

Monday Evening, December 6, 2021, at 7:30

The Juilliard School

presents

Juilliard Songfest

Visionaries

Amanda Batista, Soprano
Erik Grendahl, Baritone
William Socolof, Bass-Baritone
Joseph Parrish, Bass-Baritone
Eirin Rognerud, Soprano
Brian Zeger, Curator and Pianist

BEN MOORE (b. 1960)

So Free Am I

Six settings of poems by women

- I. Mutta
- II. Interlude
- III. Orinda Upon Little Hector Philips
- IV. Nervous Prostration
- V. The Poem as Mask
- VI. Mettika

AMANDA BATISTA

Commissioned by the Marilyn Horne foundation and the ASCAP Foundation/Charles Kingsford Fund; premiered January 25, 2006, by soprano Monica Yunus and pianist Brian Zeger

BENJAMIN BRITTEN (1913-76)

Songs and Proverbs of William Blake

- London
- The Chimney Sweeper
- A Poison Tree
- The Tyger
- The Fly
- Ah! Sun-Flower
- Every Night and Every Morn

ERIK GREND AHL

Intermission

Alice Tully Hall

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

GABRIEL FAURÉ (1845-1924)

La fleur qui va sur l'eau

Dans la forêt de septembre

L'horizon chimérique

La mer est infinie

Je me suis embarqué

Diane, Séléné

Vaisseaux, nous vous aurons aimés en pure perte

WILLIAM SOCOLOF

HUGO WOLF (1860-1903)

Der Tambour

GUSTAV MAHLER (1860-1911)

Zu Strassburg auf der Schantz

Urlicht

JOSEPH PARRISH

RICHARD STRAUSS (1864-1949)

Ich wollt' ein Sträusslein binden

Säusle, liebe Myrte!

Amor

Als mir dein Lied erklang

EIRIN ROGNERUD

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Notes on the Program

By Brian Zeger

*To see a World in a Grain of Sand,
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand.
And Eternity in an Hour.*

William Blake

A song can be a portal into another world. The composers of tonight's program chose poems that point us toward other realities, heightened states of awareness, new ways to experience both internal and external worlds. These poets are visionaries, inviting their readers and tonight's listeners to open their imaginations. The composers—Britten, Fauré, Mahler, Moore, Strauss, and Wolf—lead the way.

We begin with an eclectic set of texts chosen by composer Ben Moore. All written by women, the texts are united around themes of women's oppression and liberation. The first and last songs are translations of ancient Buddhist texts expressing, first, the desire for liberation and, in the final song, its attainment at the end of life. The penultimate song, a setting of Muriel Rukeyser, contains, for me, the central line of the cycle in a defiant cry: "No more masks."

Benjamin Britten's *Songs and Proverbs of William Blake* is an ambitious late work, written for baritone Dietrich Fischer-Dieskau. Some of Blake's greatest and best-known short lyrics alternate with his visionary proverbs, each of which suggests in an abstract way the content of the poem that follows. Blake was a revolutionary through and through, accepting no received political or religious doctrines. His fierce individuality comes through in these uncompromising and original settings.

The songs of Gabriel Fauré we've chosen are subtle and introspective, typical of his later work. Fauré no longer nursed ambi-

tions of wider success, writing for a small group of loyal listeners, exploring internal worlds. The four poems that make up his last song cycle, *L'horizon chimérique*, were written by Jean de la Ville de Mirmont, a contemporary of Faure's killed at age 27 in World War I. The last line of the cycle, "Car j'ai de grands départs inassouvis en moi" (For within me are vast, unappeased departures), takes on an added poignancy for a poet whose died so young.

Music lovers know Mahler as a musical visionary, frequently touching the boundaries of human perception and spiritual yearning, whether inspired by words or in his purely instrumental music. Mahler often employed military marches in his music: sometimes to inspire, sometimes to terrify or purely as an element of parody. In "Zu Strassburg auf dem Schanz," a military band accompanies the terrified cadet to his execution. We preface this with another military song, this one by Hugo Wolf, where the young drummer boy reveals that he is a long way from being a grown-up soldier. Mahler's sublime setting of "Urlicht," which also serves as a movement in his second symphony, closes the group.

Richard Strauss, for all the bounty and range of his song writing, is often criticized for setting second-rate poetry. Clemens Brentano's poetry is an exception: fanciful, fantastical, and brimming with the imaginative impulses of early German Romanticism. Flowers speak and a mischievous Cupid cavorts with a shepherdess who is both frightened and intrigued. The program ends with Strauss' transcendent love song, "Als mir dein Lied erklang," a hymn to the power of love and the power of song itself. After an ecstatic climax, the singer echoes softly one more time, as in a distant memory, "Dein Lied": "your song."

