragrance,  
Sad lyre  
That sighs,  
I dream of bygone loves.

### **Canción de cuna para dormir**

XAVIER MONTSALVATGE

Text: Rafael Alberti

*Ninghe, ninghe, ninghe tan chiquitito,  
El negrito que no quiere dormir.  
Cabeza de coco, grano de café.  
Con lindas motitas,  
Con ojos grandotes como dos ventanas  
que miran al mar.*

*Cierra los ojitos,  
Negrito asustado,  
El mandinga blanco te puede comer.  
¡Ya no eres esclavo!*

*Y si duermes mucho  
El señor de casa  
promete comprar traje con botones  
Para ser un "groom."*

*Ninghe, ninghe, ninghe duérmete negrito,  
Cabeza de coco, grano de café.*

### **Poema en forma de canciones**

JOAQUÍN TURINA

Texts: Ramón de Campoamor

#### **Nunca olvida**

*Ya que este mundo abandono  
antes de dar cuenta a Dios,  
aquí para entre los dos  
mi confesión te diré.*

*Con toda el alma perdono  
hasta a los que siempre he odiado.  
¡A ti que tanto te he amado  
nunca te perdonaré!*

#### **Cantares**

*¡Ay! Más cerca de mí te siento  
Cuando más huyo de tí  
Pues tu imagen es en mí  
Sombra de mi pensamiento.*

*Vuélvemelo a decir  
Pues embelesado ayer*

### **Cradle Song**

Translation © Richard Stokes and Jacqueline  
Cockburn, *The Spanish Song Companion*

Lullay, lullay, lullay, tiny little child,  
little black boy, who won't go to sleep.  
Head like a coconut, head like a coffee bean,  
with pretty freckles  
and wide eyes like two windows  
looking out to sea.

Close your tiny eyes,  
frightened little boy,  
or the white devil will eat you up.  
You're no longer a slave!

And if you sleep soundly,  
the master of the house  
promises to buy a suit with buttons  
to make you a "groom."

Lullay, lullay, lullay, sleep, little black boy,  
head like a coconut, head like a coffee bean.

### **Poem in the Form of Songs**

Translation © Richard Stokes and Jacqueline  
Cockburn, *The Spanish Song Companion*

#### **Do Not Forget**

Since this world I leave,  
Before the final reckoning with God,  
Here between the two of us  
I shall make my confession.

With all my soul I forgive  
Even those I've always hated.  
But you, whom I have loved so much,  
I shall never forgive!

#### **Songs**

Ah! I feel you closer to me,  
The more I flee from you  
Since I bear your likeness within me,  
As a shadow of my thoughts.

Tell me again,  
Since yesterday, spellbound,

*Te escuchaba sin oír  
Y te miraba sin ver.*

### Los dos miedos

*Al comenzar la noche de aquel día,  
Ella, lejos de mí,  
¿Por qué te acercas tanto? me decía.  
Tengo miedo de ti.*

*Y después que la noche hubo pasado,  
Dijo, cerca de mí,  
¿Por qué te alejas tanto de mi lado?  
Tengo miedo sin ti.*

### Las locas por amor

*'Te amaré, diosa Venus, si prefieres  
Que te ame mucho tiempo y con cordura.'  
Y respondió la diosa de Citeres:  
'Prefiero como todas las mujeres  
Que me amen poco tiempo y con locura.'*

I listened to you without hearing  
And looked at you without seeing.

### The Two Fears

At nightfall on that day,  
Far from me she said:  
Why come so close?  
I am afraid of you.

And after the night had passed,  
Close to me she said:  
Why move so far away?  
I am afraid without you.

### Frantic for Love

'I shall love you, goddess Venus, if you wish  
Me to love you long and wisely.'  
And the goddess of Cythera replied:  
'I wish, like all women,  
To be loved fleetingly and frantically.'

