

Music in the Pavilion Presents:

In the Salon of

**Pauline
Viardot**



Imp. d'Aubert & Co

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NIGHT MUSIC is a Philadelphia-based chamber ensemble dedicated to performing music of the Revolutionary Era (ca. 1760–1850) on historically appropriate instruments. Its repertory ranges from duos and trios to large-scale chamber works combining strings and winds, to concertos, cantatas, and concert arias. Recent performances have taken the ensemble to Midtown Concerts in New York City, Kenyon College, and, closer to home, the PhilaLandmarks and Mainline Early Music series. Night Music’s debut recording for Acis Records, *Music for a Viennese Salon*, has drawn considerable praise. *Online Merker* (Germany) observes that “the playing of Night Music’s musicians is distinguished by a tremendous richness of color and a crisp, pleasant, and easygoing approach,” while *Classical Candor* finds that the ensemble infuses a symphony arrangement “with such lyrical grace and refined gusto that one would think Haydn had intended it this way all along.”

Meg Bragle, mezzo-soprano

Karen Dekker, violin and viola

Heather Miller Lardin, co-director and double bass & viola da gamba

Ian Watson, piano

Steven Zohn, co-director and flute

Program

I

From *Album de Madame Viardot-Garcia* (1843):
“Adieu les beaux jours,” VWV 1032 Pauline Viardot
“L’Enfant de la montagne,” VWV 1030 (1821-1910)

From *Six mazourkes de Frédéric Chopin* (1864):
“Aime-moi!,” VWV 4020
“Plainte d’amour,” VWV 4024

II

“Une Larme” for double bass and piano Gioachino Rossini
(1792–1868)
“Andante” from *Grande Sonate Concertante in*
A major for flute and piano, Op. 44 (1818) Ignaz Moscheles
(1794-1870)

III

“Ici bas tous les lilas meurent,” VWV 1176, Viardot
from *Six mélodies* (1887)
“Haï luli,” VWV 1106, from *Six mélodies et une*
havanaise (1880)
“Die Sterne,” VWV 1059 (1865)
“Gestillte Sehnsucht” from *Zwei Gesänge*, Johannes Brahms
Op. 91 (1884) (1833-97)

IV

Waltz No. 4 in A-flat major for double bass solo Domenico Dragonetti
(1763-1846)
“Scherzo” and “Allegro” from *Sonatine pour piano*
et violon, VWV 3005 (1874) Viardot

V

- “Ombra mai fù” from *Serse*, HWV 40,
arr. Viardot (1883) George Frideric Handel
(1685-1759)
- “Andante” and “Allegro” from Trio in C minor
for flute, violin, and piano, HWV 386a,
arr. Emil Krause (1889) Handel
- “Canzonetta de Concert: La Nuit monte,”
HWV 4014, arr. Viardot (1880) attrib. Joseph Haydn
(1732-1809)
- “Havanaise, thème populaire” VWV 1019, from *Six
mélodies et une havanaise* (1880), arr. Shrish Jawadiwar Viardot

About the Performers

Meg Bragle

mezzo-soprano

Widely praised for her musical intelligence and “expressive virtuosity” (San Francisco Chronicle), **Meg Bragle** has earned an international reputation as one of today’s most gifted mezzo-sopranos. An accomplished early music specialist, she has sung with the English Baroque Soloists, the Orchestra of the Age of Enlightenment, the Bavarian Radio Symphony Orchestra, Philharmonia Baroque Orchestra, Netherlands Bach Society, Tafelmusik Baroque Orchestra, St. Paul Chamber Orchestra, Les Violons du Roy, Orpheus Chamber Orchestra, Orchestra of St. Luke’s, Orchestre Révolutionnaire et Romantique, and the Dunedin Consort. She has also collaborated with the Philadelphia Orchestra, and the Houston, Seattle, Detroit, Toronto, Atlanta, Calgary, Cincinnati, National Symphony Orchestras. Her discography includes recordings with the English Baroque Soloists and Apollo’s Fire, the complete works of Chiara Margarita Cozzolani, Bach’s St. John Passion, Copland’s *In the Beginning*, The Five Borough Songbook, and Anthony Newman’s Requiem. Meg is an Artist in Residence at the University of Pennsylvania where she also directs the Collegium Musicum and Opera and Musical Theater Workshop.



