

# Indigo Belanger, Mezzo-Soprano

Dr. Songhwa Chae, piano

April 16, 2025

7:30pm

First Presbyterian Church, 801 Leavenworth St

## PROGRAM

Der Gärtner ..... Robert Schumann  
(1810-1856)

Er ist gekommen in Sturm und Regen ..... Clara Schumann  
(1819-1896)

Notre Amour ..... Gabriel Fauré  
(1845-1924)

Romance ..... Claude Debussy  
(1862-1918)

Flight ..... Craig Carnelia  
(b.1949)

Flowers from *Hadestown* ..... Anaïs Mitchell  
(b. 1981)

Of Gods and Cats ..... Jake Heggie  
(b.1961)

In the Beginning  
Once Upon a Universe

La Separazione ..... Gioacchino Rossini  
(1792-1868)

**KANSAS STATE**  
UNIVERSITY

School of Music,  
Theatre, and Dance

Therapy from *Tick, Tick...Boom!* .....Jonathan Larson  
(1960-1996)

Andrew Henderson, Baritone

Mood Indigo ..... Duke Ellington  
(1899-1974)

Fly, Fly Away from *Catch Me if You Can*.....Scott Wittman & Marc Shaiman  
(b. 1954) (b.1959)

Dreamer .....Laufey  
(b. 1999)

Resonate A Cappella

**KANSAS STATE**  
UNIVERSITY

School of Music,  
Theatre, and Dance

Robert Schumann was a German composer and is regarded as one of the greatest composers of the Romantic era. "His literary sensitivity and introspective nature led him to permeate nearly everything he wrote with personality." (Libbey). Many of his pieces attempt to embody emotions brought by literature. (Libbey).

Auf ihrem Leibrösslein,  
So weiss wie der Schnee,  
Die schönste Prinzessin  
Reit't durch die Allee.

Der Weg, den das Rösslein  
Hintanzet so hold,  
Der Sand, den ich streute,  
Er blinket wie Gold.

Du rosenfarb's Hütlein  
Wohl auf und wohl ab,  
O wirf eine Feder  
Verstohlen herab!

Und willst du dagegen  
Eine Blüte von mir,  
Nimm tausend für eine,  
Nimm alle dafür!

On her favourite mount,  
As white as snow,  
The loveliest princess  
Rides down the avenue.

On the path her horse  
Prances so sweetly along,  
The sand I scattered  
Glitters like gold.

You rose-coloured bonnet  
Bobbing up and down,  
O throw me a feather  
Discreetly down!

And if you in exchange  
Want a flower from me,  
Take a thousand for \_one\_,  
Take all in return.

“Er ist gekommen in Sturm und Regen” by Clara Schumann (1841) is perhaps the best known and most performed of her songs. Clara Schumann is one of the most significant women in musical history and was the wife of Robert Schumann. She was a tremendously successful pianist and pedagogue and wrote many songs alongside other works in various genres (Oxford Song). This piece has a brilliant and almost frantic piano accompaniment that enhances the text without overpowering it. The poem is by Friedrich Rückert (1788-1866), a man, but the poem is interestingly from a woman’s perspective.

Er ist gekommen  
In Sturm und Regen,  
Ihm schlug bekloffen  
mein Herz entgegen.  
Wie konnt’ ich ahnen,  
Dass seine Bahnen  
Sich einen sollten meinen Wegen?

He came  
In storm and rain;  
My anxious heart  
Beat against his.  
How could I have known  
That his path  
Should unite itself with mine?

Er ist gekommen  
In Sturm und Regen,  
Er hat genommen  
Mein Herz verwegen.  
Nahm er das meine?  
Nahm ich das seine?  
Die beiden kamen sich entgegen.

He came  
In storm and rain;  
Audaciously  
He took my heart.  
Did he take mine?  
Did I take his?  
Both drew near to each other.

Er ist gekommen  
In Sturm und Regen,  
Nun ist gekommen  
Des Frühlings Segen.  
Der Freund zieht weiter,  
Ich seh’ es heiter,  
Denn er bleibt mein auf allen Wegen.

He came  
In storm and rain.  
Now spring’s blessing  
Has come.  
My friend journeys on,  
I watch with good cheer,  
For he shall be mine wherever he goes.

“Notre amour” (1879) is a French mélodie by Gabriel Fauré. These songs were first heard in salons in homes of patrons where private musical performances were given for guests. Fauré believed that the voice should not have the “voluptuous” prestige of a solo instrument but should be porte-verbe (word-carrier) with a nice tone. Many of his songs were written for specific performers (Kimball).

Notre amour est chose légère,  
Comme les parfums que le vent  
Prend aux cimes de la fougère  
Pour qu’on les respire en rêvant.  
– Notre amour est chose légère.