After many months without live concerts, it is a joy to resume performances at Juilliard.

Text and Translations

So Free Am I

I. Mutta

Music: Ben Moore

Text: Indian Buddhist nuns, 6th century B.C.E.

Translation: Uma Chakravarti and Kumkum Roy

So free am I
So gloriously free
Free from three petty things
Free from mortar and from pestle
And from my twisted lord
Freed from rebirth and death I am
And all that has held me down
Is hurled away

II. Interlude

Music: Ben Moore

Text: Amy Lowell

When I have baked white cakes
And grated green almonds to spread upon them;
When I have picked the green crowns from the strawberries
And piled them, cone-pointed, in a blue and yellow platter;
When I have smoothed the seam of the linen I have been working;
What then?
To-morrow it will be the same:
Cakes and strawberries,
And needles in and out of cloth.
If the sun is beautiful on bricks and pewter,
How much more beautiful is the moon,
Slanting down the gauffered branches of a plum-tree;
The moon,
Wavering across a bed of tulips;
The moon,
Still,
Upon your face.
You shine, Beloved,
You and the moon.
But which is the reflection?
The clock is striking eleven.
I think, when we have shut and barred the door,
The night will be dark
Outside.

III. Orinda Upon Little Hector Philips

Music: Ben Moore

Text: Poem (excerpt) by Katherine Philips

Twice forty months of Wedlock did I stay,
Then had my vows crown'd with a Lovely boy,
And yet in forty days he dropt away,
O swift Visissitude of humane joy.

I did but see him and he dis-appear'd,
I did but pluck the Rose-bud and it fell,
A sorrow unforeseen and scarcely fear'd,
For ill can mortals their afflictions spell.

And now (sweet Babe) what can my trembling heart
Suggest to right my doleful fate or thee,
Tears are my Muse and sorrow all my Art,
So piercing groans must be thy Elogy.

Thus whilst no eye is witness of my mone,
I grieve thy loss (Ah boy too dear to live)
And let the unconcerned World alone,
Who neither will, nor can refreshment give.

IV. Nervous Prostration

Music: Ben Moore

Text: Poem (excerpt) by Anna Wickham

I married a man of the Croydon class
When I was twenty-two.
And I vex him, and he bores me
Till we don't know what to do!
It isn't good form in the Croydon class
To say you love your wife,
So I spend my days with the tradesmen's books
And pray for the end of life.

In green fields are blossoming trees
And a golden wealth of gorse,
And young birds sing for joy of worms:
It's perfectly clear, of course,
That it wouldn't be taste in the Croydon class
To sing over dinner or tea:
But I sometimes wish the gentleman
Would turn and talk to me

But every man of the Croydon class
Lives in terror of joy and speech

“Words are betrayers,” “Joys are brief”
The maxims their wise ones teach.
And for all my labour of love and life
I shall be clothed and fed,
And they’ll give me an orderly funeral
When I’m still enough to be dead.

V. The Poem as Mask

Music: Ben Moore

Text: Muriel Rukeyser

Orpheus

When I wrote of the women in their dances and
Wildness, it was a mask,
On their mountain, god-hunting, singing, in orgy,
It was a mask; when I wrote of the god,
Fragmented, exiled from himself, his life, the love gone
Down with song,
It was myself, split open, unable to speak, in exile from
Myself.

There is no mountain, there is no god, there is memory
Of my torn life, myself split open in sleep, the rescued
Child
Beside me among the doctors, and a word
Of rescue from the great eyes.

No more masks! No more mythologies!

Now, for the first time, the god lifts his hand,
The fragments join in me with their own music.

VI. Mettika

Music: Ben Moore

Text: (excerpt) by Indian Buddhist nuns, 6th century B.C.E.

Translation: Uma Chakravarti and Kumkum Roy

Though I am weak and tired now
And my youthful step long gone
Leaning on this staff
I climb the mountain peak
My cloak cast off,
My bowl overturned
I sit here on this rock
And over my spirit blows
The breath of liberty

Songs and Proverbs of William Blake

London

Music: Benjamin Britten

Text: William Blake

The pride of the peacock is the glory of God.
The lust of the goat is the bounty of God.
The wrath of the lion is the wisdom of God.
The nakedness of woman is the work of God.

I wander thro' each charter'd street,
Near where the charter'd Thames does flow
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infant's cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry
Every black'ning Church appalls,
And the hapless Soldier's sigh
Runs in blood down Palace walls.