---

## Meet the Artists



Hyesang Park

In the 2018–19 season Hyesang Park returns to the Glyndebourne Festival as Rosina in Rossini's *Il barbiere di Siviglia*, makes her role and house debut as Musetta in Barrie Kosky's new production of *La bohème* at the Komische Oper Berlin, and debuts with the Macau International Festival as Giannetta in *L'elisir d'amore*. In concert she will make her Münchner Rundfunkorchester debut as Almira in Rossini's *Sigismondo* and her Gyeonggi Philharmonic debut in a Mozart arias program led by Massimo Zanetti. Her recital appearances include debuts at Vocal Arts

DC and Alice Tully Hall and in Daegu, South Korea. She began the 2017–18 season in both her Bayerische Staatsoper and role debuts as Despina in Mozart's *Così fan tutte*. As part of her final year in the Metropolitan Opera's Lindemann Young Artist Development Program, she sang Barbarina in *Le nozze di Figaro* and The Dew Fairy in Humperdinck's *Hansel and Gretel*. She also sang the soprano solo in Brahms' *Ein deutsches Requiem* with St. Thomas Church Concert Series under the leadership of Daniel Hyde and gave a recital with Ken Noda with the Friends of Chamber Music of Miami. In 2017 she graduated from Juilliard with an artist diploma in opera studies. The recipient of a Toulmin Foundation Scholarship, she earned her master's degree from Juilliard in 2015. She studied with Edith Bers and participated in master classes with Richard Bonyngne, Marilyn Horne, Renée Fleming, Renata Scottò, Mariella Devia, and Luciana Serra.





**Brian Zeger**

Recognized as one of today's leading collaborative pianists, Brian Zeger (M.M. '81, *piano*) has performed with many of the world's greatest singers including Marilyn Horne, Deborah Voigt, Anna Netrebko, Susan Graham, René Pape, Kiri Te Kanawa, Frederica von Stade, Piotr Beczala, Bryn Terfel, Joyce DiDonato, Denyce Graves, and Adrienne Pieczonka in an extensive concert career that has taken him to the premier

concert halls throughout the U.S. and abroad. His latest recording is *A Lost World—Schubert Songs and Duets* with Susanna Phillips and Shenyang, released by Delos in September. Other recent Delos recordings are *All Who Wander*, a recital disc with Jamie Barton; *Preludios*, Spanish songs with Isabel Leonard; Strauss and Wagner lieder with Adrienne Pieczonka; and *Dear Theo: Three Song Cycles by Ben Moore* with Paul Appleby, Susanna Phillips, and Brett Polegato. In addition to his concert career, he serves as artistic director of the Marcus Institute for Vocal Arts at Juilliard and recently completed eight years as the executive director of the Metropolitan Opera Lindemann Young Artists Development Program.

## The Ellen and James S. Marcus Institute for Vocal Arts

One of America's most prestigious programs for educating singers, The Juilliard School's Ellen and James S. Marcus Institute for Vocal Arts offers young artists programs tailored to their talents and needs. From bachelor and master of music degrees to an advanced artist diploma in opera studies, Juilliard provides frequent performance opportunities featuring singers in its own recital halls, on Lincoln Center's stages, and around New York City. Juilliard Opera has presented

numerous premieres of new operas as well as works from the standard repertoire. Juilliard graduates may be heard in opera houses and concert halls throughout the world; diverse alumni artists include well-known performers such as Leontyne Price, Renée Fleming, Risè Stevens, Tatiana Troyanos, Simon Estes, and Shirley Verrett. Recent alumni include Isabel Leonard, Susanna Phillips, Paul Appleby, Erin Morley, Sasha Cooke, and Julia Bullock.

### Administration

- Brian Zeger, *Artistic Director*
- Monica Thakkar, *Director, Performance Activities*
- Kirstin Ek, *Director, Curriculum and Schedules*
- Emily Wells, *Associate Director*
- Andrew Gaines, *Production Administrator*
- Sarah Cohn, *Projects Administrator, Performance Activities*
- Po Chan, *Projects Administrator, Curriculum*
- Kiara Walker, *Schedule and Program Coordinator*
- Ari Bell, *Vocal Arts Administrative Apprentice*

### Voice Faculty

- Sanford Sylvan, *Chair*
- Edith Bers
- William Burden
- Cynthia Hoffmann
- Marlena K. Malas
- Robert White

