

Vocal Arts Honors Recital



Juilliard



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The Juilliard School
presents

Vocal Arts Honors Recital

Theo Hayes, Mezzo-Soprano
Michele Wong, Piano

Jasmin Ward, Soprano
Giancarlo Llerena, Piano

Wednesday, March 19, 2025, 7:30pm

Merkin Hall at Kaufman Music Center
129 West 67th Street, New York, NY 10023
KaufmanMusicCenter.org

Protest, Pleasure, and Freedom: A Musical Exploration

On Resistance
ETHEL SMYTH
(1858–1944)

From *Three Songs*
The Clown
The Possession

BOB DYLAN
(b. 1941)

The Times They Are A-Changin'
With **Kate Morton**, Guitar

On Queer Love
CLAUDE DEBUSSY
(1862–1918)

From *Chansons de Bilitis*
La flûte de Pan

Program continues

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MAURICE RAVEL
(1875–1937) From *Shéhérazade*
La flûte enchantée
L'indifférent

DEBUSSY From *Chansons de Bilitis*
Le tombeau des Naïades

On Nature
JOSEPH N. RUBINSTEIN Uncoil
(b. 1986)

ALMA MAHLER From *Fünf Lieder*
(1879–1964) Die still Stadt
Laue Sommernacht
Bei dir ist es traut
Ich wandle unter Blumen

On Hope, Mutual Aid, and Community
W.C. HANDY Morning Star
(1873–1958)

Theo Hayes, Mezzo-Soprano
Michele Wong, Piano

Intermission

HUGO WOLF From *Italienisches Liederbuch*
(1860–1903) Man sagt mir, deine Mutter woll' es nicht
Wie lange schon war immer mein Verlangen
Was soll der Zorn, mein Schatz
Wie soll ich fröhlich sein

OTTORINO RESPIGHI From *Sei melodie*
(1879–1936) IV. Povero core
II. Abbandono
III. Mattinata
V. Si tu veux
VI. Soupir

RICHARD STRAUSS 4 *Lieder*, Op. 27
(1864–1949) Ruhe, meine Seele
Cäcilie
Heimliche Aufforderung
Morgen

Jasmin Ward, Soprano
Giancarlo Llerena, Piano

About This Program

The singers on tonight's program were nominated to audition by their voice teachers and selected through a competitive audition process, judged by a distinguished panel that includes former editor-in-chief of *Opera News* F. Paul Driscoll, composer and conductor Matthew Aucoin (Graduate Diploma '14), and baritone Will Liverman (MM '12). Their task was to select the singers you will hear this evening, each of whom, along with their pianists, chose the program's repertoire. Song at Juilliard takes many forms: from intimate forums featuring some of our youngest students (the Juilliard Songbook series) to the Liederabend series, recitals in which the pianists take the lead in programming. Tonight's Honors Recital gives talented song recitalists at Juilliard the opportunity to perform before a larger audience, presenting a program of great variety. This evening's pianists are students of Juilliard's collaborative piano department. We hope you enjoy this group of highly talented artists.

—Brian Zeger, Artistic Director, Ellen and James S. Marcus Institute for Vocal Arts

A Note From Theo Hayes

My program explores the intersections of protest, pleasure, resistance, and hope. Inspired by Adrienne Maree Brown's *Pleasure Activism*, it centers joy as a political act and interweaves liberation, justice, and delight. Through themes of resistance, queer love, nature, and hope, these pieces invite reflection on the complexities of the human experience and the power of embracing joy in the face of adversity. I invite you to journey through these musical vignettes with me—united in the shared vision of a more loving and accepting world.

Resistance

We begin with resistance—featuring two songs by Ethel Smyth, a queer woman composer and suffragette. Smyth's identity and musical contributions were often invalidated within the male-dominated world of classical music. She was an active member of the Women's Social and Political Union, and her *March of the Women* became the anthem of the British suffrage movement. "The Clown" depicts a figure ridiculed and constrained for the amusement of others, yet finding solace within—their soul dancing to its own music. This resonates deeply with themes of societal oppression and self-liberation. "Possession" offers a glimpse into Smyth's intimate world, alluding to her alleged romance with suffragette leader Emmeline Pankhurst, with whom she shared a deep and complex relationship. This piece is a rare expression of queer longing from a composer who lived in a time when such love was often erased. This set pays homage to fighting systems of oppression with all that we have and reinforces the message that true freedom fosters the deepest love. We conclude this section with "The Times They Are A-Changin'," one of the most iconic protest songs of all time, written by Bob Dylan in the early 1960s as a rallying cry for civil rights and social change. Its message continues to resonate, serving as a reminder that activism and progress are perpetual.