But most thro' midnight streets I hear
How the youthful Harlot's curse
Blasts the new-born Infant's tear
And blights with plagues the Marriage hearse.

The Chimney Sweeper

Music: Benjamin Britten

Text: William Blake

Prisons are built with stones of Law,
Brothels with bricks of Religion.

A little black thing among the snow,
Crying 'weep 'weep in notes of woe!
Where are thy father and mother? say?
They are both gone up to the church to pray.

Because I was happy upon the heath,
And smil'd among the winter's snow
They clothed me in the clothes of death,
And taught me to sing the notes of woe.

And because I am happy and dance and sing
They think they have done me no injury,
And are gone to praise God and his Priest and King
Who make up a heaven of our misery.

A Poison Tree

Music: Benjamin Britten

Text: William Blake

The bird a nest, the spider a web, man friendship.

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I water'd it in fears,
Night and morning with my tears;
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine.

And into my garden stole
When the night had veil'd the pole,
In the morning glad I see
My foe outstretch'd beneath the tree.

The Tyger

Music: Benjamin Britten

Text: William Blake

Think in the morning.
Act in the noon.
Eat in the evening.
Sleep in the night.

Tyger! Tyger! burning bright
In the forests of the night:
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, and what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? and what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And water'd heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright
In the forests of the night:
What immortal hand or eye
Dare frame thy fearful symmetry?

The Fly

Music: Benjamin Britten

Text: William Blake

The tygers of wrath are wiser than the horses of instruction.
If the fool would persist in his folly he would become wise.
If others had not been foolish, we should be so.

Little Fly,
Thy summer's play
My thoughtless hand
Has brush'd away.
Am not I
A fly like thee?
Or art not thou
A man like me?

For I dance
And drink and sing:
Till some blind hand
Shall brush my wing.

If thought is life
And strength and breath
And the want
Of thought is death;

Then am I
A happy fly,
If I live,
Or if I die.

Ah! Sun-Flower

Music: Benjamin Britten

Text: William Blake

The hours of folly are measur'd by the clock;
But of wisdom, no clock can measure.
The busy bee has no time for sorrow.
Eternity is in love with the productions of time.

Ah, Sun-flower! weary of time,
Who countest the steps of the Sun;
Seeking after that sweet golden clime,
Where the traveller's journey is done:

Where the Youth pined away with desire,
And the pale Virgin shrouded in snow,
Arise from their graves and aspire
Where my Sun-flower wishes to go.

Every Night and Every Morn

Music: Benjamin Britten

Text: William Blake

To see a World in a Grain of Sand,
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour.

Every Night and every Morn
Some to Misery are Born.
Every Morn and every Night
Some are Born to sweet delight.
Some are Born to sweet delight,
Some are Born to Endless Night.
We are led to Believe a Lie
When we see not Thro' the Eye,

Which was Born in a Night, to perish in a Night,
When the Soul Slept in Beams of Light.
God Appears and God is Light
To those poor Souls who dwell in Night,
But does a Human Form Display
 To those who Dwell in Realms of Day.

La fleur qui va sur l'eau

Music: Gabriel Fauré
Text: Catulle Mendès

*Sur la mer voilée
D'un brouillard amer
La Belle est allée,
La nuit, sur la mer!*

*Elle avait aux lèvres
D'un air irrité,
La Rose des Fièvres,
La Rose Beauté!*

*D'un souffle farouche
L'ouragan hurleur
Lui baisa la bouche
Et lui prit la fleur!*

*Dans l'océan sombre,
Moins sombre déjà,
Où le trois mâts sombre,
La fleur surnagea*

*L'eau s'en est jouée,
Dans ses noirs sillons;
C'est une bouée
Pour les papillons.*

*Et l'embrun, la Houle
Depuis cette nuit,
Les brisants où croule
Un sauvage bruit,*

*L'alcyon, la voile,
L'hirondelle autour;
Et l'ombre et l'étoile
Se meurent d'amour,*

*Et l'aurore éclore
Sur le gouffre clair
Pour la seule rose
De toute la mer!*

The Flower on the Water

Translation © Richard Stokes

On the sea
A bitter fog has veiled,
The Fair Lady set out,
At night, on the sea!

Between her lips,
Indignantly, she held
The Rose of the Fevers,
The Rose of Beauty!

With its savage breath,
The shrieking storm
Kissed her mouth
And took the flower!

In the sombre ocean,
Less sombre now
The three-master sinks,
The flower floated.

The waves toyed with it
In their black furrows—
Like a buoy
Attracting butterflies.

