

KANSAS STATE UNIVERSITY DEPARTMENT OF MUSIC

Presents

From Night to Day

Kate Westhoven, soprano

with

Dr. SongHwa Chae, piano

Sunday, May 1st, 2022

All Faiths Chapel

3:00 P.M.

Night Dances

Juliana Hall (b. 1958)

- I. The Cricket Sang
- II. Some Things are Dark
- III. Song

L'heure exquise

Reynaldo Hahn (1874-1945)

Nuit d'étoiles

Claude Debussy (1862-1918)

Ain't it a Pretty Night

Carlisle Floyd (1926-2021)

from *Susannah*

Mein Stern

Clara Schumann (1819-1896)

Schwanenlied

Fanny Hensel (1805-1845)

Già la notte s'avvicina

Isabella Colbran (1785-1845)

Eccomi in lieta vesta

Vincenzo Bellini (1801-1835)

from *E Capuleti e i Montecchi*

La Llegada del Sol: (Mvmts 30-36)

Antonio Lliteres (1673-1747)

from *Los Elementos*

Kate Westhoven: El Agua, Terran Homburg: El Fuego, Madison Meeks: El Aire,

Mengting Yue: La Tierra

Violin: Ryan Keith, Cello: Mikaela Lange, Matthew Lungerich,

Harpsichord: Jacob Thomas

PROGRAM NOTES:

The Night Dances Set

Juliana Hall was born in Huntington, West Virginia in 1958 and grew up in the small town of Chesapeake, Ohio. Juliana began to play piano at six years of age and only began formal composition studies as a 26-year-old graduate piano performance major at the Yale School of Music, studying under Martin Bresnick, Leon Kirchner, and Frederic Rzewski. Hall received her master's degree in composition from Yale in 1987. She is known for her art song composition and vocal chamber music.

Night Dances (1987) is a song cycle with seven songs, of which only six are published: I. *The Cricket Sang*, II. *Some Things are Dark*, III. *Song*, IV. *Sleep*, *Mourner Sleep*, V. *A Spider Sewed at Night*, and VI. *Sonnet*. The cycle features female poets including Elizabeth Bishop, Emily Brontë, Emily Dickinson, and Edna St. Vincent Millay. The seventh song, *The Night Dances* from a poem by Sylvia Plath, for which the cycle is named, was originally movement II. However, copyright did not allow for its publishing. Commissioned by the Schubert Club of St. Paul, Minnesota for soprano Dawn Upshaw and pianist Margo Garrett, it premiered on December 8th, 1987 at the McKnight Theater in St. Paul, Minnesota.

From her dissertation on Night Dances, Leana Brenza states: "The poems all deal with the topic of night in some fashion, and the order in which Hall has placed them allows progression musically and for the listener to take a journey from dusk to dawn. The first poem in the cycle, "The Crickets sang" by Emily Dickinson, introduces the night. Its prose is light-hearted and paints a picture of the impending night; crickets, twilight, and the peace as the vastness of the darkness settles onto the landscape. While the introduction is all about the calmness of the night, the next three texts deal with the problems that night brings, and all three deal with sleep. "Some Things Are Dark" by Edna St. Vincent Millay plunges us into the nightmare and its horrors. Emily Brontë's "Song" describes a mother trying to rock her child to sleep as a storm tosses the boat on which they are passengers."

Hall in a 2014 email correspondence with Brenza remarked: "When I begin to write a new piece of music first I imagine an abstract image of sound or color. Before beginning this cycle, I imagined warm and dark colors with sparkles of light interspersed. This image led me to the idea of writing about night. Night has always seemed quite a mysterious time to me - much can happen. The Poets I have chosen for this cycle speak of the many events which occur at night. For instance, Emily Dickinson writes of a spider sewing at night without a light and Sylvia Plath in "The Night Dances" envisions the night dancing in leaps and spirals traveling the world forever. I have always revered the way in which Poets see both truth and magic in the most

ordinary of experiences. In writing *Night Dances*, my strongest wish was to write of the colors of night as expressed in the words of each Poet of this cycle.”

I. The Cricket Sang, Emily Dickinson (1830-1886)

<p>The cricket sang, And set the sun, And workmen finished, one by one, Their seam the day upon.</p> <p>The low grass loaded with the dew, The twilight stood as strangers do With hat in hand, polite and new, To stay as if, or go.</p> <p>A vastness, as a neighbor, came, A wisdom without face or name, A peace, as hemispheres at home, And so the night became.</p>	<p>Dickinson was born on December 10, 1830, in Amherst, Massachusetts. Emily Dickinson lived a reclusive life on her family homestead. Her writings were discovered by her sister Lavinia and published after her death. She is considered one of the most famous American poets, with a unique writing style for her time. She seldom used titles, wrote in short lines, used unconventional punctuation and slant rhyme schemes.</p> <p>‘The Cricket Sang’ is a three-stanza poem with a rhyme scheme that follows the pattern of ABBB CCCD EEFE. The narrative text follows the progression of the setting sun from the beginning of the evening until the darkest part of the night.</p>
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II. Some Things are Dark, Edna St. Vincent Millay (1892-1950)