Notre amour est chose charmante,  
Comme les chansons du matin  
Où nul regret ne se lamente,  
Où vibre un espoir incertain.  
– Notre amour est chose charmante.

Notre amour est chose sacrée,  
Comme le mystère des bois  
Où tressaille une âme ignorée,  
Où les silences ont des voix.  
– Notre amour est chose sacrée.

Notre amour est chose infinie,  
Comme les chemins des couchants  
Où la mer, aux cieux réunie,  
S’endort sous les soleils penchants.

Notre amour est chose éternelle,  
Comme tout ce qu’un Dieu vainqueur  
A touché du feu de son aile,  
Comme tout ce qui vient du cœur,  
– Notre amour est chose éternelle.

Our love is light and gentle,  
Like fragrance fetched by the breeze  
From the tips of ferns  
For us to breathe while dreaming.  
– Our love is light and gentle.

Our love is enchanting,  
Like morning songs,  
Where no regret is voiced,  
Quivering with uncertain hopes.  
– Our love is enchanting.

Our love is sacred,  
Like woodland mysteries,  
Where an unknown soul throbs  
And silences are eloquent.  
– Our love is sacred.

Our love is infinite  
Like sunset paths,  
Where the sea, joined with the skies,  
Falls asleep beneath slanting suns.

Our love is eternal,  
Like all that a victorious God  
Has brushed with his fiery wing,  
Like all that comes from the heart,  
– Our love is eternal.

“Romance” by Claude Debussy is the first piece in the song cycle *Les Aveux* (1885). It is a lesser-known work, composed early in his career. This piece still has strong influences from Romanticism (an expressive melody and dreamlike quality), although his style was beginning to shift towards Impressionism. (Chloe). The *mélodie* has a delicate sense of harmony and color and is a beautifully lyrical and melodic work that shows experimentation with tone color and emotional depth in music.

L'âme évaporée et souffrante,  
L'âme douce, l'âme odorante  
Des lis divins que j'ai cueillis  
Dans le jardin de ta pensée,  
Où donc les vents l'ont-ils chassée,  
Cette âme adorable des lis?

N'est-il plus un parfum qui reste  
De la suavité céleste  
Des jours où tu m'enveloppais  
D'une vapeur surnaturelle,  
Faites d'espoir, d'amour fidèle,  
De béatitude et de paix?

The spent and suffering soul,  
The sweet soul, the soul steeped  
In the divine lilies I gathered  
In the garden of your thoughts,  
Where have the winds dispersed it,  
This adorable lilies' soul?

Does not a single scent remain  
Of the heavenly softness  
Of the days when you enclosed me  
In a supernatural mist,  
Made of hope, of faithful love,  
Of bliss and of peace?

“Flight” by Craig Carnelia (1995). Carnelia is known for his work on musicals such as *Working*, and *Sweet Smell of Success*, but *Flight* is not associated with any specific musical. This stand-alone piece explores themes of personal freedom, escape, and the human desire for transcendence. Written as a solo in 1994, the 2-part version was arranged by Michael Rafter and made famous by Sutton Foster and Megan McGinnis (*Broadway Behind the Curtain*).

“Flowers” by Anaïs Mitchell from *Hadestown* (2010). *Hadestown* is a modern, musical retelling of ancient Greek myths, primarily focusing on the stories of Orpheus and Eurydice, and Hades and Persephone. This song is sung by Eurydice after her decision to go with Hades to the underworld instead of staying with her love, Orpheus. She was promised eternal sleep but is instead met with soulless eyes and purgatory. The lyrics are her inner dialogue and emotions, and she must come to terms with her decision. (Fleeman).

*Of Gods and Cats* is a short song cycle by Jake Heggie (1998). It explores themes of divinity, spirituality, and the deep, sometimes mysterious bond between humans and cats. The cycle was originally written for soprano and piano.

### **I. In the Beginning**

In the beginning was the Cat,  
and the Cat was without purr;  
the ethers stirred and there was milk,  
and the Cat saw that it was good.  
A hand stretched forth across the milk  
and scratched behind the Cat's ears ...  
and it felt good;  
Then the firmament shook  
and there was produced a paper bag,  
and the Cat went forth, into the bag  
and, seeing that it was good ...  
She fell asleep, purring.

### **II. Once Upon a Universe**

Once, when God was a little boy,  
His Mother caught him breaking his toys,  
Then glueing them back together again with  
prayers and incantations.  
Don't play with your creation, she  
admonished him,  
But he went right on building temples,  
Only to destroy them with vast armies of  
antlike peoples,  
Creating new planets, then wiping them out  
with their own ignominious waste products.  
At the end of eternity his mother shook her  
cosmic finger  
and insisted that he clean up his universe:  
Or there'll be no bliss for you, young God!  
He swept the entire mess into the nearest  
black hole and fell asleep sucking his Divine  
Thumb. Alleluia.