And since that night,
The spray, the swell,
The breakers crashing
With a savage roar,

The halcyon, the sails,
The circling swallows,
The shadows and the stars—
All have been dying with love—

And the dawn breaking
Over the clear depths—
With love for the only rose
In all the sea!

Dans la forêt de septembre

Music: Gabriel Fauré

Text: Catulle Mendès

*Ramure aux rumeurs amollies,
Troncs sonores que l'âge creuse,
L'antique forêt douloureuse
S'accorde à nos mélancolies.*

*Ô sapins agriffés au gouffre,
Nids déserts aux branches brisées,
Halliers brûlés, fleurs sans rosées,
Vous savez bien comme l'on souffre!*

*Et lorsque l'homme, passant blême,
Pleure dans le bois solitaire,
Des plaintes d'ombre et de mystère
L'accueillent en pleurant de même.*

*Bonne forêt! promesse ouverte
De l'exil que la vie implore,
Je viens d'un pas alerte encore
Dans ta profondeur encor verte.*

*Mais d'un fin bouleau de la sente,
Une feuille, un peu rousse, frôle
Ma tête et tremble à mon épaule;
C'est que la forêt vieillissante,*

*Sachante l'hiver, où tout avorte,
Déjà proche en moi comme en elle,
Me fait l'aumône fraternelle
De sa première feuille morte!*

L'horizon chimérique

La mer est infinie

Music: Gabriel Fauré

Text: Jean de la Ville de Mirmont

*La mer est infinie et mes rêves sont fous.
La mer chante au soleil en battant les
falaises
Et mes rêves légers ne se sentent plus d'aise
De danser sur la mer comme des oiseaux
soûls.*

In the September Forest

Translation © Richard Stokes

Foliage of deadened sound,
Resonant trunks hollowed by age,
The ancient, mournful forest
Blends with our melancholy.

O fir-trees, clinging to chasms,
Abandoned nests in broken branches,
Burnt-out thickets, flowers without dew,
You well know our suffering!

An when man, that pale wanderer,
Weeps in the lonely wood,
Shadowy, mysterious laments
Greet him, likewise weeping.

Good forest! Open promise
Of exile that life implores,
I come with a step still brisk
Into your still green depths.

But a slender birch by the path,
A reddish leaf brushes
My head and quivers on my shoulder—
For the aging forest,

Knowing that winter, when all withers,
Is already close for me as for her,
Bestows on me the fraternal gift,
Of its first dead leaf!

The Sea Is Boundless

Translation © Richard Stokes

The sea is boundless and my dreams are wild.
The sea sings in the sun, as it beats the
cliffs,
And my light dreams are overjoyed
To dance on the sea like drunken
birds.

*Le vaste mouvement des vagues les emporte,
La brise les agite et les roule en ses plis;
Jouant dans le sillage, ils feront une
escorte
Aux vaisseaux que mon cœur dans leur
fuite a suivis.*

*Ivres d'air et de sel et brûlés par
l'écume
De la mer qui console et qui lave des
pleurs,
Ils connaîtront le large et sa bonne
amertume;
Les goélands perdus les prendront
pour des leurs.*

Je me suis embarqué

Music: Gabriel Fauré

Text: Jean de la Ville de Mirmont

*Je me suis embarqué sur un vaisseau qui
danse
Et roule bord sur bord et tangué et
se balance.
Mes pieds ont oublié la terre et ses chemins;
Les vagues souples m'ont appris d'autres
cadences
Plus belles que le rythme las des chants
humains.*

*À vivre parmi vous, hélas! avais-je une âme?
Mes frères, j'ai souffert sur tous vos
continents.
Je ne veux que la mer, je ne veux que le vent
Pour me bercer, comme un enfant, au
creux des lames.*

*Hors du port qui n'est plus qu'une
image effacée,
Les larmes du départ ne brûlent plus mes
yeux.
Je ne me souviens pas de mes derniers
adieux ...
Ô ma peine, ma peine, où vous ai-je
laissée?*

The waves' vast motion bears them away,
The breeze ruffles and rolls them in its folds;
Playing in their wake, they will escort the
ships,
Whose flight my heart has
followed.

Drunk with air and salt, and stung by the
spume
Of the consoling sea that washes away
tears,
They will know the high seas and the
bracing brine;
Lost gulls will take them for
their own.

I Have Embarked

Translation © Richard Stokes

I have embarked on a ship that
reels
And rolls and pitches and
rocks.
My feet have forgotten the land and its ways;
The lithe waves have taught me other
rhythms,
Lovelier than the tired ones of human
song.

Ah! did I have the heart to live among you?
Brothers, on all your continents I've
suffered.
I want only the sea, I want only the wind
To cradle me like a child in the
trough of the waves.