<p>Some things are dark --- or think they are.</p> <p> But, in comparison to me,</p> <p> All things are light enough to see</p> <p> In any place, at any hour.</p> <p>For I am Nightmare: where I fly,</p> <p> Terror and rain stand in the sky</p> <p>So thick, you could not tell them from</p> <p>That blackness out of which you come.</p> <p>So much for ``where I fly": but when</p> <p>I strike, and clutch in claw the brain---</p> <p> Erebus, to such brain, will seem</p> <p>The thin blue dusk of pleasant dream.</p>	<p>Edna St. Vincent Millay was born on February 22nd, 1892 in Rockland, ME.</p> <p>Known as an American lyrical poet and playwright, she was not formally educated as a writer. However, she knew high prestige in her lifetime, winning many accolades including the Pulitzer Prize in 1923. She was also known for her feminist activism.</p> <p> From Brenza: "<i>Some Things Are Dark</i> was written sometime in the late 1940s after a prolonged illness that contributed to a long period of inactivity both physically and artistically. She (Millay) also suffered nightmares during this time, and penned another poem about them, <i>The Rapture of My Dark Dream</i>. These poems were some of the last she wrote and were included in the collection <i>Mine the Harvest</i>, which was published posthumously in 1954. "</p>
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III. Song, Emily Brontë (1818-1848)

<p>This shall be thy lullaby, Rocking on the stormy sea; Though it roar in thunder wild, Sleep, stilly sleep, my dark-haired child.</p> <p>When our shuddering boat was crossing Eldern's lake, so rudely tossing, Then 'twas first my nursling smiled; Sleep, softly sleep, my fair-browed child.</p> <p>Waves above thy cradle break; Foamy tears are on the cheek; Yet the ocean's self grows mild When it bears my slumbering child.</p>	<p>Emily Brontë was born on July 30th, 1818 in Thorton, UK. She is best known for her only novel, <i>Wuthering Heights</i>. She wrote a book of poetry with her sisters in 1846 which was published in her lifetime under her pen name, Ellis Bell.</p> <p>From Brenza, “A downward then upward glissando covering an octave depicts the ocean’s swells on the words “Rocking on the.” She describes both the waves and the gentle rise and fall of the child’s chest as he breaths in and out with the downward then upward glissando on the words “slumbering child.” For the words “crossing” and “tossing”, she uses only the descending glissando, thus depicting the crash of the waves. She also uses the octave glissando on the word “smiled”. The downward glissando here seems to depict emotion—a mother’s sigh of relief.”</p>
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French Set

Reynaldo Hahn was born on August 9th, 1874 in Caracas, Venezuela. He moved to Paris in childhood and spent most of his life in Paris. He wrote over 100 French mélodies but is best remembered for his piece, *Si mes vers avaient des ailes* which he composed at age 14. From Wikipedia, “His vocal works include secular and sacred pieces, lyric scenes, cantatas, oratorios, operas, comic operas, and operettas. Orchestral works include concertos, ballets, tone poems, incidental music for plays and films. He wrote a range of chamber music, and piano works. He sang as well as played his own songs, and made recordings as a soloist and accompanying other performers. After his death his music was neglected but from the late 20th century onward increasing interest has led to frequent performances of many of his works and recordings of all his songs and piano work, much of his orchestral music and some of his stage works.

L'Heure exquisite is the fifth song of the seven in Hahn's song cycle: *Chansons grises*. Heavily influenced by his instructor at the Paris conservatory, Jules Massenet, Hahn would perform the songs as a soloist while self-accompanied on piano. The cycle of songs are all settings of Verlaine texts including: *Chanson d'automne*, *Tous d'eux*, *L'allée est sans fin*, *En sourdine*, *L'Heure exquisite*, *Paysage triste*, and *La Bonne chanson*. The text of L'Heure exquisite tells the story of a clandestine meeting between two lovers under the moonlight. From AllMusic, “Swirling arpeggios in a fluid 6/8 time traverse several octaves as the song opens with a nearly static melody in a bright B major that suggests intense moonlight. The pattern breaks when the lovers meet, at "O bien aimé." A varied strophic structure emerges as each verse passes, although the refrain-like lines "C'est l'heure" and "C'est l'heure exquisite" are set variously.”

L'Heure exquisite (The Exquisite Hour), Reynaldo Hahn (1874-1947)

Poet: Paul Verlaine (1844-1896)

Translation Richard Stokes: *A French Song Companion* (Oxford, 2000)

La lune blanche	The white moon
Luit dans les bois;	Gleams in the woods;
De chaque branche	From every branch
Part une voix	There comes a voice
Sous la ramée...	Beneath the boughs...
Ô bien aimée.	O my beloved.

L'étang reflète,	The pool reflects,
Profond miroir,	Deep mirror,
La silhouette	The silhouette
Du saule noir	Of the black willow
Où le vent pleure...	Where the wind is weeping...
Rêvons, c'est l'heure.	Let us dream, it is the hour.
Un vaste et tendre	A vast and tender
Apaisement	Consolation
Semble descendre	Seems to fall
Du firmament	From the sky
Que l'astre irise...	The moon illumines...
C'est l'heure exquise.	Exquisite hour.