Queer Love

With Debussy's *Chansons de Bilitis* and Ravel's *Shéhérazade*, we are enveloped in dreamlike musical landscapes—twisting vocal and piano lines, imagery of forbidden love, flutes as messengers of devotion, and androgynous beauty. *Chansons de Bilitis* is based on the erotic poetry of Pierre Louÿs, which was falsely presented as a translation of ancient Greek poetry but was in fact a celebration of Sapphic love. The sensual, evocative harmonies capture the beauty and defiance of queer relationships, affirming that love itself can be an act of resistance. *Shéhérazade* was composed at a time when orientalist themes were popular in European music, but beneath the exoticism, Ravel's personal struggles with identity queerness are often read between the lines. The cycle's yearning, lush melodies reflect a longing for love beyond societal constraints.

Nature as Resistance

We transition into nature with “Uncoil” by Joseph Rubinstein, with text by Rita Mae Reese from the poetry cycle *Queer Nature*. This piece evokes an ecstatic relationship among earth, sky, and human connection. The poem draws from queer ecology, which challenges traditional binaries and recognizes nature’s fluidity and interdependence—an apt metaphor for LGBTQ+ resilience. We then pivot to a moment of dystopia—Alma Mahler’s *Die Stille Stadt* transports us to a world where nature’s beauty has faded into fog and fear, a chilling reflection of how oppression can suffocate joy and silence voices. However, from the darkness, a faint song of praise rises from children’s lips, leading us back to “Laue Sommernacht”—a return to love, warmth, and fleeting romance. Alma Mahler, like Ethel Smyth, was a woman whose musical genius was overshadowed by societal expectations. She was known primarily as Gustav Mahler’s wife, and he initially forbade her from composing. Only after a feminist intervention by Gustav’s contemporary, Alma’s confidante (and suspected lover) Franz Werfel, did she resume composing, though her work remained underrecognized. Her *Fünf Lieder* reflect a delicate yet powerful assertion of her artistic voice. We close this set with two of Alma’s intimate love songs, “Bei dir ist es traut” and “Ich wandle unter Blumen,” where we wander through gardens, dreamy harmonies, and delicate exchanges between voice and piano—moments of tenderness in a world that often denies women their autonomy and artistic agency.

Hope and New Beginnings

We conclude with “Morning Star”—a song of love, devotion, and gratitude. Originally composed by W.C. Handy and made popular by Nat King Cole, “Morning Star” was reimagined by Emily D’Angelo and pianist Sophia Muñoz, offering a fresh perspective on this timeless piece. Their interpretation imbues it with a sense of intimacy and renewal, reflecting the song’s enduring message of hope. This piece honors the caretakers who guide us—whether parents, chosen family, partners, or the communities that hold us close. It is a reminder that tomorrow always offers a new beginning, and that even in the face of adversity, we are never alone.

Texts and Translations

On Resistance

From *Three Songs*

The Clown

Music: Ethel Smyth

Text: Maurice Baring

There was once a poor clown all dressed in white,
And chained to the dungeon bars;
And he danced all day, and he danced all night,
To the sound of the dancing stars.

“O clown, silly clown, O why do you dance?
You know you can never be free.
You are tied by the leg to the strings of chance,
Yet you dance like a captive flea.”

“My chain is heavy, my cell is dark,
I know I can never be free.
In my heart, in my heart there’s a dancing spark,
And the stars make music for me.”

“Oh ! muffle my cell and rivet my chains,
And fetter my feet and my hands,
My soul is a horse of foam without reins
That dances on deathless sands.”

Possession

Music: Ethel Smyth

Text: Ethel Holdsworth

There bloomed at my cottage door
A rose with a heart scented sweet,
O so lovely and fair that I plucked it one day,
Laid it over my own heart's swift beat.
In a moment its petals were shed:
Just a tiny white mound at my feet.

There flew through my casements low
A linnet that richly could sing.
Sang so thrillingly sweet I could not let it go
But must cage it, the wild, happy thing.
But it pined in the cage I had made,
Not a note to my chamber would bring.

There came to my lonely soul
The friend I had waited for long,
And the deep chilly silence lay stricken and dead,
Pierc'd to death by our love and our song.
And I thought of the bird and the flow'r
And my soul in its knowledge grew strong.

Go out when thou wilt, O friend;
Sing thy song, roam the world glad and free;
By the holding I lose; by the giving I gain,
And the gods cannot take thee from me;
For a song and a scent on the wind
Shall drift in through the doorway from thee.