Karen Dekker

violin and viola

Dutch violinist **Karen Dekker** grew up surrounded by music. Dedicated to all performance practices that music might call for, she performs regularly as a soloist, orchestral player, and chamber musician with various ensembles on both baroque and modern violin throughout the United States and Europe. Karen regularly performs with ensembles such as New York Baroque Incorporated, Orchestra of Saint Luke's, Les Arts Florissants, American Classical Orchestra, The Knights, Handel and Haydn Society, Carmel Bach Festival Orchestra, and several other ensembles. She holds degrees from Sweelinck Conservatory in Amsterdam, the Manhattan School of Music, and The Juilliard School. She is based in the Philadelphia area.



Heather Miller Lardin

co-director and double bass & viola da gamba

Heather Miller Lardin, co-director of Night Music, is principal double bassist of the Handel and Haydn Society and director of the Temple University Early Music Ensemble. She performs with many period instrument ensembles in the Philadelphia area and beyond, including the Philadelphia Bach Collegium, Brandywine Baroque, and Tempesta di Mare. In addition to serving on the faculties of Amherst Early Music and the Viola da Gamba Society of America Conclave, Ms. Lardin has recently presented historical bass workshops and master classes for Peabody Conservatory, Oberlin Conservatory, and the Eastman School of Music. A graduate of the Curtis Institute of Music, Ms. Lardin holds a DMA in Historical Performance Practice from Cornell University.

Hilary Poriss

Preconcert Speaker

Hilary Poriss is Professor and Chair of the Department of Music and the College of Arts, Media and Design at Northeastern University. Her primary research interests are in the areas of 19th-century Italian and French opera, performance practice, diva culture, and the aesthetics of 19th-century musical culture. She is the author of *Changing the Score: Arias, Prima Donnas, and the Authority of Performance* (Oxford, 2009) and *Gioachino Rossini's Barber of Seville* (Oxford, 2021), and co-editor of *Fashions and Legacies of Nineteenth-Century Italian Opera* (Cambridge, 2010) and *The Arts of the Prima Donna in the Long Nineteenth Century* (Oxford, 2012). Her articles and reviews have been published in the *New York Times*, *19th-Century Music*, *Cambridge Opera Journal*, *Nineteenth-Century Music Review*, *Verdi Forum*, *Journal of British Studies*, *Music & Letters*, and *Journal of Musicology*.



Ian Watson

conductor

Ian Watson has been acclaimed as a conductor and virtuoso harpsichordist, organist, and pianist. He is Associate Conductor of the Handel and Haydn Society in Boston, Artistic Director of the Connecticut Early Music Festival, and has appeared as soloist or conductor with the London Symphony, London Philharmonic and Royal Philharmonic Orchestras, Scottish Chamber, English Chamber, Polish Chamber, Irish Chamber and Stuttgart Chamber Orchestras, Bremen Philharmonic,

Rhein-Main Symphony Orchestra, Academy of St. Martin in the Fields,

English Baroque Soloists, and The Sixteen, amongst many others. He has also conducted over fifty operas throughout England, France, Germany, and Scandinavia, and been featured on more than 200 recordings and film soundtracks. Born in England in the Buckinghamshire village of Wooburn Common, Ian studied at London's Royal Academy of Music in London before holding organist positions in the city. He now holds positions in Lexington, MA and at St Ann's Kennebunkport, ME.

Steven Zohn

flute

Steven Zohn performs on historical flutes with many ensembles in the United States, and is co-director of Night Music. He has taught for The Juilliard School's graduate program in historical performance and for Amherst Early Music, and his contributions to the study and performance of early music were recognized by the American Musicological Society with its Noah Greenberg Award. As a musicologist, Steven specializes in the music of Telemann and the Bach family. Among his writings are numerous journal articles and the books *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works* (Oxford, 2008), *The Telemann Compendium* (Boydell, 2020), and *Telemann Studies* (Cambridge, 2022). He is is Laura H. Carnell Professor of Music History at Temple University.



Program Notes

The inspiration for tonight's program derives from the musical salon hosted by the French mezzo-soprano, pianist, composer, and pedagogue Pauline Viardot in her Paris home from the 1860s onward. Although we have not attempted to recreate a specific performance, the program is built around a selection of songs, vocal arrangements, and instrumental works that span a half century of Viardot's distinguished career. Her compositions, which she once referred to self-deprecatingly as "my little musical sins," are supplemented with a selection of works by her friends and colleagues.