Claude Debussy was born on August 22nd, 1862 in Paris, France. Debussy was a greatly influential French song composer and pianist. Historically he is known for what some would argue were the first examples of atonality in his piece, *La cathédrale engloutie*. He was also characterized much to his dismay, as an “impressionist” composer, a popular art style from the period. While he is best known for his piano solos, he also composed art songs, and was greatly influenced by composers including Chopin and Tchaikovsky.

Nuit d'étoiles is a stand alone selection. From their thesis on Debussy, musicologist Sun Young-Lee writes: “His (Debussy’s) song output spans his entire compositional career and comprises over ninety songs from his first published song *Nuit d'étoiles*, composed in 1880 and published in 1882, to *Noël des enfants qui n'ont plus de maison* (1915). Among Debussy’s early period works, his most prominent contributions were mélodies with almost half of his ninety songs written in this period. Debussy was profoundly influenced by poetry, especially that of Théodore de Banville (1823-1891). Banville was an important figure in the Parnassian movement and also was a master of rhyme and a virtuoso of French verse. Debussy was influenced by Banville’s poetry and composed many songs on Banville's poems in his early period. This document highlights Debussy's life and his early poetic influences as well as provides an overview of Banville's life as a writer and his collections of verses pertaining to Debussy. The analyses of songs with Banville's text are the emphasis of this study and reveal

how Debussy expertly matched music to the nuances of the texts. Such a study illuminates the interpretation and performance of these songs for singers and collaborative pianists.”

***Nuit d'étoiles* (Night of Stars), Claude Debussy (1862-1918)**

Poet: Théodore Faullain de Banville (1823-1891)

Translation Richard Stokes: *A French Song Companion* (Oxford, 2000)

Nuit d'étoiles, Sous tes voiles, Sous ta brise et tes parfums, Triste lyre Qui soupire, Je rêve aux amours défunts. La sereine mélancolie Vient éclore au fond de mon cœur, Et j'entends l'âme de ma mie Tressaillir dans le bois rêveur. Nuit d'étoiles ... Je revois à notre fontaine Tes regards bleus comme les cieux; Cette rose, c'est ton haleine, Et ces étoiles sont tes yeux. Nuit d'étoiles ...	Night of stars, Beneath your veils, beneath your breeze and fragrance, Sad lyre That sighs, I dream of bygone loves. Serene melancholy Now blooms deep in my heart, And I hear the soul of my love Quiver in the dreaming woods. Night of stars... Once more at our fountain I see Your eyes as blue as the sky; This rose is your breath And these stars are your eyes. Night of stars...
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Aria from Susannah

Carlisle Floyd (1926-2021) was both composer and librettist for his work, *Susannah*. This work is considered one of the most popular American operas alongside Gershwin's *Porgy and Bess*. It was composed while Floyd was a piano professor at Florida State University. Known both for his political commentary and feminist leanings, Floyd focused many of his works on folk stories, specifically American ones, telling stories centered around WWI, the Great Depression, rural life, and the American South.

Most of the storyline and music for *Susannah* was centered around Appalachian folk music and prominently features Protestant hymn tunes. The opera was written during the McCarthy era in the United States, remembered as a witch-hunt within the U.S. government for communist sympathizers. *Susannah* is loosely based on the apocryphal tale of Susannah and the Elders. A young woman, Susannah, is faced with false-accusations of promiscuity and subsequently faces hostility from her church and her community. These accusations lead to her rape, attempted murder, and expulsion from her hometown.

Susannah (1955): Ain't it a pretty night!, Carlisle Floyd (1926-2021)

The sky's so dark and velvet-like
and it's all lit up with stars.

It's like a great big mirror
reflectin' fireflies over a pond.

Look at all them stars,
The longer y' look, the more y' see.
The sky seems so heavy with stars
that it might fall right down out of heaven
and cover us all up in one
big blanket of velvet

all stitched with diamon's.

Ain't it a pretty night.

Just think, those stars can all peep down

an' see way beyond where we can:

They can see way beyond them mountains

to Nashville and Asheville an' Knoxville.

I wonder what it's like out there,

out there beyond them mountains

where the folks talk nice,

an' the folks dress nice

like y' see in the mail-order catalogs.

I aim to leave this valley someday

an' find out fer myself:

To see all the tall buildin's

and all the street lights

an' to be one o' them folks myself.

I wonder if I'd get lonesome

fer the valley though,

fer the sound of crickets an' the

smell of pine straw,

fer soft little rabbits an' bloomin' things
an' the mountains turnin' gold in the fall.
But I could always come back
if I got homesick fer the valley.
So I'll leave it someday an' see fer myself.
Someday I'll leave an' then I'll come back
when I've seen what's beyond them mountains.

Ain't it a pretty night.
The sky's so heavy with stars tonight
that it could fall right down out of heaven
an' cover us up, and cover us up,
in one big blanket of velvet and diamon's.