Texts and Translations (Continued)

The Times They Are A-Changin'

Music and Lyrics: Bob Dylan

Come gather 'round people
Wherever you roam
And admit that the waters
Around you have grown
And accept it that soon
You'll be drenched to the bone
If your time to you is worth savin'
And you better start swimmin'
Or you'll sink like a stone
For the times they are a-changin'

Come writers and critics
Who prophesize with your pen
And keep your eyes wide
The chance won't come again
And don't speak too soon
For the wheel's still in spin
And there's no tellin' who
That it's namin'
For the loser now
Will be later to win
For the times they are a-changin'

Come senators, congressmen
Please heed the call
Don't stand in the doorway
Don't block up the hall
For he that gets hurt
Will be he who has stalled
The battle outside ragin'
Will soon shake your windows
And rattle your walls
For the times they are a-changin'

Come mothers and fathers
Throughout the land
And don't criticize
What you can't understand
Your sons and your daughters
Are beyond your command
Your old road is rapidly agin'
Please get out of the new one
If you can't lend your hand
For the times they are a-changin'

The line it is drawn
The curse it is cast
The slow one now
Will later be fast
As the present now
Will later be past
The order is rapidly fadin'
And the first one now
Will later be last
For the times they are a-changin'

On Queer Love

From *Chansons de Bilis*

La flûte de Pan

Music: Claude Debussy

Text: Pierre Louÿs

Pour le jour des Hyacinthies,
il m'a donné une syrinx faite
de roseaux bien taillés,
unis avec la blanche cire
qui est douce à mes lèvres comme le miel.

Il m'apprend à jouer, assise sur ses genoux;
mais je suis un peu tremblante.
Il en joue après moi,
si doucement que je l'entends à peine.

Nous n'avons rien à nous dire,
tant nous sommes près l'un de l'autre;
mais nos chansons veulent se répondre,
et tour à tour nos bouches s'unissent sur
la flûte.

Il est tard;
voici le chant des grenouilles vertes qui
commence avec la nuit.
Ma mère ne croira jamais que
je suis restée si longtemps à chercher ma
ceinture perdue.

The Flute of Pan

Translation © Richard Stokes, author of
A French Song Companion (Oxford, 2000),
The Book of Lieder (Faber, 2005), and *The
Complete Songs of Hugo Wolf* (Faber, 2021)

For Hyacinthus day,
he gave me a syrinx made
of carefully cut reeds,
bonded with white wax
which tastes sweet to my lips like honey.

He teaches me to play, as I sit on his lap;
but I am a little fearful.
He plays it after me, so gently
that I scarcely hear him.

We have nothing to say,
so close are we one to another,
but our songs try to answer each other,
and our mouths join in turn on
the flute.

It is late;
here is the song of the green frogs that
begins with the night.
My mother will never believe
I stayed out so long to look for my
lost sash.

From *Shéhérazade*

La flûte enchantée

Music: Maurice Ravel

Text: Tristan Klingsor

L'ombre est douce et mon maître dort
Coiffé d'un bonnet conique de soie
Et son long nez jaune en sa barbe blanche.
Mais moi, je suis éveillée encore
Et j'écoute au dehors
Une chanson de flûte où s'épanche
Tour à tour la tristesse ou la joie.
Un air tour à tour langoureux ou frivole
Que mon amoureux chéri joue,
Et quand je m'approche de la croisée
Il me semble que chaque note s'envole
De la flûte vers ma joue
Comme un mystérieux baiser.

L'indifférent

Music: Maurice Ravel

Text: Tristan Klingsor

Tes yeux sont doux comme ceux d'une fille,
Jeune étranger,
Et la courbe fine
De ton beau visage de duvet ombragé
Est plus séduisante encore de ligne.

Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante
Comme une musique fausse ...
Entre!
Et que mon vin te réconforte ...

Mais non, tu passes
Et de mon seuil je te vois t'éloigner
Me faisant un dernier geste avec grâce,
Et la hanche légèrement ployée
Par ta démarche féminine et lasse.

The Enchanted Flute

Translation: Richard Stokes

The shade is soft and my master sleeps,
A cone-shaped silken cap on his head,
And his long yellow nose in his white beard.
But I am still awake,
Listening to the song
Of a flute outside that pours forth
Sadness and joy in turn,
A tune now languorous now lively,
Which my dear lover plays.
And when I draw near the casement,
Each note seems to fly
From the flute to my cheek
Like a mysterious kiss.

The Indifferent One

Translation: Richard Stokes

Your eyes are soft like girl's,
Young stranger,
And the delicate curve
Of your handsome down-shaded face
Is still more attractively shaped.

Your lips sing at my door
An unknown charming tongue,
Like music off-pitch;
Enter!
And let my wine refresh you ...

But no, you pass by
And I see you leaving my threshold,
Gracefully waving farewell,
Your hips lightly swaying
In your languid feminine way.