Viardot was born into a family of singers. Her mother was the soprano and actress María Joaquina Sitches, her father the tenor and composer Manuel García, her older brother the vocal pedagogue Manuel García Jr., and her older sister the

mezzo-soprano Maria Malibran. Pauline was just fifteen years old when Maria died tragically at the age of twenty-eight, and it was at this time that she shifted toward singing and away from studying the piano (with Franz Liszt) and composition (with Anton Reicha). She debuted as a singer in 1837, and two years later began taking on major operatic roles that brought her to Paris, London, Berlin, Vienna, and St. Petersburg. Upon retiring from the stage at age 42 in 1863, Viardot moved first to Baden-Baden and then to Paris, where she would spend the rest of her life. During this period, she took on numerous voice pupils, performed as a pianist and organist, composed songs and operettas, edited vocal works by other composers, and wrote a manual on singing.

We begin with two songs from the *Album de Madame Viardot-Garcia*, a luxuriously bound publication containing eight songs, each preceded by an evocative image. Viardot dedicated “Adieu les beaux jours” to the composer Daniel Auber, and “L’Enfant de la montagne” to her friend the novelist George Sand, who had recently modeled the title character in her novel *Consuelo* on the singer. The latter song is among Viardot’s earliest compositions, and the first to appear in print (already in 1838). Two decades later, Viardot published a dozen arrangements of Chopin mazurkas for voice and piano, with texts by Louis Pomey. “Aime-moi!” is based on the pianist’s Op. 50, no. 2, while “Plainte d’amour” derives from Op. 6, no. 1. These arrangements, which Viardot began singing during the 1840s (sometimes with Spanish instead of French texts), proved extremely popular. Reprints appeared across Europe and the United States until the turn of the twentieth century.

Our instrumental sets juxtapose the last two movements of Viardot’s Sonatine for violin and piano (one of her few instrumental works) with music by her contemporaries. Rossini’s *Une larme pour basse* uses the same theme as a longer work for cello and piano that the retired composer included in his compendium of salon pieces *Péchés de vieillesse* (Sins of Old Age; 1857–68). We have paired this wistful “tear” with a movement from a flute sonata by the piano virtuoso and composer Ignaz Moscheles, a friend of Viardot. Upon hearing the twenty-year-old singer in London in 1841, he praised her in the most extravagant terms: “She is a musician through and through . . . knows and understands the classics, overcomes all the difficulties of modern coloratura; one can justly apply to her the French expression ‘elle crée son rôle’ [she creates her role]. . . . She is also a linguist and composer, and, in a word, one of the greatest phenomena of our time.” Five years later, also in London, the double bass virtuoso Domenico Dragonetti died and left twelve waltzes for the instrument among his unpublished compositions. These delightful pieces were intended for private music-making (according to Dragonetti’s friend Vincent Novello), never performed by the virtuoso in public.

In our second vocal set, we pair three songs by Viardot with one by Brahms. “Ici bas tous les lilas meurent” and “Haï luli” both appeared in published collections of

mélodies, whereas the earlier “Die Sterne” (with obbligato cello, played here on violin and viola da gamba) was published separately. Brahms composed “Gestillte Sehnsucht” in 1884 for his friends the violinist Joseph Joachim and his contralto wife Amalie, publishing it that year alongside an earlier song written for the couple. In keeping with Brahms’ interest in old music, “Gestillte Sehnsucht” features the “baroque” devices of an obbligato viola part and da capo form (in which a repeat of the opening music is preceded by a contrasting section). Viardot had sung in the first public performance of his Alto Rhapsody in 1870, and subsequently made vocal arrangements of some of his Hungarian dances.