German Set

Clara Schumann was born on September 13, 1819, Leipzig, Germany. Regarded as a child prodigy, she was first given piano lessons by her father who was a prominent and well-respected teacher. She began performing in concert halls at a very young age and was notably one of the most talented concert pianists of the Romantic era, setting the performance practice for pianists to come to the stage with their repertoire fully memorized. After the death of her husband, Robert Schumann, she supported her children independently as a touring performer, with an impressive international career spanning a total of 61 years.

The song *Mein Stern* is a setting of a poem by Frederike Serre who knew Clara from a young age. The Serre's were a prominent family in society with both money and influence. The original German edition of the work was not published in her lifetime, but was published in an English translation in London in 1848. Many of her compositions were written in dedication to Robert Schumann for his birthday or for Christmas. It can be assumed that *Mein Stern* was written as a love song in dedication to him as one such gift.

Mein Stern (O you my Star), Clara Schumann (1819-1896)

Poet: Friederike Serre (1800-1872)

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

<p>O du mein Stern, Schau dich so gern, Wenn still im Meere die Sonne sinket, Dein gold'nes Auge so tröstend winket In meiner Nacht!</p> <p>O du mein Stern, Aus weiter Fern', Bist du ein Bote mit Liebesgrüßen, Laß deine Strahlen mich durstig küssen In banger Nacht.</p> <p>O du mein Stern, Verweile gern, Und lächelnd führ' auf des Lichts Gefieder Der Träume Engel dem Freunde wieder In seine Nacht.</p>	<p>O you my star, I love to observe you, When the sun slips quietly into the sea, And your golden gaze beckons so consolingly In my night!</p> <p>O you my star, From afar You bring me tidings of love, Let me passionately kiss your rays In fearful night.</p> <p>O you my star, Linger gladly, And smilingly on the wings of light Escort once more the angel of dreams to your friend In his night.</p>
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Fanny Mendelssohn Hensel was born on November 14, 1805 in Hamburg, Germany. Hensel was a well-respected composer, pianist, and prominent member of the Berlin salon scene. She was highly educated in the musical arts, but due to her station and societal expectations for that station, she did not perform publicly. In the name of propriety, Hensel was not truly encouraged to compose, but was allowed to write for art song and piano, leading many of her works to be premiered by herself on Sunday musical events/parties, otherwise known as *Sonntagsmusiken*. “Schwanenlied” is the first song in Opus 1, *Sechs Lieder für eine Stimme mit Begleitung des Pianoforte* (Six Songs for One Voice with Piano Accompaniment). The collection was published in 1846 and was the first volume of music of hers that was published under her own name.

Heine, the poet of this text, was a close family friend that would frequently visit the Mendelssohn household. From *The Historical Anthology of Music by Women*, researcher Marcia Citron writes: “‘Schwanenlied,’ with text by Heinrich Heine, resembles a lullaby. In its clear separation of melody and accompaniment it is akin to the style of many *Songs Without Words*, for piano solo, some composed by Hensel and some by Mendelssohn. Formally it is simple, like most Hensel settings, consisting of two strophes with the second slightly modified. That slight modification proves significant, however, for it fashions the climax of the song. Occurring in the middle of the second strophe, it is effected by an extension on the word “Fluthengrab” (depths of the river), a turning point for the carefree swan and the drama of the poem. Overall Hensel has successfully captured the bittersweet quality of Heine’s text. A brief piano postlude concludes each strophe.”

***Schwanenlied* (Swan Song), Fanny Hensel (1805-1847)**

Poet: Heinrich Heine (1797-1856)

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

<p>Es fällt ein Stern herunter Aus seiner funkelnden Höh, Das ist der Stern der Liebe, Den ich dort fallen seh. Es fallen vom Apfelbaume, Der weissen Blätter so viel,</p>	<p>A star falls to earth From its glittering height, That is the star of love I see falling there. The apple tree sheds A host of white leaves,</p>
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<p>Es kommen die neckenden Lüfte, Und treiben damit ihr Spiel.</p> <p>Es singt der Schwan im Weiher, Und rudert auf und ab, Und immer leiser singend, Taucht er ins Flutengrab.</p> <p>Es ist so still und dunkel, Verweht ist Blatt und Blüt', Der Stern ist knisternd zerstoßen, Verklungen das Schwanenlied.</p>	<p>Cajoling breezes come along And play with them.</p> <p>A swan sings on the lake, Gliding to and fro, And singing ever more softly Dives into its watery grave.</p> <p>It is so silent and dark, Blossom and leaf have dispersed, The star has guttered and gone out, The song of the swan has faded away.</p>
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Italian Set

Isabella Colbran was born on February 2nd, 1785 in Madrid, Spain. Best known for her skills as a Spanish opera singer, she was known by the name Isabel Colbrandt in performing circles. Many roles written by Gioachino Rossini were written with her voice in mind. She has four collections of her own songs published in her name. She was the prima donna of the Teatro di San Carlo and spent the majority of her life living and working in Naples, marrying Rossini in 1822. She was taught composition in Paris by Girolamo Crescenti, to whom she always dedicated her works. *Già la notte s'avvicina* was composed using the text of one of the most famous opera librettists of the time, Pietro Metastasio, and is one of two arias in a cantata, *La pesca* (fishing). This text would also be used by Rossini in his group of songs titled, *Soirees musicales*.