From *Chansons de Bilits*

Le tombeau des Nāïades

Music: Claude Debussy

Text: Pierre Louÿs

Le long du bois couvert de givre, je marchais;
mes cheveux devant ma bouche se
fleurissaient de petits glaçons,
et mes sandales étaient lourdes de
neige fangeuse et tassée.

Il me dit: "Que cherches-tu?"

"Je suis la trace du satyre.

Ses petits pas fourchus alternent comme des
trous dans un manteau blanc."

Il me dit: "Les satyres sont morts."

"Les satyres et les nymphes aussi. Depuis
trente ans il n'a pas fait un hiver aussi terrible.
La trace que tu vois est celle d'un bouc.
Mais restons ici, où est leur tombeau."

Et avec le fer de sa houe,
il cassa la glace de la source
où jadis riaient les nāïades.
Il prenait de grands morceaux froids,
et les soulevant vers le ciel pâle,
il regardait au travers.

The Tomb of the Naiads

Translation: Richard Stokes

Along the frost-bound wood I walked;
my hair across my mouth,
blossomed with tiny icicles,
and my sandals were heavy with
muddy, packed snow.

He said to me: "What do you seek?"

"I follow the satyr's track.

His little cloven hoof-marks alternate like
holes in a white cloak."

He said to me: "The satyrs are dead."

"The satyrs and the nymphs too. For 30
years there has not been so harsh a winter.
The tracks you see are those of a goat.
But let us stay here, where their tomb is."

And with the iron head of his hoe, he broke
the ice of the spring,
where the naiads used to laugh.
He picked up some huge cold fragments,
and, raising them to the pale sky,
gazed through them.

On Nature

Uncoil

Music: Joseph N. Rubinstein

Text: Rita Mae Reese

wait said the grass
and the girl
lay down wait and the girl raised
her arms above her head willing green
she breathed

 wait the sky
pressed down wait pressed down
 wait

said the girl
 and the grass cried out

From *Fünf Lieder*

Die stille Stadt

Music: Alma Mahler

Text: Richard Dehmelt

Liegt eine Stadt im Tale,
ein blasser Tag vergeht.
es wird nicht lange dauern mehr,
bis weder Mond noch Sterne
nur Nacht am Himmel steht.

Von allen Bergen drücken
nebel auf die Stadt,
es dringt kein Dach, nicht Hof noch Haus,
kein Laut aus ihrem Rauch heraus,
kaum Türme noch und Brücken.

Doch als dem Wanderer graute,
da ging ein Lichtlein auf im Grund
und durch den Rauch und Nebel
begann ein leiser Lobgesang
aus Kindermund.

The Silent Town

Translation: Richard Stokes

A town lies in the valley,
a pale day is fading;
it will not be long
before neither moon nor stars
but night alone will deck the skies.

From every mountain
mists weigh on the town;
no roof, no courtyard, no house
no sound can penetrate the smoke,
scarcely towers and bridges even.

But as fear seized the traveler,
a gleam appeared in the valley;
and through the smoke and mist
came a faint song of praise
from a child's lips.

Laue Sommernacht

Music: Alma Mahler

Text: Otto Julius Bierbaum

Laue Sommernacht: am Himmel
Stand kein Stern, im weiten Walde
Suchten wir uns tief im Dunkel,
Und wir fanden uns.

Fanden uns im weiten Walde
In der Nacht, der sternenlosen,
Hielten staunend uns im Arme
In der dunklen Nacht.

War nicht unser ganzes Leben
So ein Tappen, so ein Suchen?
Da: In seine Finsternisse
Liebe, fiel Dein Licht.

Bei dir ist es traut

Music: Alma Mahler

Text: Rainer Maria Rilke

Bei dir ist es traut:
Zage Uhren schlagen
wie aus weiten Tagen.
Komm mir ein Liebes sagen—
aber nur nicht laut.

Ein Tor geht irgendwo
draussen im Blütentreiben.
Der Abend horcht an den Scheiben.
Lass uns leise bleiben:
Keiner weiss uns so.

Mild Summer Night

Translation: Richard Stokes

Mild summer night: in the sky
Not a star, in the deep forest
We sought each other in the dark
And found one another.

Found one another in the deep wood
In the night, the starless night,
And amazed, we embraced
In the dark night.

Our entire life—was it not
Such a tentative quest?
There: into its darkness,
O Love, fell your light.

I Feel Warm and Close With You

Translation: Richard Stokes

I feel warm and close with you:
clocks strike hesitantly,
like they did in distant days.
Say something loving to me—
but not aloud.

A gate opens somewhere
out in the burgeoning.
Evening listens at the window-panes.
Let us stay quiet,
no one knows us thus.

Texts and Translations (Continued)

Ich wandle unter Blumen

Music: Alma Mahler

Text: Heinrich Heine

Ich wandle unter Blumen
Und blühe selber mit;
Ich wandle wie im Traume
Und schwanke bei jedem Schritt.