Our final set contains four adaptations. The “Canzonetta de Concert: La Nuit monte” is Viardot’s arrangement, with words by Pomey, of the famous Andante cantabile movement from the String Quartet in F major, Op. 3, no. 5, once attributed to Haydn but now known to be by Roman Hoffstetter. Three years later, Viardot edited Handel’s famous opera aria “Ombra mai fù,” including the preceding recitative and an obbligato part for violin or cello. Both the aria and canzonetta reflect her long-standing interest in music of the eighteenth century – also manifested in her collaboration with Hector Berlioz to revive Christoph Willibald Gluck’s opera *Orphée et Eurydice* in 1859, and by her anthology *École classique du chant* (1861–1890s), which included editions of over seventy arias from the eighteenth and early nineteenth centuries. In the spirit of Viardot’s antiquarian interests, we follow “Ombra mai fù” with the first two movements of a Handel trio sonata as edited by Emil Krause in 1889. Krause arranged Handel’s basso continuo line for piano and added dynamic, articulation, and expression markings that he deemed necessary for a “stylistically faithful performance” of the trio. Nowadays, such editorial interventions tend to be frowned upon, as musicians prefer a “clean” musical text derived from an authoritative source. But there is an undeniable authenticity to this romantic view of Handel, and so we have taken Krause’s markings as the starting point for our interpretation.

Viardot published her “Havanaise,” a theme with two variations, in at least three different versions: for soprano, for alto, and for two equal voices. It is a habanera (dance of Havana) exhibiting the dotted and cross rhythms characteristic of the Spanish-American contradanza, a form that became popular in Cuba during the nineteenth century. Among the best known adaptations of the dance is the aria “L’amour est un oiseau rebelle” (Love is a rebellious bird) from Georges Bizet’s opera *Carmen* (1875). As might have been done in Viardot’s salon, we have arranged the song for the instruments at hand.

— Steven Zohn

Texts & Translations

French translations by Kelly Ramke Lardin

Other translations by Steven Zohn

Adieu les beaux jours

Déjà la tendre fleur d'automne
Est le jouet des aquilons,
Et déjà la cime des monts
revêt sa blancheur monotone.
Avec les jeux et les amours,
Adieu, donc les beaux jours.
On ne voit plus, dans la prairie,
Aux bords du limpide ruisseau,
La jeune fille du hameau
Suivre sa douce rêverie.
Le soleil, caché dans la nue,
Pâle et glacé se laisse voir
Comme un dernier rayon d'espoir
Qui meurt dans une âme abattue!

Ambroise Bétourné (1795 - 1838)

L'Enfant de la montagne

Je suis l'enfant de la montagne,
D'en haut je vois le fier manoir,
Et toi, soleil, tu m'accompagnes
De l'aube jusqu'au soir.
Près de mon toit jaillit la source
Du torrent aux flots écumeux;
De roc en roc suivant sa course,
J'y baigne mes pieds amoureux.
Ô source, ma compagne,
Nous sommes tous deux
Enfants de la montagne.
Il est à moi ce mont sauvage,
Avec ses prés, ses neiges et ses bois.
Quand sur son front gronde l'orage
Des vents ma voix domine encore la voix.
Calme et debout je me ris de leur rage,
Si l'éclair luit, si le tonnerre.
Sous mes pieds gronde avec fracas,
Du ciel d'azur ma voix altière.
Lui dit: n'approche pas!
Tonnerre, tonnerre, tonnerre,
Respecte le toit de mon père!
Que le tocsin, dans la campagne,
Appelle aux armes nos soldats;
L'ardeur guerrière alors me gagne,
Je vole armé pour les combats,
Et le cœur fier, le bras sanglant,
Je dis: suivez l'enfant de la montagne!

Johann Ludwig Uhland (1787–1862); translated
from the German by Émilien Pacini (1810–98)

Farewell, Fine Days

The tender flower of autumn
Is already the north winds' toy,
And the mountain top already
Dons its monotone white.
Farewell, then, fine days
With love and play.
In the meadow, on the banks of the clear rivulet,
The young girl of the hamlet
Can no longer can be seen
Following her sweet dream.
The sun, in the cloud hiding,
Lets itself be seen icy and gray,
Like hope's last ray
In a downcast soul dying!

The Mountain's Child

I am the mountain's child,
From on high I see the proud manor,
And you, O sun, accompany me
From dawn to dusk.
Near my home, the stream's source
Springs forth with waves so foamy;
From rock to rock, following its course,
In it, I bathe my feet lovingly.
O spring, my friend,
We are both
The mountain's children.
This wild mountain is mine,
With its meadows, snow, and woods.
When on its brow the storm does rage,
My voice still dominates the wind's.
Standing calmly, I laugh at their rage,
If lightning flashes, if thunder.
Beneath my feet with a crash
From the azure sky my haughty voice thunders,
Telling it, stay away!
Thunder, thunder, thunder,
Respect the home of my father!
Let the tocsin, in the country,
Call our soldiers to arms;
The warrior's zeal overcomes me,
I fly off for battle armed,
And with proud heart and bloody arm,
I say, follow the mountain's child!

