

Dylan Dean, Soprano
Devlyn Jochum, Soprano

Dr. Songhwa Chae, piano

March 26, 2026

7:30pm

First Presbyterian Church, Manhattan, KS

PROGRAM

Batti, batti, o bel Masetto (from *Don Giovanni*, 1787)..... Wolfgang Amadeus Mozart
(1756 – 1791)

Dylan Dean, Soprano

Deh vieni non tardar (from *Le Nozze di Figaro*, 1786)..... Wolfgang Amadeus Mozart
(1756 – 1791)

Ouvre ton cœur (1859/60) Georges Bizet
(1838 – 1875)

Devlyn Jochum, Soprano

Lied der Suleika (1840)..... Robert Schumann
(1810 – 1856)

An die Musik (1817) Franz Schubert
(1797 – 1828)

Dylan Dean, Soprano

Per pietà, bell'idol mio (1829)..... Vincenzo Bellini
(1801 – 1835)

Oh! Quand je dors (1859) Franz Liszt
(1811 – 1886)

Devlyn Jochum, Soprano

Nuit d'étoiles (1880)..... Claude Debussy
(1862 – 1918)

Mandoline (1891)..... Gabriel Fauré
(1845 – 1924)

Dylan Dean, Soprano

Ich trage meine Minne (1896)..... Richard Strauss
(1864 – 1949)

Mi chiamano Mimì (from *La bohème*, 1896) Giacomo Puccini
(1858 – 1924)

Devlyn Jochum, Soprano

Laudate Dominum (1780)..... Wolfgang Amadeus Mozart
(1756 – 1791)

The Singer (1939)..... Michael Head
(1900 – 1976)

Dylan Dean, Soprano

Cowboy Songs for Soprano Solo and Piano (1979) Libby Larsen

1. Bucking Bronco
2. Lift Me Into Heaven Slowly
3. Billy the Kid

Devlyn Jochum, Soprano

Goodnight My Someone (1957)..... Meredith Wilson
(1902 – 1984)

Poor Wandering One (from *The Pirates of Penzance*, 1871) W.S. Gilbert (1836-1911)
Arthur Sullivan (1842-1900)

Dylan Dean, Soprano

Blow Ye The Trumpet (1678)..... Henry Purcell
(1659 – 1695)

Dylan Dean, Soprano
Devlyn Jochum, Soprano

PROGRAM NOTES

"Batti, batti, o bel Masetto" is from one of Mozart's most famous operas, first debuted in 1787, *Don Giovanni*. Zerlina sings this playful and charming aria to her betrothed, Masetto, after she has been tempted by Don Giovanni's flirtatious charm. The aria shows Zerlina's sweet innocence amongst the deceitful characters in the show, and the young wit that she carries through the playfulness of the tune.

Masetto, hit your poor Zerlina

Masetto, hit your poor Zerlina, and I shall stay here like a lamb
to await your blows.

Pull out my hair,
and pluck out my eyes!
I shall let you do these things
and happily kiss your hands afterwards.

I see it now! You haven't the heart! Peace, my dearest!
Let us rather
pass night and day in happiness.

"Deh vieni, non tardar" occurs in the fourth and final act of Mozart's *Le Nozze di Figaro*. Throughout the comic opera, the Count Almaviva has been attempting to seduce Susanna before she can marry her sweetheart and fellow servant, Figaro. The Countess Almaviva, understandably upset at her husband's betrayal, plots with Susanna to seek revenge on the Count. Susanna sends the Count a note asking him to rendezvous with her in the garden at night, and he readily agrees. Unbeknownst to him, Susanna and the Countess have swapped clothes, ready to call him out for his infidelity. Meanwhile, Figaro has heard of Susanna's plans to meet with the Count and thinks she has forsaken him. He hides in the garden, but his betrothed knows he is there. Susanna, faithful, but delighted by a good prank, sings the romantic "Deh vieni, non tardar" seemingly in reference to the Count in front of a concealed Figaro. In actuality, she is serenading her true love, even as he listens in misinformed jealousy.

Text:

Giunse alfin il momento
che godrò senz'affano
in braccio all'idol mio.
Timide cure, uscite dal mio petto,
a turbar non venite il mio diletto!
Oh, come par che all'amoroso foco
l'amenità del loco,
la terra e il ciel risponda,
come la notte i furti miei seconda!