O, halt mich fest, Geliebte!
Vor Liebestrunkenheit
Fall' ich dir sonst zu Füßen,
Und der Garten ist voller Leut'.

I Wander Among Flowers

Translation: Richard Stokes

I wander among flowers
And blossom with them;
I wander as in a dream
And sway with every step.

O, hold me fast, beloved!
Or drunk with love
I'll fall at your feet—
And the garden is full of folk.

On Hope, Mutual Aid, and Community

Morning Star

Music: W.C. Handy

Text: Mack David

As a child I asked my mother
"Is there a morning star?"
I was answered by my mother
"Yes, there's a morning star"
Just before the dawn she whispered
"A light will appear above"
And this light that greets the sunrise
This is the star of love

For this is the morning star
That shines above
Yes, this is the morning star
This is the star of love

And then I asked my mother
"Will I see the morning star?"
I was answered by my mother
"You will see the morning star"
It gleamed for just one moment
One moment in the skies
Then it shined forever after
Deep in a mother's eyes

And that's when I learned
How wise all mothers are
For there in my mother's eyes
I saw the morning star
The lovelight in her eyes
Shining bright like a morning star.

From *Italienisches Liederbuch*

Man sagt mir, deine Mutter woll' es nicht

Music: Hugo Wolf

Text: Paul Heyse

Man sagt mir, deine Mutter wolle es nicht;
So bleibe weg, mein Schatz, tu ihr den Willen.
Ach Liebster, nein! Tu ihr den Willen nicht,
Besuch mich doch, tu's ihr zum Trotz,
im Stillen!

Nein, mein Geliebter, folg' ihr nimmermehr,
Tu's ihr zum Trotz, komm öfter als bisher!
Nein, höre nicht auf sie, was sie auch sage;
Tu's ihr zum Trotz, mein Lieb, komm all Tage!

They Tell Me Your Mother Disapproves

Translation: Richard Stokes

They tell me your mother disapproves;
Then stay away, beloved, do as she bids.
Ah no! my love, do not do as she bids,
Defy her, visit me
in secret!

No, my love, do not obey her ever again,
Defy her, come more often than before!
No, don't listen to her, whatever she says;
Defy her, come more often than before!

Wie lange schon war immer mein Verlangen

Music: Hugo Wolf

Text: Paul Heyse

Wie lange schon war immer mein Verlangen:

Ach, wäre doch ein Musiker mir gut!

Nun liess der Herr mich meinen Wunsch
erlangen

Und schickt mir einen,
ganz wie Milch und Blut.

Da kommt er eben her mit sanfter Miene,
Und senkt den Kopf und spielt die Violine.

How Long Have I Yearned

Translation: Richard Stokes

How long have I yearned

To have a musician as a lover!

Now the Lord has granted me my wish,

And sends me one,
all pink and white.

And here he comes with gentle mien,
And bows his head and plays the violin.

Was soll der Zorn, mein Schatz

Music: Hugo Wolf

Text: Paul Heyse

Was soll der Zorn, mein Schatz,
der dich erhitzt?

Ich bin mir keiner Sünde ja bewusst.

Ach, lieber nimm ein Messer wohlgespitzt

Und tritt zu mir, durchbohre mir die Brust.

Und taugt ein Messer nicht, so nimm
ein Schwert,

Dass meines Blutes Quell gen Himmel fährt.

Und taugt ein Schwert nicht,

nimm des Dolches Stahl

Und wasch' in meinem Blut all meine Qual.

Why This Anger, My Love

Translation: Richard Stokes

Why this anger, my love,
that inflames you so?

For I am not conscious of any wrong-doing.

Ah, I'd rather you take a well-sharpened knife

And come to me and pierce my breast.

And if a knife won't do, then take
a sword

And let my blood stream up to the sky.

And if a sword won't do,

a steel dagger

And wash away all my torment in my blood.

Wie soll ich fröhlich sein

Music: Hugo Wolf

Text: Paul Heys

Wie soll ich fröhlich sein und lachen gar,
Da du mir immer zürnest unverhohlen?
Du kommst nur einmal alle hundert Jahr,
Und dann, als hätte man dir's anbefohlen.
Was kommst du, wenn's die Deinen
ungern sehn?
Gib frei mein Herz,
dann magst du weitergehn.
Daheim mit deinen Leuten leb', in Frieden,
Denn was der Himmel will,
geschieht hienieden.
Halt Frieden mit den Deinigen zu Haus,
Denn was der Himmel will,
das bleibt nicht aus.