Far from the port, now but a
faded image,
Tears of parting no longer sting my
eyes.
I can no longer recall my final
farewells ...
O my sorrow, my sorrow, where have I
left you?

Diane, Séléné

Music: Gabriel Fauré

Text: Jean de la Ville de Mirmont

*Diane, Séléné, lune de beau métal,
Qui reflète vers nous, par ta face déserte,
Dans l'immortel ennui du calme sidéral,
Le regret d'un soleil dont nous pleurons
la perte.*

*Ô lune, je t'en veux de ta limpidité
Injurieuse au trouble vain des
pauvres âmes,
Et mon cœur, toujours las et toujours
agité,
Aspire vers la paix de ta nocturne
flamme.*

Vaisseaux, nous vous aurons aimés en pure perte

Music: Gabriel Fauré

Text: Jean de la Ville de Mirmont

*Vaisseaux, nous vous aurons aimés en
pure perte;
Le dernier de vous tous est parti sur la mer.
Le couchant emporta tant de voiles
ouvertes
Que ce port et mon cœur sont à jamais
déserts.*

*La mer vous a rendus à votre destinée,
Au delà du rivage où s'arrêtent
nos pas.
Nous ne pouvions garder vos âmes
enchaînées;
Il vous faut des lointains que je ne connais
pas.*

*Je suis de ceux dont les
désirs sont sur la terre.
Le souffle qui vous grise emplît mon cœur
d'effroi,
Mais votre appel, au fond des soirs, me
désespère,
Car j'ai de grands départs inassouvis en
moi.*

Diana, Selene

Translation © Richard Stokes

Diana, Selene, moon of beautiful metal,
Reflecting on us, from your deserted face,
In the eternal tedium of sidereal calm,
The regret of a sun whose loss we
lament.

O moon, I begrudge you your limpidity,
Mocking the fruitless commotion of
wretched souls,
And my heart, ever weary and ever
uneasy,
Longs for the peace of your nocturnal
flame.

Ships, We Shall Have Loved You to No Avail

Translation © Richard Stokes

Ships, we shall have loved you to
no avail,
The last of you all has set sail on the sea.
The sunset bore away so many spread
sails,
That this port and my heart are forever
forsaken.

The sea has returned you to your destiny,
Beyond the shores where our steps must
halt.
We could not keep your souls
enchained,
You require distant realms unknown to
me.

I belong to those with
earthbound desires.
The wind that elates you fills me with
fright,
But your summons at nightfall makes me
despair,
For within me are vast, unappeased
departures.

Der Tambour

Music: Hugo Wolf

Text: Eduard Mörike

*Wenn meine Mutter hexen könnt',
Da müsst' sie mit dem Regiment
Nach Frankreich, überall mit hin,
Und wär' die Marketenderin.
Im Lager wohl um Mitternacht,
Wenn Niemand auf ist als die Wacht,
Und alles schnarchet, Ross und Mann,
Vor meiner Trommel säss' ich dann:
Die Trommel müsst' eine Schüssel sein;
Ein warmes Sauerkraut darein;
Die Schlegel, Messer und Gabel,
Eine lange Wurst mein Sabel,
Mein Tschako wär' ein Humpen gut,
Den füll' ich mit Burgunderblut.
Und weil es mir an Lichte fehlt,
Da scheint der Mond in mein Gezelt:
Scheint er auch auf franzö'sch herein,
Mir fällt doch meine Liebste ein:
Ach weh! Jetzt hat der Spass ein End!
—Wenn nur meine Mutter hexen könnt'!*

Zu Strassburg auf der Schantz

Music: Gustav Mahler

Text: Anonymous

*Zu Strassburg auf der Schanz,
Da ging mein Trauern an;
Das Alphorn hör' ich drüben wohl anstimmen,
Ins Vaterland muß ich
hinüberschwimmen,
Das ging ja nicht an.*

*Ein' Stund in der Nacht
Sie haben mich gebracht;
Sie führten mich gleich vor des
Hauptmanns Haus,
Ach Gott, sie fischten mich im Strome auf,
Mit mir ist es aus.*

*Früh morgens um zehn Uhr
Stellt man mich vors Regiment;
Ich soll da bitten um Pardon,
Und ich bekomme doch meinen Lohn,
Das weiß ich schon.*

The Drummer Boy

Translation © Richard Stokes

If my mother could work magic
She'd have to go with the regiment
To France and everywhere,
And be the vivandière.
In camp, at midnight,
When no one's up save the guard,
And everybody—man and horse—is snoring,
Then I'd sit by my drum:
My drum would be a bowl,
With warm sauerkraut in it,
The sticks would be a knife and fork,
My sabre—a long sausage;
My shako would be a tankard
Filled with red Burgundy.
And because I lack light,
The moon shines into my tent;
And though it shines in French,
It still reminds me of my beloved:
Oh dear! There's an end to my fun!
—If only my mother could work magic!