Già la notte s'avvicina (Already night is approaching), Isabella Colbran (1785-1845)

Poet: Pietro Metastasio (1698-1782)

Translation by Margaret Smythe (permission obtained through Lieder.net)

<p>Già la notte s'avvicina Vieni, o Nice, amato bene, Della placida marina Le fresch' aure a respirar.</p> <p>Non sa dir che sia diletto Chi non posa in queste arene, Or che un lento zeffiretto Dolcemente increspa il mar.</p>	<p>Already night is approaching, Come to Nice, my beloved, from the calm seascape let us breathe the fresh zephyrs.</p> <p>No one can say that he is loved unless he stands on these sands now that a slow little breeze Gently ripples the sea.</p>
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Vincenzo Bellini was born on November 3, 1801 in Catania, Italy. Known as the Swan of Catania, he is frequently identified by his use of sweeping melodic lines in his compositions. A master of the *bel canto* style of writing, he is best known for his operatic works. *E Capuleti e i Montecchi* (The Capulets and Montegues) was written in 1830 to premiere for Venice's Carnival festival. A retelling of Shakespeare's Romeo and Juliet, *Eccomi in lieta vesta* and its accompanying aria, *O quante volte*, tells the story of Giulietta panicking at the preparations being made for her unwanted marriage to another, Tebaldo. This opera was met with high praise and success within the music scene of Venice and continues to be successful in modern performances.

***E Capuleti e i Montecchi* (The Capulets and Montegues), (1830)**

***Eccomi in lieta vesta* (Here I am in cheerful attire), Vincenzo Bellini (1801-1835)**

Libretto by Felice Romani (1788-1865), Translation by Nika Kožar (2019)

Eccomi in lieta vesta...

Eccomi adorna come vittima all'ara.

Oh! Almen potessi qual vittima
cader dell'ara al piede!

O nuziali tede, abborrite così fatali,
siate, ah, siate per me faci ferali.

Ardo... una vampa,
una foco tutta mi strugge.

Un refrigerio ai venti io chiedo invano.

Ove sei tu, Romeo? In qual terra t'aggiri?

Dove, inviarti, dove i miei sospiri?

Oh, quante volte, oh quante
ti chiedo al ciel piangendo!

Con quale ardor t'attendo,
e inganno il mio desir!

Raggio del tuo sembiante
ah! parmi il brillar del giorno:

ah! l'aura che spira intorno
mi sembra un tuo sospir.

Here I am in cheerful attire...

Here I am adorned... like a victim on the altar.

Oh! If only I could as if wounded fall
from the altar to the floor!

Oh wedding candles, you abhor me, so fatal you
are, ah! You are the candles on my deathbed.

I burn... a flame,
a fire torments me.

I ask for a cool breeze, but in vain.

Where are you, Romeo? In which land?

Where, where should I send you my sighs?

Oh! How many times, oh, how many,
did I ask the heavens for you, crying!

With such fervor I wait for you,
but my desire is in vain!

The light of your presence
shines for me like daylight:

ah! The air that dances around me
reminds me of your breath

INTERMISSION (10 minutes)

Los Elementos Finale

Literes was born to a farming family in Artá (Mallorca) on Jun 18th, 1673 and died at his home in Madrid on January 18th, 1747. He was educated at the Colegio de Niños Cantorcicos of Madrid, which was linked to the Royal Chapel, worked as a teacher of the cantocicos and subsequently as a violón player at the Royal Chapel. His first large, premiered work was in 1699, *Jupiter y Jo*. In 1706, Literes became the interim master of the Royal Chapel, taking over from the exiled Durón until 1716. He was a well-respected and well-known composer during his lifetime, working for a wide range of clientele. In 1734, when the fire at the Real Alcázar de Madrid occurred, Literes was one of three composers put in charge of revitalizing music for the institution. The plot summarized below of *Los Elementos* is translated from program notes from the Fundación Juan March:

“The Elements begins in the middle of the night. In the absence of the Sun, Air and Earth announce and long for the arrival of dawn. Soon water and fire join them. But the four elements then begin a violent stubbornness in which they fight to show which of the four must have primacy in the absence of the sun. This battle threatens to annihilate the world; an agreement must be reached. In that moment, Aurora (Dawn) laments for such a sad fight (Arieta, "Ay, Amor, ay, Amor"), and Time invites the world to mourn the absence of the Sun (Tune "Feel, Feel the Earth"). In this situation, and from his position of judge, indifferent to the struggle of the elements, Time gives way to the Aurora and announces the return of the Sun (Arieta, "Risueña el Aurora"). With the

dawn of the day, the four elements begin to regain their lost joy and understanding, by this time they show the beneficial effects of the return of the Sun. Harmony is restored and while the blazing Sun spreads its golden arms across the horizon, the four elements sing praises to the recovered order.”