From *Sei melodie*

Povero core

Music: Ottorino Respighi

Text: Arturo Graf

O mio povero cor, morta è la pace,
Morto è l'amor, di novo a che sussulti?
Morta è la fede; a che più
la vorace
Fiamma di vita nel tuo grembo occulti?

O mio povero cor,
quando più tace la fredda notte
e dei patiti insulti
Grave su te la rimembranza giace,
Udirmi sembra i tuoi sordi singulti.

O mio povero cor, fossi tu morto!
Così di gel così d'angoscia stretto
Onde vuo' tu sperar gioia o conforto?

O mio povero cor, non rinvenire;
O mio povero cor del chiuso petto
Fatti una tomba e lasciati morire!

How Can I Be Happy

Translation: Richard Stokes

How can I be happy and laugh indeed,
When you always rage at me so openly?
You only visit me once in a hundred years,
And then as though it were by order.
Why do you come if your family's
against it?
Set free my heart,
then go on your way.
Live in peace with your own folk at home,
Since what heaven ordains,
happens here on earth.
Keep the peace with your family at home,
Since what heaven ordains
will come to pass

Poor Heart

Translation: Bard Suverkrop © IPA Source
Archive

Oh my poor heart, peace is dead,
Love is dead, why do you leap again?
Faithfulness is dead, why do you keep
the ravenous
flame of life hidden deep within you?

Oh my poor heart,
when the cold night
is more silent and the memory of painful
suffering lies heavy on you,
I seem to hear your dull sighs,

Oh my poor heart, were you but dead!
Held tight by the ice and torment,
How can you hope for joy or comfort?

Oh my poor heart, do not come back to life,
Oh my poor heart, of my closed breast
Make a tomb for yourself and die!

Texts and Translations (Continued)

Abbandono

Music: Ottorino Respighi

Text: Annie Vivanti

Io sono tanto stanca di lottare,
Dammi la pace tu che solo il puoi.
Io sono tanto stanca di pensare
Dammi il sereno de' grand' occhi tuoi.

Io sono tanto stanca di sognare
Tu mi risveglia a giorno glorioso.
Io sono tanto stanca di vagare
Legami l'ale e chiamami al riposo.

Mattinata

Music: Ottorino Respighi

Text: Gabriele D'Annunzio

Spandono le campane
A la prim' alba l'ave
Spandono questa mane
Un suon grave e soave
Le campane lontane.

Nivea come neve
La nebbia copre il mare
Fluttua lieve lieve;
È rosea; scompare.

Bocca d'oro la beve
E neve e rose ed oro
Il mattin fresco mesce.

Un alto inno sonoro
Fanno come il dì cresce
Ond' e campane in coro.

Salve, lanua coeli.
Co 'l dì la nostra bella
Fuor de' sogni e de' veli
Balza Ave, maris stella!
Salve, Regina coeli!

Abandonment

Translation: Bard Suverkrop

I am so tired of fighting
Give me peace, you alone can give
I am so tired of thinking,
Give me the serenity of your large eyes.

I am so tired of dreaming,
Wake me up to a glorious day
I am so tired of wandering,
Tie my wings and call me to rest?

Morning

Translation: Bard Suverkrop

At dawn the bells spread
The sound of the Ave,
This morning
the distant bells
Spread a low, gentle sound.

White as snow,
The fog covers the sea,
Undulating lightly, lightly;
It turns rosy; then dissipates.

The sun's golden mouth drinks
The snow, the roses and the gold
That the fresh morning has poured out.

As the day grows stronger
The waves and the bells join in chorus making
a strong sonorous hymn.

Hail to the sun, the Gate of Heaven!
With the day, our beautiful one leaps out of her
dreams and veils:
Hail, Star of the Sea!
Hail, Queen of Heaven!

Si tu veux

Music: Ottorino Respighi

Text: Victor Hugo

Si tu veux, faisons un rêve:
Montons sur deux palefrois;
Tu m'emmènes, je t'enlève.
L'oiseau chante dans les bois.

Je suis ton maître et ta proie;
Partons, c'est la fin du jour;
Mon cheval sera la joie,
Ton cheval sera l'amour.

Soupir

Music: Ottorino Respighi

Text: Sully Prudhomme

Ne jamais la voir ni l'entendre,
Ne jamais tout haut la nommer,
Mais, fidèle, toujours l'attendre,
Toujours l'aimer.

Ouvrir les bras et, las d'attendre,
Sur le néant les refermer,
Mais encor, toujours les lui tendre,
Toujours l'aimer.

Ah! Ne pouvoir que les lui tendre,
Et dans les pleurs se consumer,
Mais ces pleurs toujours les répandre
Toujours l'aimer.

Ne jamais la voir ni l'entendre,
Ne jamais tout haut la nommer,
Mais d'un amour toujours plus tendre,
Toujours l'aimer!