- Robert C. White Jr.
- Edith Wiens

### Vocal Arts Faculty

- Stefano Baldasseroni
- Marianne Barrett
- Edward Berkeley

- Mary Birnbaum, *Associate Director of Artist Diploma in Opera Studies*
- Steven Blier
- Corradina Caporello
- Robert Cowart
- Alexandra Day

# Juilliard

---

Cori Ellison  
John Giampietro  
Bénédicte Jourdois  
Natalia Katjukova  
Kathryn LaBouff  
Gina Levinson  
Kenneth Merrill  
David Moody, *Chorus Master*  
Glenn Morton  
Niels Neubert  
Adam Nielsen  
Donald Palumbo

David Paul, *Dramatic Advisor for  
Master of Music and Graduate  
Diploma*  
J.J. Penna  
Diane Richardson, *Principal Coach  
and Music Advisor for Artist  
Diploma in Opera Studies*  
Lauren Schiff  
Eve Shapiro, *Dramatic Advisor  
for Artist Diploma in Opera  
Studies*  
Jeanne Slater

Avi Stein  
Cameron Stowe  
Stephen Wadsworth, *James S.  
Marcus Faculty Fellow,  
Director of Artist Diploma in  
Opera Studies*  
Gary Thor Wedow  
Reed Woodhouse, *Music  
Advisor for Master of Music  
and Graduate Diploma*  
Brian Zeger, *Artistic Director*

## **2018–19 Ellen and James S. Marcus Institute for Vocal Arts Fellows**

Nikolay Verevkin, *Piano*  
Jeffrey Lamont Page, *Opera Directing*

# Juilliard

---

## BOARD OF TRUSTEES

Bruce Kovner, *Chair*  
J. Christopher Kojima, *Vice Chair*  
Kathryn C. Patterson, *Vice Chair*

Julie Anne Choi	Vincent A. Mai
Kent A. Clark	Ellen Marcus
Kenneth S. Davidson	Nancy A. Marks
Barbara G. Fleischman	Stephanie Palmer McClelland
Keith R. Gollust	Christina McInerney
Mary Graham	Lester S. Morse Jr.
Joan W. Harris	Stephen A. Novick
Matt Jacobson	Susan W. Rose
Edward E. Johnson Jr.	Jeffrey Seller
Karen M. Levy	Deborah Simon
Teresa E. Lindsay	Sarah Billingshurst Solomon
Laura Linney	William E. "Wes" Stricker, MD
Michael Loeb	Yael Taqqu
Greg Margolies	

---

## TRUSTEES EMERITI

June Noble Larkin, *Chair Emerita*

Mary Elin Barrett	Elizabeth McCormack
Sidney R. Knafel	

Joseph W. Polisi, *President Emeritus*

---

## JUILLIARD COUNCIL

Mitchell Nelson, *Chair*

Michelle Demus Auerbach	Terry Morgenthaler
Barbara Brandt	Howard S. Paley
Brian J. Heidtke	John G. Popp
Gordon D. Henderson	Grace E. Richardson
Peter L. Kend	Jeremy T. Smith
Younghee Kim-Wait	Alexander I. Tachmes
Sophie Laffont	Anita Volpe
Jean-Hugues Monier	

---

## EXECUTIVE OFFICERS AND SENIOR ADMINISTRATION

Damian Woetzel, *President*

### Office of the President

Jacqueline Schmidt, *Vice President and Chief of Staff*  
Kathryn Kozlark, *Special Projects Producer*

### Office of the Provost and Dean

Ara Guzelimian, *Provost and Dean*  
José García-León, *Dean of Academic Affairs and Assessment*

### Dance Division

Alicia Graf Mack, *Director*  
Taryn Kaschock Russell, *Associate Director*  
Katie Friis, *Administrative Director*

### Drama Division

Evan Yionoulis, *Richard Rodgers Director*  
Richard Feldman, *Associate Director*  
Katherine Hood, *Managing Director*

### Music Division

Adam Meyer, *Director, Music Division, and Deputy Dean of the College*  
Bärli Nugent, *Assistant Dean, Director of Chamber Music*  
Joseph Soucy, *Assistant Dean for Orchestral Studies*  
Mario Igrec, *Chief Piano Technician*  
Joanna K. Trebelhorn, *Director of Orchestral and Ensemble Operations*