Today’s performance highlights the third section of the piece: The Arrival of the Sun. Certain practical adaptations have been made for today’s performance. Sections of the finale originally written for just Air and Earth have been shared with the characters of Fire and Water. Originally this work would have also been performed with Spanish baroque guitar and SSST chorus. To accommodate, the chorus parts have been given to each element, with El Aire on the top line, El Agua on the middle soprano line, La Tierra on the lowest soprano line, and El Fuego singing using octave displacements to alter the tenor line. Finally, the final solos from La Aurora and El Tiempo have been cut from the very last movement in the interest of keeping a tight performing cast.

***Los Elementos*, Antonio LITERES (1673-1747), Librettist: Unknown**

Translation by Samuel L. Kyte and Kate Westhoven (2021)

***Los Elementos*: Section III, Mvmts: 30-36, Llegada del Sol (The Arrival of the Sun)**

<p>30. Coplas (couplet)</p> <p>AGUA (Water) El mobile7 (The moving)</p> <p>diamante (Diamond)</p>	<p><i>Los Elementos</i> (1704-1705) is a musical work that blurs the lines between Spanish and Italian Baroque performance. Written by Antonio Literes, <i>Los Elementos</i> is an</p>
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de espuma rizada,
(of curling foam)

del yelo*
[hielo] erizada
(from bristling ice)

en campo volante,
(in the flying field/countryside)

del alba es amante
(from the dawn is a lover)

pues ya la enriquece,

*‘Yelo’ is not a word that exists in modern day Castellano and is interpretable in its translation. For this piece, the translation will substitute the word for ‘hielo’ meaning ice.

(which already enriches it)

y cuando amanece
(and when they rise)

las luces que envía
(the lights that it sends)

con perlas que cría
(With pearls that it creates)

sus rayos guarnece.
(Its rays garnish)

TIERRA (Earth)
Aqueste hemisferio
(This hemisphere)

y duro obelisco
(and hard obelisk)

que sirve de aprisco
(that serves as a pen/sheepfold)

excellent work for upper-level musicians new to early Spanish music. The piece uses predominantly female roles, a feature of early Spanish music. My thesis on this work was intended to make *Los Elementos* more accessible to soprano performers, both to understand the roles as they fit into the larger work, as well as to provide historical and cultural context for how *Los Elementos* was performed, is performed, and can be performed.

Within my own research of *Los Elementos*, the most difficult information to find was a consistent premiere date for the score. In his text, *Introducció a la seva obra*, Dr. Antoni Pizà discusses that there is rampant misinformation on the life of Lliteres; therefore, the historical context given is from his guidance that the 1704-1705 date range is the most accurate.

Other dates claimed include 1710 from the

a tanto viviente
(to so many of the living)

si busca, si siente
(if you search, if you feel)

el hermoso farol,
(the beautiful lamp/beacon)

el bello arrebol
(the beautiful clouds)

del alba le borre
(erased by the dawn)

la sombra que corre
(the shadows that run)

huyendo del Sol.
(fleeing the Sun)

AIRE
Mi esfera recibe
(My sphere receives)

el plumado velamen,
(the plumed/feathered sail)

que vuela al examen
(that flies to the exam)

del centro que vive,
(from the center where it lives)

en donde percibe
(where it is perceived)

del alba divina
(from the divine dawn)

la luz peregrina
(the light of the pilgrim)

y Apolo brillante

critical edition of Los Elementos by Angulo and Pons, 1706 from the score from Juan-Bautista Otero, and 1718 from program notes published by the Le Tendre de Amor ensemble. Program notes from the production of Los Elementos by the Fundación Juan March also date this work from 1704-1705, and the program notes from this production includes articles from respected scholars on Los Elementos and Literes, including Andrea Bombi.

Los Elementos was composed in Madrid to celebrate the birthday of the Duchess of Medina de las Torres. The premiere is thought to have taken place in roughly 1704, in the privacy of the Duchess's home.

Despite the title of “ópera armonica al estilo ytaliano” on the existing commemorative copy, it would be incorrect to place this work within the definitions of opera. The absence of dramatic action, along with the allegorical