At Strasbourg on the Ramparts

Translation © Richard Stokes

At Strasbourg on the ramparts
My troubles began;
I heard the alpine horn over there,
I had to swim across to my
fatherland;
And that was not allowed.

In the middle of the night
They brought me back;
They took me at once to the
captain's house,
They fished me out of the water, my God!
I'm done for now!

In the early morning at ten o'clock
They'll stand me before the regiment;
I'll have to beg for pardon,
Yet I shall get my due reward,
That much I know.

*Ihr Brüder allzumal,
Heut' seht ihr mich zum letztenmal;
Der Hirtenbub ist nur schuld daran,
Das Alphorn hat mir's angetan,
Das klag ich an.*

You comrades, everywhere,
You'll see me today for the last time;
The shepherd boy's alone to blame,
I could not resist the alpine horn,
That's what I accuse.

Urlicht

Music: Gustav Mahler
Text: Anonymous

*O Röschen rot,
Der Mensch liegt in grösster Not,
Der Mensch liegt in grösster Pein,
Je lieber möchte ich im Himmel sein.
Da kam ich auf einen breiten Weg,
Da kam ein Engellein und wollt mich
abweisen,
Ach nein ich liess mich nicht abweisen.
Ich bin von Gott und will wieder zu Gott,
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis an das ewig selig
Leben.*

Primordial Light

Translation © Richard Stokes

O red rose,
Man lies in direst need,
Man lies in direst pain,
I would rather be in heaven.
I then came upon a broad path,
An angel came and sought to turn me
back,
Ah no! I refused to be turned away.
I am from God and to God I will return,
Dear God will give me a light,
Will light my way to eternal blessed
life.

Ich wollt' ein Sträußlein binden

Music: Richard Strauss
Text: Clemens Brentano

*Ich wollt ein Sträußlein binden,
Da kam die dunkle Nacht,
Kein Blümlein war zu finden,
Sonst hätt' ich dir's gebracht.*

I Meant to Make You a Posy

Translation © Richard Stokes

I meant to make you a posy,
But dark night then came,
There were no flowers to be found,
Or I'd have brought you some.

*Da flossen von den Wangen
Mir Tränen in den Klee,
Ein Blümlein aufgegangen
Ich nun im Garten seh.*

Tears then flowed down my cheeks
Into the clover,
And now I saw a flower
That had sprung up in the garden.

*Das wollte ich dir brechen
Wohl in dem dunklen Klee,
Da fing es an zu sprechen:
"Ach, tue mir nicht weh!"*

I meant to pick it for you
There in the dark clover,
When it started to speak:
'Ah, do no hurt me!

*"Sei freundlich im Herzen,
Betracht dein eigen Leid,
Und lasse mich in Schmerzen
Nicht sterben vor der Zeit!"*

Be kind in your heart,
Consider you own suffering,
And do not make me die
In torment before my time!

*Und hätt's nicht so gesprochen,
Im Garten ganz allein,
So hätt' ich dir's gebrochen,
Nun aber darf's nicht sein.*

*Mein Schatz ist ausgeblieben,
Ich bin so ganz allein.
Im Lieben wohnt Betrüben,
Und kann nicht anders sein.*

Säusle, liebe Myrte!

Music: Richard Strauss

Text: Clemens Brentano

*„Säusle, liebe Myrthe!
Wie still ist's in der Welt,
Der Mond, der Sternenhirte
Auf klarem Himmelsfeld,
Treibt schon die Wolkenschafe
Zum Born des Lichtes hin,
Schlaf, mein Freund, o schlafe,
Bis ich wieder bei dir bin!*

*„Säusle, liebe Myrthe!
Und träum im Sternenschein,
Die Turteltaube girrte
Auch ihre Brut schon ein.
Still ziehn die Wolkenschafe
Zum Born des Lichtes hin,
Schlaf, mein Freund, o schlafe,
Bis ich wieder bei dir bin!*

*„Hörst du, wie die Brunnen rauschen?
Hörst du, wie die Grille zirpt?
Stille, stille, laß uns lauschen,
Selig, wer in Träumen stirbt;
Selig, wen die Wolken wiegen,
Wenn der Mond ein Schlaflied singt;
O! wie selig kann der fliegen,
Den der Traum den Flügel schwingt,
Dass an blauer Himmelsdecke
Sterne er wie Blumen
pflückt;
Schlaf, träume, flieg', ich wecke
Bald dich auf und bin beglückt!“*

And had it not spoken these words,
All alone in the garden,
I'd have picked it for you,
But now that cannot be.