Aime-moi

Tu commandes qu'on t'oublie,
J'ai grand peine à t'obéir;
Mais ainsi le veut ma mie,
Son désir est mon désir,
Vraiment, vraiment, mon désir.
Lorsque joyeux je m'élançai,
Tu rougis et veux me fuir,
Mon amour est une offense,
Pourquoi donc t'en souvenir?
Mais quoi! Des pleurs, ma belle;
Ecoute, apaise-toi;
Plus de folle querrelle,
Je t'adore, aime-moi,
Eh quoi! Des pleurs, ma belle,
Ecoute, apaise-toi;
Plus de folle querrelle,
La la la...

Tu commandes qu'on t'oublie,
J'ai grand peine à t'obéir;
Mais ainsi le veut ma mie,
Son désir est mon désir.
Vraiment, vraiment, mon désir.
Lorsque joyeux je m'élançai,
Tu rougis et veux me fuir,
Mon amour est une offense,
Pourquoi donc t'en souvenir?
Ah!
Mais quoi! Tu pleures, ma belle,
Sois clémente, apaise-toi,
Plus d'inutile querrelle,
Je t'adore; sois à moi.
Ah!

Louis Pomey (1835–1901)

Plainte d'amour

Chère âme, sans toi j'expire,
Pourquoi taire ma douleur?
Mes lèvres veulent sourire
Mes yeux disent mon malheur.

Hélas! Loin de toi j'expire,
Que ma cruelle peine,
De ton âme hautaine
Désarme la rigueur.

Cette nuit dans un rêve,
Je croyais te voir;
Ah, soudain la nuit s'achève,
Et s'enfuit l'espoir.

Love Me

You order me to forget you,
I struggle to obey you;
But my love wants it thus,
Her desire is my desire.
Truly, truly, my desire,
When I rush forth joyfully,
You blush and flee from me;
My love is offensive,
So why do you remember it?
How now! Tears, my lovely;
Listen, calm yourself;
No more foolish tiffs,
I adore you, love me.
How now! Tears, my lovely;
Listen, calm yourself;
No more foolish tiffs,
La la la...

You order me to forget you,
I struggle to obey you;
But my love wants it thus,
Her desire is my desire.
Truly, truly, my desire,
When I rush forth joyfully,
You blush and flee from me;
My love is offensive,
So why do you remember it?
Ah!
How now! You're crying, my lovely,
Calm yourself; be kind,
No more useless tiffs,
I adore you; be mine!
Ah!

Love's Lament

Dear soul, without you I shall die,
Why silence my sorrow?
My lips want to smile;
My eyes tell of my woe.

Alas! Far from you I shall die,
Let my cruel distress,
Disarm the hardness
Of your haughty soul.

In a dream tonight,
I thought I saw you;
Ah, suddenly ended the night,
And away hope flew.

Je veux sourire.
Hélas! La mort est
Dans mon cœur.

Louis Pomey (1835–1901)

Ici-bas tous les lilas meurent

Ici-bas tous les lilas meurent,
Tous les chants des oiseaux sont courts,
Je rêve aux étés qui demeurent
Toujours...

Ici-bas les lèvres effleurent
Sans rien laisser de leur velours,
Je rêve aux baisers qui demeurent
Toujours...

Ici-bas, tous les hommes pleurent
Leurs amitiés ou leurs amours;
Je rêve aux couples qui demeurent
Toujours...

René-François Sully-Prudhomme (1839–1907)

Haï luli

Je suis triste, je m'inquiète,
Je ne sais plus que devenir.
Mon bon ami devait venir,
Et je l'attends ici seulette.
Haï luli, haï luli,
Où donc peut être mon ami!

Je m'assieds pour filer ma laine,
Le fil se casse dans ma main:
Allons! je filerai demain,
Aujourd'hui je suis trop en peine.
Haï luli, haï luli,
Qu'il fait triste sans son ami?

Si jamais il devient volage,
S'il doit un jour m'abandonner,
Le village n'a qu'à brûler
Et moi-même avec le village!
Haï luli, haï luli,
À quoi bon vivre sans son ami?