Deh, vieni, non tardar, o gioia bella,
vieni ove amore per goder t'appella,
finché non splende in ciel notturna face,
finché l'aria è ancor bruna e il mondo tace.
Qui mormora il ruscel, qui scherza l'aura,
che col dolce susurro il corri staura.
Qui ridono i fioretti e l'erba è fresca,
ai piaceri d'amor qui tutto adesca.
Vieni, ben mio, tra queste piante ascose.
Vieni, vieni!
Ti vo' la fronte incoronar di rose.

Translation:

The moment has arrived at last
that I will enjoy without worry
in the arms of my beloved.
Timid worries, get out of my heart,
do not come to disturb my pleasure!
Oh, how the spirit of this place,
the earth and the sky, seem
to echo the fire of love!
How the night furthers my secrecy!

Ah, come! Do not delay, my handsome lover,
come where love calls you to enjoyment,
before the moon rises,
while the air is still dark and the world is quiet.
The stream murmurs here, the breeze plays here,
which the heart restores with sweet whispering.
Here the little flowers laugh and the grass is cool,
here everything entices you to the pleasures of love.
Come, my dearest, among the trees' shelter.
Come, come!
I want to crown you with roses.

"Ouvre ton cœur" was originally composed by Bizet, best known for his opera, *Carmen*, to feature in his ode-symphonie *Vasco de Gama* which featured choir, vocal soloists, and orchestra, and told the tale of a Portuguese traveler. A version for piano and solo soprano voice was created about a decade after *Vasco de Gama* premiered, but it did not receive much attention until it was published in a collection of songs after Bizet's death. Bizet used one of his favorite Spanish dance rhythms, the bolero, to give "Ouvre ton cœur" a lively and passionate undercurrent as the singer encourages her lover to open her heart to him.

Text:

La marguerite a fermé sa corolla,
L'ombre a fermé les yeux du jour.
Belle, me tiendras-tu parole?
Ouvre ton cœur à mon amour.

Translation:

The daisy has closed its flowery crown,
Twilight has closed the eyes of day,
My lovely beauty, will you keep your word?
Open your heart to my love.

Ouvre ton cœur, ô jeune ange, à ma flamme,
Qu'en rêve charme ton sommeil.
Je veux reprendre mon âme,
Comme un fleur s'ouvre au soleil!

Open your heart to my desire, young angel.
May a dream charm your slumber
I want to take back my soul
As a flower opens to the sun!

"Lied der Suleika" is from Schumann's song cycle, *Myrthen*, Op. 25, and was written in his *Liederjahr* (Year of Song) in 1840. The text was written by Marianne von Willemer, who likely inspired the character of Suleika, but was ultimately published under Wolfgang von Goethe. The poem, from the perspective of Suleika, expresses a joyful passion for her beloved.

Suleika's Song

With what heartfelt contentment,
O song, do I sense your meaning!
Lovingly you seem to say:
That I am at his side;

That he ever thinks of me,
And ever bestows his love's rapture
On her who, far away,
Dedicates her life to him.

For my heart, dear friend, is the mirror,
Wherein you have seen yourself;
And this the breast where your seal is
imprinted
Kiss upon kiss.

Your sweet verses, their unsullied truth
Chain me in sympathy;
Love's pure embodied radiance
In the garb of poetry!

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As one of Schubert's most beloved songs, "An die Musik" sets poetry by Franz von Schober. The song is an ode "To Music", following a heartfelt gratitude for the art of music itself. The song was published in 1817, during the height of his creations, and is still recognized as one of the most well-known Schubert pieces.

To Music

Oh, beauteous art, in so many dreary hours,
Where I have been swept up in the savage circle of life,
You have ignited my heart, giving it a warmer love.
You have carried me off into a better world.

There has often been a sigh flowing from your harp,
A sweet sacred chord of yours,
Which has opened up to me the better times of heaven.
Oh beauteous art, I thank you for it.

Bellini, though short-lived, dying at just 33 years of age, left a huge impact on the world of solo voice. Through his operas and art songs, Bellini helped champion and perfect the "bel canto," or "beautiful singing," style. Characterized by legato lines and an emphasis on highlighting quality of voice, the "bel canto" style of singing served Bellini's often romantically inclined writing well. "Per pietà, bell'idol mio," one of Bellini's most famous art songs, is a shining example of this. In the song, the singer begs her lover not to call her ungrateful for all heaven knows that she is faithful to him alone.