If You Want

Translation: Bard Suverkrop

If you want, let's dream a dream:
Let us mount two palfreys.
You lead me, I kidnap you.
A bird sings in the woods.

I am your master and your prey.
Let us depart, it is the end of the day.
My horse will be joy,
Your horse will be love

Sigh

Translation: Bard Suverkrop

Never to see or hear her,
Never to say her name aloud,
but faithfully, always to wait for her,
Always to love her!

To open my arms, and, weary of waiting,
To close them on nothing,
and yet always to offer them to her
always to love her!

Ah! Only to be able to offer them to her,
And to be consumed by tears,
yet always to shed those tears,
always to love her.

Never to see or hear her,
Never to say her name aloud,
but with a love always more tender,
Always to love her!

4 *Lieder*, Op. 27

Ruhe, meine Seele!

Music: Richard Strauss

Text: Karl Friedrich Henckell

Nicht ein Lüftchen,
Regt sich leise,
Sanft entschlummert
Ruht der Hain;
Durch der Blätter
Dunkle Hülle
Stiehlt sich lichter
Sonnenschein.
Ruhe, ruhe,
Meine Seele,
Deine Stürme
Gingen wild,
Hast getobt und
Hast gezittert,
Wie die Brandung,
Wenn sie schwillt!
Diese Zeiten
Sind gewaltig,
Bringen Herz und
Hirn in Not—
Ruhe, ruhe,
Meine Seele,
Und vergiß,
Was dich bedroht!

Rest, My Soul!

Translation: Richard Stokes

Not even
A soft breeze stirs,
In gentle sleep
The wood rests;
Through the leaves'
Dark veil
Bright sunshine
Steals.
Rest, rest,
My soul,
Your storms
Were wild,
You raged and
You quivered,
Like the breakers,
When they surge!
These times
Are violent,
Cause heart and
Mind distress—
Rest, rest,
My soul,
And forget
What threatens you!

Cäcilie

Music: Richard Strauss

Text: Heinrich Hart

Wenn Du es wüßtest,
Was träumen heißt
Von brennenden Küssen,
Vom Wandern und Ruhen
Mit der Geliebten,
Aug' in Auge,
Und kosend und plaudernd—
Wenn Du es wüßtest,
Du neigtest Dein Herz!

Wenn Du es wüßtest,
Was bangen heißt
In einsamen Nächten,
Umschauert vom Sturm,
Da Niemand tröstet
Milden Mundes
Die kampfmüde Seele—
Wenn Du es wüßtest,
Du kämest zu mir.

Wenn Du es wüßtest,
Was leben heißt,
Umhaucht von der Gottheit
Weltschaffendem Atem,
Zu schweben empor,
Lichtgetragen,
Zu seligen Höh'en,
Wenn Du es wüßtest,
Du lebstest mit mir.

Cecily

Translation: Richard Stokes

If you knew
What it is to dream
Of burning kisses,
Of walking and resting
With one's love,
Gazing at each other
And caressing and talking—
If you knew,
Your heart would turn to me.

If you knew
What it is to worry
On lonely nights
In the frightening storm,
With no soft voice
To comfort
The struggle-weary soul—
If you knew,
You would come to me.

If you knew
What it is to live
Enveloped in God's
World-creating breath,
To soar upwards,
Borne on light
To blessed heights—
If you knew,
You would live with me.

Texts and Translations (Continued)

Heimliche Aufforderung

Music: Richard Strauss

Text: John Henry Mackay

Auf, hebe die funkelnde Schale
empor zum Mund,
Und trinke beim Freudenmahle
dein Herz gesund.

Und wenn du sie hebst, so winke
mir heimlich zu,
Dann lächle ich, und dann trinke
ich still wie du ...

Und still gleich mir betrachte
um uns das Heer
Der trunkenen Schwätzer—verachte
sie nicht zu sehr.

Nein, hebe die blinkende Schale,
gefüllt mit Wein,
Und laß beim lärmenden Mahle
sie glücklich sein.

Doch hast du das Mahl genossen,
den Durst gestillt,
Dann verlasse der lauten Genossen
festfreudiges Bild,

Und wandle hinaus in den Garten
zum Rosenstrauch,—
Dort will ich dich dann erwarten
nach altem Brauch,

Und will an die Brust dir sinken
eh' du's gehofft,
Und deine Küsse trinken,
wie ehemals oft,

Und flechten in deine Haare
der Rose Pracht—
O komm, du wunderbare,
ersehnte Nacht!

Secret Invitation

Translation: Richard Stokes

Come, raise to your lips
the sparkling goblet,
And drink at this joyful feast
your heart to health.

And when you raise it, give
me a secret sign,
Then I shall smile, and drink
as quietly as you ...