Xavier de Maistre, Comte (1763–1852)

Die Sterne

Ich starrte und stand unbeweglich,
den Blick zu den Sternen gewandt,
und da zwischen mir und den Sternen

I want to smile,
But alas! Death
Is in my heart.

Down Here All the Lilacs Are Dying

Down here, all the lilacs are dying,
All the birdsongs are short;
I dream of summers that remain
Forever...

Down here, lips are lightly touching m
Leaving nothing of their softness;
I dream of kisses that remain
Forever...

Down here, all men are mourning
Their friendships or their sweethearts;
I dream of couples that remain
Forever...

Woe is Me

I'm sad, I worry,
I no longer know what will become of me.
My true love was supposed to come,
And I await him here, lonely.
Woe is me; woe is me,
Where or where is my beloved!

I sit down to spin my yarn,
The thread breaks in my hand:
Enough! I'll spin tomorrow,
I'm in too much pain today.
Woe is me; woe is me,
How sad it is without one's beloved!

If ever he proves unfaithful,
If he should one day spurn me
The village has only to burn,
And I along with the village!
Woe is me; woe is me,
What good is living without one's beloved?

The Stars

I stared and stood unmoving,
My eyes turned to the stars,
And between those stars and me

sich wob ein vertrauliches Band.

An intimate bond was formed.

Ich dachte...weiss nicht was ich dachte...
Fern klang's wie ein seliger Chor,
leis bebten die goldenen Sterne,
nun lieb' ich sie mehr als zu vor!

I thought...I don't know what I thought...
In the distance it sounded like a blessed choir,
The golden stars quivered softly,
Now I love them more than before!

Afanasy Afanas'yevic Fet (1820–92); translated
from the Russian by Friedrich Martin von
Bodenstedt (1819–92)

Gestillte Sehnsucht

In gold'nen Abendschein getaucht,
Wie feierlich die Wälder stehn!
In leise Stimmen der Vöglein haucht
Des Abendwindes leises Weh'n.
Was lispeln die Winde, die Vögelein?
Sie lispeln die Welt in Schlummer ein.

Stilled Longing

Bathed in the golden evening light,
How solemnly the forests stand!
Into the gentle voices of birds
Blow the soft sighs of the evening wind.
What do the winds and the birds whisper?
They whisper the world to sleep.

Ihr Wünsche, die ihr stets euch reget
Im Herzen sonder Rast und Ruh!
Du Sehnen, das die Brust beweget,
Wann ruhest du, wann schlummerst du?
Beim Lispeln der Winde, der Vögelein,
Ihr sehnenenden Wünsche, wann schlaft ihr ein?

You desires that constantly stir
In my heart without repose or peace!
You yearning that agitates my breast,
When will you rest, when will you slumber?
Between whispering of the wind and birds,
You Yearning desires, when will you sleep?

Ach, wenn nicht mehr in gold'ne Fernen
Mein Geist auf Traumgefieder eilt,
Nicht mehr an ewig fernen Sternen
Mit sehnenendem Blick mein Auge weit;
Dann lispeln die Winde, die Vögelein
Mit meinem Sehnen mein Leben ein.

Ah, when my spirit no longer hastens
To golden distances on the wings of dreams,
When my yearning gaze no longer lingers
On eternally distant stars;
Then the winds and birds
Will whisper away my life with my yearning.

Friedrich Rückert (1788–1866)

Ombra mai fù

Frondi tenere e belle
del mio platano amato
per voi risplenda il fato.
Tuoni, lampi, e procelle
non v'oltraggino mai la cara pace
né giunga a profanarvi austro rapace.

Never was the shade

Tender and beautiful fronds
Of my beloved plane tree,
Fate shines upon you.
May thunder, lightning, and storms
Never offend your dear peace,
Nor the rapacious south wind violate you.

Ombra mai fù
di vegetabile,
cara ed amabile,
soave più.

Never was the shade
Of any plant
Dearer and more pleasant
Or gentle.

Niccolò Minato (1630–98)

Canzonetta de Concert: La Nuit monte

La nuit monte, tiède et sombre,

Canzonetta de concert: The Night Rises

The night rises, warm and dark

Null e étoile, fleur de l'ombre,
Ne scintille au front des cieux!