Text:

Per pietà, bell'idol mio,
non mi dir ch'io [sono]1 ingrato;
infelice e sventurato
abbastanza il Ciel mi fa.

Se fedele a te son io,
se mi struggo ai tuoi bei lumi,
sallo amor, lo sanno i Numi
il mio core, il tuo lo sa.

Translation:

For pity's sake, my beautiful idol
do not tell me that I am ungrateful;
unhappy and unfortunate enough
has heaven made me.

That I am faithful to you,
that I languish under your bright gaze,
Love knows, the gods know,
my heart knows, and yours knows.

"Oh quand je dors," which owes its text to Victor Hugo (1802 – 1885), was composed by Franz Liszt. Liszt was a pianist by trade, arguably the best to ever live, and so not particularly known for his songs. His 1859 setting of "Oh! Quand je dors" (he first set the poem in 1842), is quite the gem, however. Supported by a dreamy and, being by Liszt, naturally gorgeous piano accompaniment, the vocalist beckons her love to kiss her as she sleeps – pulling her from her nightmare and awakening her soul. The poem references the unrequited, and indeed unknown, love the early Italian Renaissance poet Petrarch felt for his muse of 366 romantic poems, Laura.

Text:

Oh! quand je dors, viens auprès de ma couche,
comme à Pétrarque apparaissait Laura,
Et qu'en passant ton haleine me touche...

Soudain ma bouche
S'ouvrira!

Sur mon front morne où peut-être s'achève
Un songe noir qui trop longtemps dura,
Que ton regard comme un astre se lève...

Soudain mon rêve
Rayonnera!

Puis sur ma lèvre où voltige une flamme,
Éclair d'amour que Dieu même épura,
Pose un baiser, et d'ange deviens femme...

Soudain mon âme
S'éveillera!

Translation:

Oh! while I sleep, come to my bedside
Just as Laura appeared to Petrarch
And in passing, let your breath touch me...

Suddenly my lips
Will part!

On my troubled brow, where a dark dream
That lasted too long is perhaps ending
Let your gaze fall like a star...

Suddenly my dream
Will become radiant!

Then on my lips, where a flame flickers
A flash of love which God made pure,
Place a kiss, and from angel become woman...

Suddenly my soul
Will awaken!

"Nuit d'étoiles" was Debussy's first published song, which he composed at only 18 years old. The text, written by Théodore de Banville, is a poem of delicate imagery of a starry night. This beautiful piece of melodie follows a lost love under a starry-filled sky in the form characterized as French impressionist music.

Night of Stars

Night of stars,
Beneath your veils,
Your breeze and your perfumes,
Sad lyre that sighs,
I dream of loves that are gone.

Serene melancholy
Blooms deep in my heart,
And I hear the soul of my beloved
Quiver in the dreaming woods.

Once more at our fountain
I see your eyes, blue as the sky;
This rose is your breath,
And these stars are your eyes.

With poetry written by Paul Verlaine, Fauré set this beautiful imagery with a lovely melody and quick accompaniment. "Mandoline" is the first song in Fauré's *Cinq mélodies "de Venise"*. The accompaniment mimics the sound of the mandolin, capturing the light charm of the poetry.

Mandolin

The singers serenade
Their beautiful cruel ladies;
Tircis and Aminte
Are always debating their passions.

And their flowing silk garments,
Their long dresses and elegance
Twirl in the moonlight
Among the flowers and the breeze.

"Ich trage meine Minne" by Richard Strauss, owes its tender text to Karl Henckell. Henckell and Strauss were born in the same year, 1864, and maintained a professional friendship as they collaborated. Dedicated to his wife, Strauss's Op. 32 opens with "Ich trage meine Minne." Henckell's words in this poem, tell of a treasured love, held close to the heart as a light against the darkness. Henckell's use of the word "Minne" over "Liebe" harkens back to the 12th century and courtly love. Both words mean love, but "Minne" has connotations of memory and thought while "Liebe" is attached to feelings of joy. This reflects the forbidden romance between classes found in 12th century courts as affection must be kept in silence. Today, "Liebe" has far surpassed "Minne" in its usage, but it's notions of concealed, yet powerful and encouraging love can still be easily understood.