My sweetheart stayed away,
I am utterly alone.
Sadness dwells in loving,
And cannot be otherwise.

Rustle, Dear Myrtle!

Translation © Richard Stokes

'Rustle, dear myrtle!
How silent the world is,
The moon, that shepherd of the stars,
In the bright Elysian fields,
Already drives the herd of clouds
To the spring of light,
Sleep, my friend, ah sleep,
Till I am with you again!

'Rustle, dear myrtle!
And dream in the starlight,
The turtledove has already cooed
Her brood to sleep.
Quietly the herd of clouds travel
To the spring of light,
Sleep, my friend, ah sleep,
Till I am with you again!

'Do you hear the fountains murmur?
Do you hear the cricket chirping?
Hush, hush, let us listen,
Happy is he who dies while dreaming;
Happy he who is cradled by clouds,
While the moon sings a lullaby;
Ah, how happily he can fly,
Who takes flight in dreams,
So that from heaven's blue vault
He gathers stars as though they were
flowers;
Sleep, dream, fly, I shall wake
You soon and be made happy!'

Amor

Music: Richard Strauss

Text: Clemens Brentano

*An dem Feuer saß das Kind
Amor, Amor
Und war blind;
Mit dem kleinen Flügel fächelt
In die Flammen er und lächelt,
Fächelt, lächelt, schlaues Kind!
Ach, der Flügel brennt dem Kind!
Amor, Amor
Läuft geschwind!
„O wie ihn die Glut durchpeinet!“
Flügelschlagend laut er weinet;
In der Hirtin Schoß entrinnt
Hilfeschreiend das schlaue Kind.
Und die Hirtin hilft dem Kind,
Amor, Amor
Bös und blind.
Hirtin, sieh, dein Herz entbrennet,
Hast den Schelmen nicht gekennet.
Sieh, die Flamme wächst geschwinde.
Hüt dich vor dem schlaunen Kind!
Fächle, lächle, schlaues Kind!*

Als mir dein Lied erklang

Music: Richard Strauss

Text: Clemens Brentano

*Dein Lied erklang! Ich habe es gehört
Wie durch die Rosen es zum Monde zog,
Den Schmetterling, der bunt im Frühling
flog
Hast du zur frommen Biene dir bekehrt;
Zur Rose ist mein Drang
Seit mir dein Lied erklang!*

*Dein Lied erklang! Die Nachtigallen
klagen,
Ach, meiner Ruhe süßes Schwanenlied
Dem Mond, der lauschend von dem
Himmel sieht,
Den Sternen und den Rosen muß ich's
klagen,
Wohin sie sich nun schwang,
Der dieses Lied erklang!*

Cupid

Translation © Richard Stokes

The child sat by the fire.
Cupid, Cupid,
And was blind;
With his little wings he fans
The flames and he smiles,
Fans and smiles, the crafty child!
Alas, the child has burnt his wing,
Cupid, Cupid,
Runs quickly!
'Ah, how the flames hurt him!'
Beating his wings, he cries aloud,
Seeks refuge in the shepherdess's lap,
Crying for help, the crafty child.
And the shepherdess helps the child
Cupid, Cupid,
Naughty and blind.
Look, shepherdess, your heart's on fire,
Didn't you recognize the child?
Look how quickly the flames spread.
Beware the crafty child!
Fans and smiles, the crafty child!

As Your Song Rang Out!

Translation: © Richard Stokes

Your song rang out! I heard it
Soaring through roses to the moon,
The butterfly, flying brightly in
Spring,
You have turned into a virtuous bee;
I yearn for the rose
Since your song rang out!

Your song rang out! The nightingales
complain—
Ah! sweet swansong of my peace—
To the moon, who listens and looks down
from heaven,
And I must complain to the stars and the
roses,
To where she flew,
She for whom this song was sung!

*Dein Lied erklang! Es war kein Ton
vergebens,
Der ganze Frühling, der von Liebe haucht,
Hat, als du sangest, nieder sich getaucht
Im sehnsuchtsvollen Strome meines Lebens,
Im Sonnenuntergang,
Als mir dein Lied erklang!*

Your song rang out! No note was
in vain,
The entire Spring, breathing love,
Has, while you sang, immersed itself
In the passionate stream of my life,
At sunset,
As your song rang out!