“La Separazione” by Gioacchino Rossini (1857). Rossini had a fantastic career as an opera composer. After his time composing operas, he wrote only smaller works- piano music, vocal studies, exercises and cadenzas- such as this song, which was written for his student (Adkins).

La separazione  
Muto rimase il labbro  
il dì che ti perdei,  
ma degli affetti miei  
non si cambiò la fè.

Spariron i sogni lieti,  
parver tormenti l'ore,  
quando l'afflitto core  
si sovvenia di te.

Tentai lenir la pena,  
e d'altro amor fui vago,  
ma la tua bella immago  
ovunque mi seguì.

Ah! sì, per te, mio bene,  
lasciai la patria terra  
che un mesto sol rischiara,  
forse lontano, o cara,  
non soffrirò così, no, no.

The Parting  
My lips fell silent  
the day I lost you,  
but my feelings have  
remained unchanged.

My happy dreams vanished,  
my hours were full of torment,  
when my sorrowing heart  
turned its thoughts to you.

I tried to ease the pain  
and went in search of another love,  
but your fair image followed me wherever I  
went.

Ah! yes, for you, beloved,  
I have left my native land,  
lit by a melancholy sun,  
perhaps when I'm far away, my love,  
I shall not suffer so, no, no.



“Therapy” by Jonathan Larson from *Tick, Tick... Boom!* Larson began to perform this piece as a solo work in 1990, and after his death in 1996, it was revised and revamped by playwright David Auburn as a three-actor piece and premiered Off-Broadway in 2001 (Wikipedia). The song “Therapy” takes place when Jon and his girlfriend Susan are attempting to communicate about a conflict. The song takes a humorous approach to conflict and argument.

“Mood Indigo” By Duke Ellington and Barney Bigard (1930). Originally titled “Dreamy Blues”, this was the first tune Ellington had written specifically for microphone transmission. In response to its success, Irving Mills put lyrics to it and renamed it “Mood Indigo”, and it became a well-known jazz standard. (Wikipedia).

“Fly, Fly Away” by Scott Wittman and Marc Shaiman from *Catch Me If You Can* (2011). The musical is based on the Dreamworks movie by the same title, and follows Frank, a con artist who finagles his way to becoming an airline pilot, lawyer, and doctor, and journeys across the world in search of fortune and adventure, all while eluding the FBI. This song is sung by Brenda, his fiancée, when he finally tells her the truth about his life and that he must leave immediately because the FBI are closing in on him. (Hetrick).

## Bibliography

- Libbey, Ted. "The Life and Music of Robert Schumann." NPR, June 7, 2010.  
<https://www.npr.org/2011/07/18/127038609/the-life-and-music-of-robert-schumann>.
- "Er Ist Gekommen in Sturm Und Regen: Song Texts, Lyrics..." Oxford Song..  
<https://oxfordsong.org/song/er-ist-gekommen-in-sturm-und-regen>.
- Kimball, Carol, and Richard Walters, eds. The French Song Anthology. Milwaukee, Wisconsin : Hal Leonard, 2001.
- Chloe. "French Romantic Music: Debussy, Ravel, and the Impressionist Movement." Moments Log, December 20, 2024. [https://www.momentslog.com/culture/french-romantic-music-debussy-ravel-and-the-impressionist-movement#utm\\_source=chatgpt.com](https://www.momentslog.com/culture/french-romantic-music-debussy-ravel-and-the-impressionist-movement#utm_source=chatgpt.com).
- Flight- Broadway Behind the Curtain [https://youtu.be/XdooGkDNad0?si=zsmRwUC\\_ntIvejMV](https://youtu.be/XdooGkDNad0?si=zsmRwUC_ntIvejMV)
- Fleeman, Bri. "Flowers." A Digital Portfolio for Everyone, October 7, 2018.  
<https://www.bulbapp.com/u/flowers~100>.
- Adkins Chiti, Patricia, and John Glenn Paton. Italian art songs of the romantic era. Van Nuys, California: Alfred Pub, 1994.
- "Tick, Tick... Boom!" Wikipedia, April 7, 2025.  
[https://en.wikipedia.org/wiki/Tick,\\_Tick...\\_Boom!](https://en.wikipedia.org/wiki/Tick,_Tick..._Boom!)
- "Mood Indigo." Wikipedia, January 13, 2025. [https://en.wikipedia.org/wiki/Mood\\_Indigo](https://en.wikipedia.org/wiki/Mood_Indigo).
- Hetrick, Adam. "'Fly, Fly Away': Tony-Nominated Catch Me If You Can Closes on Broadway Sept. 4." Playbill, September 4, 2011. <https://playbill.com/article/fly-fly-away-tony-nominated-catch-me-if-you-can-closes-on-broadway-sept-4-com-182270>.