<p>(And brilliant Apollo)</p> <p>la llama volante (the flying flame)</p> <p>de rayos fulmina. (of fulminating rays)</p> <p>FUEGO (Fire) La tímida hoguera (The shy bonfire)</p> <p>y llama medrosa (the fearful flame)</p> <p>al frío quejosa, (to the moanful cold)</p> <p>al yelo [hielo] severa, (to the severe ice)</p> <p>si ya reverbera (it is reverberating)</p> <p>y la luz que arde (and the light that burns)</p> <p>del Sol es alarde, (from the Sun is boastful)</p> <p>padezca desmayos (it suffers from fainting)</p> <p>y tema sus rayos (and fears its rays)</p> <p>pues luce cobarde. (and so it shines cowardly)</p>	<p>characters of the libretto, approximate this work more closely to a merging of zarzuela, a style frequently composed by Liteses and the Italian genres of opera seria and serenada.</p> <p>The period for this work, within the early 18th century, was a tumultuous political period in Spain. Philip V rose to power on the Spanish throne on November 1st, 1700. He was the first member of the House of Bourbon to rule as King of Spain, born into the French royal family as Philippe Duke of Anjou. His ascension, due to his overwhelming power between both France and Spain, provoked the War of Spanish Succession (1701-1714). The eventual end of the war by the Treaty of Utrecht (April 1713-February 1715) ensured that Philip V would stay permanently separate from France but allowed him to stay in power on the Spanish throne.</p>
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<p>31. A 4 CORO (chorus)</p>	<p>However, with the signing of the treaty, Spain</p>
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<p>Y pues Tierra, Agua y Aire (and so the earth, water, and air)</p> <p>son sus trofeos, (are their trophies)</p> <p>con el Fuego se aviven (with the fire they revive)</p> <p>sus lucimientos. (their lights)</p> <p>32. Recitado (recited) AIRE (air) Flores, aves, fuentes, ríos, (Flowers, birds, fountains, rivers)</p> <p>oíd los acentos míos. 360 (hear my accents)</p> <p>TIERRA (Earth) Prados, riscos, montes, selvas, (Meadows, cliffs, mountains, forests,)</p> <p>escuchad mis ardientes finezas. (listen to my fiery finesse)</p> <p>AIRE (air) Aves que el Aire giráis, (Birds that turn in the air)</p> <p>¿por qué no trináis? (Why do you not trill?)</p> <p>TIERRA (Earth) Fuentes que el prado corréis, 365 (Fountains that run in the meadow)</p> <p>¿por qué os suspendéis? (Why do you stop?)</p>	<p>also lost claims to the Spanish Netherlands and sections of Spanish ruled Italy. This loss of territory would later become part of the prompt for the War of Quadruple Alliance in 1718 with predominant invasions of Italy and eventual recovery of Sardinia.</p> <p>The War of Spanish Succession was partially responsible for the appointment of Literes at the Spanish court, as his predecessor in the position, Sebastian Durón, was exiled in 1706 due to his support of Archduke Charles of Austria.</p> <p>Los Elementos follows a structure most closely resembling a merging of opera seria, serenda, and zarzuela. The characters are the mythological embodiments of the four elements, as well as those of dawn and time: El Aire, El Agua, La Tierra, El Fuego, La Aurora, and El Tiempo (Air, Water, Earth, Fire, Dawn and Time).</p>
<p>33. Dúo (Duet) AIRE y TIERRA (Air and Earth)</p>	<p>The work's Italian influence is important to</p>

Y a la luz que madruga,
(and in the early morning light)

¿por qué no cantáis,
(Why do you not sing?)

si en cuna de plata
(if in a silver cradle)

al Sol le mecéis?
(you rock the sun)

34. Recitado (Recited)
AIRE (air)
Mas ya se escucha el estruendo
(But already you hear the noise)

del carro del Sol, que aguijan
(from the cart of the sun, that pricks)

golpes de luz con que Apolo
(strikes of light with which Apollo)

las sombras apaga,
(kills the shadows)

los rayos aviva. 375
(the rays enliven)

TIERRA (Earth)

Y dejándose ver de la atalaya,
(And letting itself be seen by the
watchtower)

empinado penacho y cumbre altiva,
(steep plume/crest and haughty summit)

la hieren veloces
(they hurt her fast)

sus rayos primero,
(the rays first)

porque es la primera

note because it is prevalent in the Spanish court under the Bourbon King Philip V.

Musicologist Antoni Pizà notes that while the Austrian court had a predilection for traditional Spanish style music, mythological zarzuelas, and semi-opera styles, the Bourbon court that succeeded them was more interested in the Italian opera, with this shift dated to around 1700 and onward. Castrati were not prioritized or particularly liked outside of specific religious contexts, and women were preferred in secular settings.

There is significant Italian influence throughout court music of the time, and specifically in the compositional practices of Lliteres. It is a commonly regarded fact from this period that female performers were preferred. Pizà notes, “Els personatges principals de les sarsueles eren cantata gairebé exclusivament per dones (sopranos o mezzos, en terminologia moderna).” Roughly translated, this means that leading roles were written for women, not for men in zarzuela

<p>(because it is the first thing)</p> <p>que su ardor registra. (that its burning sees)</p>	<p>music, a Spanish practice used by Literes in this work, most likely due to his own, frequent composition of zarzuela music.</p>
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<p>35. A 4 CORO Y así el canto de las aves (And so the singing of the birds)</p> <p>y el aroma de las flores (and the aroma of the flowers)</p> <p>con armonías suaves, (with sweet harmonies)</p> <p>con apacibles olores, (with gentle smells/scents)</p> <p>ofrezcan sus voces graves (offer their deep voices)</p> <p>y tributen sus colores. (and pay tribute with their colors)</p>	<p>Los Elementos has been performed infrequently for English-speaking audiences, with only one full documented performance that has occurred in the United States, with the New York City Opera as a part of their Ópera en Español series in May of 2017.</p> <p>After the 2013 bankruptcy of the N.Y.C.O., the series was created as part of their reorganization effort to differentiate their programming from the Metropolitan Opera.</p>
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<p>36. Coplas (Couplet) AIRE (Air) Esfera copiosa (Copious sphere)</p> <p>de luz peregrina, (of the light of the pilgrim)</p> <p>en donde se afina (where it is refined)</p> <p>suave, armoniosa, (soft, harmonious)</p>	<p>There are three ensemble movements present in this larger work, but it is important to note that the only full ensemble number, which includes all characters, is movement 36. Movement 36 is the finale, where all the elements, dawn, time, and the chorus join to celebrate the sun's return.</p>
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con voz deliciosa
(with a delicious voice)

de aquel ruiseñor,
(of that nightingale)

que siempre que canta
(that every time it sings)

preserva el horror.
(horror is preserved)