### Historical Performance

Robert Mealy, *Director*  
Benjamin D. Sosland, *Administrative Director; Assistant Dean for the Kovner Fellowships*

### Jazz

Wynton Marsalis, *Director of Juilliard Jazz*  
Aaron Flagg, *Chair and Associate Director*

## Ellen and James S. Marcus Institute for Vocal Arts

Brian Zeger, *Artistic Director*  
Kirstin Ek, *Director of Curriculum and Schedules*  
Monica Thakkar, *Director of Performance Activities*

## Lila Acheson Wallace Library and Doctoral Fellows Program

Jane Gottlieb, *Vice President for Library and Information Resources;*  
*Director of the C.V. Starr Doctoral Fellows Program*  
Jeni Dahmus Farah, *Director, Archives*  
Alan Klein, *Director of Library Technical Services*

## Preparatory Education

Robert Ross, *Assistant Dean for Preparatory Education*

## Pre-College Division

Yoheved Kaplinsky, *Artistic Director*  
Ekaterina Lawson, *Director of Admissions and Academic Affairs*  
Anna Royzman, *Director of Performance Activities*

## Music Advancement Program

Anthony McGill, *Artistic Advisor*  
Teresa McKinney, *Director of Community Engagement*

## Evening Division

Danielle La Senna, *Director*

## Enrollment Management and Student Development

Joan D. Warren, *Vice President*  
Kathleen Tesar, *Associate Dean for Enrollment Management*  
Barrett Hipes, *Associate Dean for Student Development*  
Sabrina Tanbara, *Assistant Dean of Student Affairs*  
Cory Owen, *Assistant Dean for International Advisement and Diversity Initiatives*  
William Buse, *Director of Counseling Services*  
Katherine Gertson, *Registrar*  
Tina Gonzalez, *Director of Financial Aid*  
Camille Pajor, *Title IX Coordinator*  
Todd Porter, *Director of Residence Life*  
Howard Rosenberg MD, *Medical Director*  
Beth Teshow, *Administrative Director of Health and Counseling Services*  
Holly Tedder, *Director of Disability Services and Associate Registrar*

## Development

Katie Murtha, *Acting Director of Development*  
Amanita Heird, *Director of Special Events*  
Lori Padua, *Director of Planned Giving*  
Ed Piniak, *Director of Development Operations*  
Edward Sien, *Director of Foundation and Corporate Relations*  
Rebecca Vaccarelli, *Director of Alumni Relations*

## Public Affairs

Alexandra Day, *Vice President for Public Affairs*  
Maggie Berndt, *Communications Director*  
Benedict Campbell, *Website Director*  
Jessica Epps, *Marketing Director*  
Susan Jackson, *Editorial Director*

## Office of the COO and Corporate Secretary

Lesley Rosenthal, *Chief Operating Officer and Corporate Secretary*  
Christine Todd, *Vice President and CFO*  
Joseph Mastrangelo, *Vice President for Facilities Management*  
Kent McKay, *Associate Vice President for Production*  
Betsie Becker, *Managing Director of K-12 Programs*  
Michael Kerstan, *Controller*  
Irina Shteyn, *Director of Financial Planning and Analysis*  
Nicholas Mazzurco, *Director of Student Accounts/Bursar*  
Scott Adair Holden, *Director of Office Services*  
Nicholas Saunders, *Director of Concert Operations*  
Tina Matin, *Director of Merchandising*  
Kevin Boutote, *Director of Recording*

## Administration and Law

Maurice F. Edelson, *Vice President for Administration and General Counsel*  
Myung Kang-Huneke, *Deputy General Counsel*  
Carl Young, *Chief Information Officer*  
Steve Doty, *Chief Technology Officer*  
Dmitriy Aminov, *Director of IT Engineering*  
Jeremy Pinquist, *Director of Client Services, IT*  
Caryn G. Doktor, *Director of Human Resources*  
Adam Gagan, *Director of Security*  
Helen Taynton, *Director of Apprentice Program*