And quietly like me, look
around at the hordes
Of drunken gossips—do not
despise them too much.

No, raise the glittering goblet,
filled with wine,
And let them be happy
at the noisy feast.

But once you have savored the meal,
quenched your thirst,
Leave the loud company
of happy revelers,

And come out into the garden
to the rose-bush,—
There I shall wait for you
as I've always done.

And I shall sink on your breast,
before you could hope,
And drink your kisses,
as often before,

And twine in your hair
the glorious rose—
Ah! come, O wondrous,
longed-for night!

Morgen!

Music: Richard Strauss

Text: John Henry Mackay

Und morgen wird die Sonne wieder scheinen
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde ...

Und zu dem Strand, dem weiten,
wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns
in die Augen schauen,
Und auf uns sinkt des Glückes
stummes Schweigen ...

Tomorrow!

Translation: Richard Stokes

And tomorrow the sun will shine again
And on the path that I shall take,
It will unite us, happy ones, again,
Amid this same sun-breathing earth ...

And to the shore, broad,
blue-waved,
We shall quietly and slowly descend,
Speechless we shall gaze
into each other's eyes,
And the speechless silence of bliss
shall fall on us ...

About the Artists



Theo Hayes

Theo Hayes (they/them) is a mezzo-soprano in the Graduate Diploma program at Juilliard studying under Darrell Babidge. In 2015, Hayes earned a bachelor's in vocal performance from the University of Connecticut studying under Meredith Ziegler, and later made significant vocal strides studying with Ho Eui Holly Bewlay in Buffalo. At Juilliard, Hayes has performed Thelma in *Later The Same Evening*, Despina in *Così fan tutte*, and L'enfant in *L'enfant et les sortilèges*. Last year, they covered Annio in *La Clemenza di Tito* and will cover Madame Croissy in *Dialogues des Carmélites* in April. Last year, they sang excerpts from *Der Rosenkavalier* with the Chautauqua Symphony Orchestra. Passionate about trans and nonbinary representation in opera, Hayes is directing and performing in *Pants Role Project: Transforming Tradition*, an operatic film centering queer and trans voices.

- Ann Scovell
Gordon Memorial
Scholarship



Giancarlo Llerena

New York-based Peruvian American Giancarlo Llerena (BM '24, piano) is a collaborator and teaching artist who is pursuing his master's at Juilliard. An avid performer, Llerena has appeared at Carnegie Hall, Alice Tully Hall, the Kravis Center, and more, and he recently performed with violinist Joshua Bell and soprano Larisa Martinez. Llerena has attended the Tanglewood Institute and the Aspen Music Festival on full scholarship and he has earned top prizes in competitions including the National YoungArts Foundation. This summer, he will join Classic Lyric Arts as a piano fellow, coaching and performing with singers in Italy and France. Committed to music education and community engagement, Llerena holds multiple outreach fellowships at Juilliard, where he studies with Lydia Brown. He earned his bachelor's with academic honors studying with Veda Kaplinsky and Julian Martin.

- Kovner Fellow

Jasmin Ward

Jasmin Ward is pursuing a master's at Juilliard where she studies under the tutelage of Kevin Short. At Juilliard, Ward has appeared as Rose Segal in *Later the Same Evening* and will make her role debut as Madame Lidoine in Juilliard Opera's spring production of *Dialogues des Carmélites*. Ward, who made her Alice Tully Hall debut performing selections from Strauss' Op. 27 songs, was awarded the Murray Rosenthal/Philip Hagemann award in the 2024 Opera Index Vocal Competition and was a semifinalist in Houston Grand Opera's Eleanor McCollum Competition. This summer, Ward will join the Santa Fe Opera as an apprentice artist and will make her house and role debut as Gerhilde in *Die Walküre*. She performed scenes from *Simon Boccanegra* as Amelia at Juilliard and from *Peter Grimes* as Ellen Orford at Virginia Commonwealth University.



- Rondi Charleston
Scholarship in
Memory of Ben Holt

Michele Wong

Michele Wong, who studies at Juilliard with Lydia Brown, previously attended the Eastman School of Music and Indiana University. With a deep passion for art song, Wong has attended programs including Songfest (where she was a recipient of the Stern Fellowship), SourceSong, and Schubert Institute. She has worked with some of today's leading song scholars including Graham Johnson, Richard Stokes, Elly Ameling, Helmut Deutsch, Julius Drake, and Roger Vignoles. Wong has collaborated with some of today's most renowned composers including Jake Heggie, John Harbison, and Ben Moore. Wong has performed with members of the Juilliard and Escher string quartets and she has been featured in concert series including the Omega Ensemble, Howland Chamber Music Circle, and Long Island Chamber Music.



- Celia Ascher
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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, Risë 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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