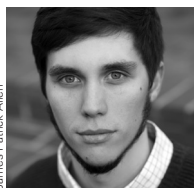
Meet the Artists



Abigail Kraik

Amanda Batista

Amanda Batista is a Cuban-Puerto Rican soprano pursuing her Master of Music degree at Juilliard, studying under Darrell Babidge. Batista will make her Juilliard Opera debut as Frau Fluth in *Die lustigen Weiber von Windsor* in April 2022. Last season, she sang Countess Almaviva in *Le Nozze di Figaro* at the Chautauqua Institution as well as being featured in Lincoln Center's Restart Stages recital series. Batista holds a Bachelor of Music degree from Mason Gross School of the Arts at Rutgers University. Credits with Opera Theater Rutgers include Nicklausse in *Les Contes d'Hoffmann*, Florence Pike in *Albert Herring*, La Frugola in *Il Tabarro*, and Marcellina in *Le Nozze di Figaro*.
Kovner Fellowship



James Patrick Allen

Erik Grendahl

Originally from Boydton, Virginia, baritone Erik Grendahl is a second-year master's student at Juilliard, where he studies with Darrell Babidge. He recently appeared as Torquato Tasso in the Juilliard Opera production of *Flowers and Tears*. Grendahl's other roles include Escamillo in IN Series Opera's adaptation of *Carmen*, the Count in Bel Cantanti Opera's production of *Le nozze di Figaro* and Joseph De Rocher in James Madison University (JMU) Opera's production of *Dead Man Walking*. In 2020, he received an encouragement award from the Connecticut District of the Metropolitan Opera National Council Auditions. Grendahl graduated from JMU, in Harrisonburg, Virginia, with degrees in music and statistics.

Loretta Lewis Award in Voice



William Socolof

From White Plains, New York, bass-baritone William Socolof (B.M. '18, M.M. '20, voice) began training at the Interlochen Arts Academy in Michigan. In 2019 and 2021, he participated in the Marlboro Music Festival. As a vocal fellow at Tanglewood Music Festival (2017–18), he appeared in Sondheim on Sondheim with the Boston Pops and Bach Cantatas conducted by John Harbison and premiered works by Michael Gandolfi and Nico Muhly. In 2020, he debuted with the Boston Symphony Orchestra under Andris Nelsons, and with the Juilliard Chamber Orchestra in Alice Tully Hall. William also appeared as Daniel Webster (*Mother of Us All*) in collaboration with Met LiveArts and the NY Philharmonic and as Don Alfonso (*Così fan tutte*) at Juilliard. William is pursuing an Artist Diploma in Opera Studies at Juilliard with William Burden.

*Leonie Rysanek and Lisa Della Casa
Scholarship in Voice*



Joseph Parrish

Bass-baritone Joseph Parrish, a native of Baltimore, is a master's candidate at Juilliard, where he studies with Darrell Babidge. Parrish has sung with the Asheville Lyric Opera and developed the role of Ensemble #4 in the premier of Davenport Richards/Cote's *Blind Injustice* with the Cincinnati Opera. This past year, Parrish gave a recital at St. Boniface Church in

Brooklyn. At Juilliard, he sang the role of Il Sacerdote di Minerva in *Teseo* and made his Dulcamara debut in the production of *L'elisir d'amore*. In July, Parrish sang the role of Spinelloccio in a production of *Gianni Schicchi* at Festival Napa Valley under the baton of Kent Nagano and the direction of Jean-Romain Vesperini.

Toulmin Scholar



Eirin Rognerud

Eirin Rognerud, a Norwegian coloratura soprano, began singing at age 13 in the children's choir at the Norwegian Opera, where she performed numerous roles. At 16, she was the youngest singer ever admitted to the bachelor's program at Barratt Due Institute of Music. She has won multiple prizes, including Midgardprisen in the Midgard competition. She has sung with several orchestras, including Nürnberger Symphoniker and the Royal Norwegian Navy Band. Rognerud has participated in summer programs such as Edith Wiens' Internationale Meistersinger Akademie, Bengen Operaen's Opera ved Fjorden, Voksenåsen Summer Academy, and Saluzzo Opera Academy, where she sang Morgana in *Alcina*. She studies with Edith Wiens at Juilliard, where she is completing her bachelor's degree.

Kovner Fellowship



Jared Slater

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 most recent recording, is *A Lost World—Schubert Songs and Duets* with Susanna Phillips and Shenyang, was released by Delos in 2018. Other 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 previously served for eight years as the executive director of the Metropolitan Opera Lindemann Young Artists Development Program.

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.

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