Mais qu'important les étoiles
Lorsque brillent sous tes voiles
Les éclairs de tes beaux yeux!

La voici l'heure amoureuse,
Où, languoureuse,
L'âme heureuse
S'abandonne à cette extase
Qui l'embrase!

La lagune est solitaire.
Sous les murs de ton palais
Glisse ma barque légère
Que balance un air pur et frais...

Je t'appelle! je t'implore!
Quelle crainte peut encore
T'arrêter quand je suis là?

Hâte-toi belle indolente,
Jamais heure plus charmante
À l'amour ne sourira.

Un instant peut faire naître
Un obstacle à tant de bonheur!
Dois-je donc sous ta fenêtre,
Ô cruelle, mourir de douleur!

Louis Pomey (1835–1901), after Pietro Metastasio
(1698–1782)

Havanaise

Sur la rive le flot d'argent
En chantant brise mollement,
Et des eaux avec le ciel pur
Au lointain se confond l'azur.
Quel doux hymne la mer soupire!
Viens c'est nous que sa voix attire,
Sois, ô belle! moins rebelle,
Sois, ô belle! moins cruelle,
Ah! Ah! A ses chants laisse-toi charmer!
Viens, c'est là que l'on sait aimer.
O ma belle, la mer t'appelle.
A ses chants laisse-toi charmer,
C'est en mer que l'on sait aimer,
oui c'est là que l'on sait aimer!

Louis Pomey (1835–1901)

On heaven's brow no star,
Flower of shadow, twinkles!

But what do the stars matter
When under your veils shines
The sparkle of your beautiful eyes!

This is love's hour,
When, with languor,
The blissful soul does surrender
To the ecstasy
That inflames it!

The lagoon is deserted by all.
My light boat drifts
Under your palace wall
Rocked by the air fresh and crisp...

I call you! I implore you!
What fear can stop you
Still when I am here?

Make haste, beautiful idler,
Never will a more charming hour
Smile on love.

An instant can give rise
To an obstacle to such happiness!
Under your window, then, must I,
O cruel one, die of sadness!

Havanaise

On the shore, as it does sing,
The silver stream is softly breaking,
And in the distance the pure sky
Blends with the waters' azure.
What a sweet hymn the sea sighs!
Come, it's us that its voice invites.
Be, O fair one, less rebellious,
Be, O fair one, less malicious.
Ah! Ah! Let yourself be charmed by its songs!
Come, it's there that we can love.
O the sea is calling you, my precious.
Let yourself be charmed by its songs;
It's at sea that we can love,
Yes, it's there that we can love

Music in the Pavilion

The University of Pennsylvania's Music Department and the Kislak Center for Special Collections, Rare Books and Manuscripts are proud to present our annual music series for the 2023-2024 year.

Concerts will be held in the Class of 1978 Orrery Pavilion, Van Pelt-Dietrich Library, sixth floor on Thursdays at 7pm and are free of charge. Join us at 6:15pm for a discussion led by special guests.

March 22, 2024

An Evening of Italian Madrigals - Blue Heron Vocal Ensemble
Preconcert talk by Mauro Calcagno and Scott Metcalfe

April 10, 2024

Perspectives on Bartók's Second Quartet - Daedalus Quartet
Preconcert talk by Lynn Hooker

Series Directors:

Music Department: Mauro Calcagno and Mary Channen Caldwell (Faculty)

Penn Libraries: Lynne Farrington (Director of Programs/Senior Curator, Kislak Center) and Liza Vick (Head, Otto E. Albrecht Music Library and Eugene Ormandy Music and Media Center)

We are especially grateful to:

Music Department: Tim Rommen (Davidson Kennedy Professor in the College and Chair in Music); Michael Ketner (Director of Performance and Admissions Liaison); Diane Imboden (Communications Coordinator); Eugene Lew (Director of Sound & Music Technology); Margaret Smith Deeney (Department Administrator); Sophia Coccozza (Graduate Student); Sarah Le Van (Graduate Student)

Penn Libraries: Sean Quimby (Associate University Librarian & Director of the Jay I. Kislak Center for Special Collections, Rare Books and Manuscripts and Director of the Schoenberg Institute for Manuscript Studies); John Pollack (Curator of Research Services, Kislak Center); Betsy Deming (IT Support Manager); and Aleta Arthurs (Manager, Meetings & Special Programs)



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