CORO (Chorus)
Y con dulces picos
(and with sweet beaks)

sus triunfos alegren,
(their triumphs rejoice)

y al día en que nace
(and the day that it is born)

le den parabienes.
(they give congratulations)

AGUA (Water)
Fuente canora,
(Canonical Fountain (Song fountain))

risueña y parlara,
(smiling and talkative)

que corre ligera
(that leisurely runs)

al prado que adora,
(through the meadow that it loves)

si ya le enamora
(and if it is already in love)

quien quiere en rigor,
(Who rigorously wants)

si logra corriendo

This movement is in two sections: solos and chorus in verses. It alternates between each of the four elements as well as dawn and time singing solo verses and the chorus's response. The solo verses are filled with hemiolas in a meter of 3 that create a sense of push and pull in each strophic line. The choral response is kept in a strict 3, only changed with the last measure of the instrumental line that leads into the new solo section. Both the solo and choral sections are filled with instrumental interludes made up of two violins as well as the basso continuo line.

An interesting theory on *Los Elementos* is posited by researcher Juan Baptista Otero. Otero claims direct political allegories in his edition of the *Los Elementos* score. Research cannot currently prove, that the libretto for *Los Elementos* can be directly attributed to the Duke of Medina de la Torres. However summaries of his brief descriptions are included here to give context for the

<p>(if it can run)</p> <p>los triunfos de Amor. (the triumphs of love)</p> <p>CORO Poniendo las aguas (Making the waters)</p> <p>en claros espejos (into clear mirrors)</p> <p>a vista de todos (for all to see)</p> <p>sus altos trofeos. (its high triumphs)</p> <p>FUEGO (fire) Puro elemento (Pure element)</p> <p>de todos temido, (afraid of all)</p> <p>voraz, encendido (voracious and ingited)</p> <p>y siempre sediento, (and always thirsty)</p> <p>¿por qué tan sangriento (why is so bloody)</p> <p>está tu furor, (your fury)</p> <p>si sabes quemar (if you know how to burn)</p> <p>y halagar con tu ardor? (And flatter/please with your passion)</p> <p>CORO (Chorus) Con luces e incendios</p>	<p>possibility of political allegories in Los Elementos as well as a tool for further developing characterizations of performers.</p> <p>Otero claims Los Elementos as a direct political allegory for commentary on the current conflict between the Habsburg and Bourbon court loyalties as remnants from the War of Spanish Succession. El Fuego represents the Bourbon monarch, Philip V. He is presented as a proud, arrogant, selfish, and immature monarch, prone to voracious sexual activity.</p> <p>El Aire is claimed to be his wife, Maria Luisa de Saboya, the de-facto ruling monarch of Spain, fighting for the restoration of peace and the establishment of a legitimate monarch, as well as anti-Austrian.</p> <p>El Agua is claimed to be Archduke Carlos, asking for support in his fight against Philip V in their conflict. Otero notes here that Archduke Carolos arrived at the capital,</p>
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<p>(with lights and flames)</p> <p>el Fuego publique (the fire shows)</p> <p>que ilustra, que brilla, (that it illuminates, that it shines)</p> <p>que anima, que vive. (that it excites, that it lives)</p> <p>TIERRA (earth) Selvas vestidas (Jungles dressed)</p> <p>de varios colores, (in various colors)</p> <p>en donde las flores (where the flowers)</p> <p>se ven esparcidas, (can be seen scattered)</p> <p>si sois advertidas, (if you are cautious)</p> <p>verted vuestro olor, (pour out your fragrance)</p> <p>pues ya esa fragancia (because this fragrance)</p> <p>os da el esplendor. (Will give you splendor)</p> <p>CORO (Chorus) Alfombra de flores (Carpet of flowers)</p> <p>tribute la Tierra, (pay tribute to the earth)</p> <p>de varios matices, (of various nuances)</p>	<p>Lisbon, by sea.</p> <p>La Tierra is claimed to represent the country of Spain, described as motherly, immobile, receptive, proud of her own wealth, and jealously guarding her sphere of power. Otero interprets La Tierra as a passive element, incapable of action and sees her as austere, taking pity on her inhabitants for the pain caused by the conflict.</p> <p>La Aurora is claimed to either represent the Duchess of Medina de la Torres, the birthday celebrant, or Mariana of Austria, Queen regent of Spain. Otero claims both characters would represent the wealth and power of the Habsburgs.</p> <p>El Tiempo is not given a direct political representation by Otero but is claimed to hold a role as a messenger, sending the judgment of current political events to future centuries.</p> <p>Darkness represents a king who fails to</p>
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de luces y estrellas.
(of lights and stars)

govern, while the sun's return is the return of
the rightful king.