Text:

Ich trage meine Minne
Vor Wonne stumm
Im Herzen und im Sinne
Mit mir herum.
Ja, daß ich dich gefunden,
Du liebes Kind,
Das freut mich alle Tage,
Die mir beschieden sind.

Und ob auch der Himmel trübe,
Kohlschwarz die Nacht,
Hell leuchtet meiner Liebe
Goldsonnige Pracht.
Und lügt auch die Welt in Sünden,
So tut mir's weh—
Die arge muß erblinden
Vor deiner Unschuld Schnee.

Translation:

I carry my love,
Mute with rapture,
In my heart and my mind
Wherever I go.
Yes, our encounter,
Dearest one,
Cheers through all the days
Allotted to me.

Though skies are grim,
And jet-black is the night,
Brightly shines my love's
Sun-like splendor.
And though deceitful is the sinful world,
And it grieves me,
Its wretchedness will be blinded
By your snow-like innocence.

La bohème (The Bohemians) is one of Puccini's most famous operas. Through vignette-style scenes, the opera tells the story of a group of friends, largely comprised of impoverished young artists, as they make their way living in 1830's Paris. The backbone of the opera's plot is the love between the poet Rodolfo and his neighbor, a seamstress known as Mimì. In one of the first scenes of Act I, Mimì knocks on Rodolfo's door to ask if he could relight her candle. Rodolfo answers, but his own candle is blown out, and Mimì drops her housekey in the darkness. Taken by the shy young lady, Rodolfo finds her key but secretly pockets it so that she might stay a while longer. He introduces himself as a poet and dreamer and asks her to tell him about herself. In reply, she sings about her simple life in the aria, "Mi chiamano Mimì."

Text:

Sì. Mi chiamano Mimì
ma il mio nome è Lucia.
La storia mia è breve.
A tela o a seta
ricamo in casa e fuori...
Son tranquilla e lieta
ed è mio svago far gigli e rose.
Mi piaccion quelle cose
che han sì dolce malìa,
che parlano d'amor, di primavera,
di sogni e di chimere,
quelle cose che han nome poesia...
Lei m'intende?
Mi chiamano Mimì,
il perché non so.
Sola, mi fo il pranzo da me stessa.
Non vado sempre a messa,
ma prego assai il Signore.
Vivo sola, soletta
là in una bianca cameretta:
guardo sui tetti e in cielo;
ma quando vien lo sgelo
il primo sole è mio
il primo bacio dell'aprile è mio!
Germoglia in un vaso una rosa...
Foglia a foglia la spio!
Così gentile il profumo d'un fiore!
Ma i fior ch'io faccio,
Ahimè! non hanno odore.
Altro di me non le saprei narrare.
Sono la sua vicina che la vien fuori d'ora a
importunare.

Translation:

Yes...They call me Mimì,
but my name is Lucia.
My story is brief:
On linen or on silk
I do embroidery at home and outside.
I am quiet and cheerful,
and my hobby is making lilies and roses.
Those things give me pleasure
which have so much sweet charm,
which speak of love, of springtimes,
which speak of dreams and of fantasies –
those things which are called poetry.
Do you understand me?
They call me Mimì.
Why, I don't know.
Alone, I make meals at home by myself.
I do not always go to mass
but I pray a great deal to the Lord.
I live alone – all alone –
there, in a clean little room;
I look out on the rooftops and the sky.
But when the spring thaw comes
The early sun is mine...
The first kiss of April is mine!
A rose blooms in a vase...
petal by petal I watch over it!
How delicate, the scent of a flower!
But the flowers I make, alas,
do not have fragrance!
Other than telling you about me, I know nothing.
I am only your neighbor who comes out
to bother you.

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The beloved soprano solo, "Laudate Dominum," comes from Mozart's oratorio *Vesperae solennes de confessore*, composed in 1780. The short text is set from Psalms, with a focus on praise for the Lord. Mozart writes a beautiful, elongated and melismatic melody to implement the emphasis of the holy text.

Praise the Lord

Praise the Lord, all ye nations,
praise him, all ye peoples.
For his loving kindness (mercy)
has been bestowed upon us,
and the truth of the Lord endures for eternity

English composer, Michael Head, specialized in expressive art songs set in a variety of poetry. The text, written by Bronnie Taylor, shows an in-depth relationship between the singer and the audience. "The Singer" emulates the emotional connection felt with music, and how it is equally as meaningful to the listener as to the performer.

Libby Larsen is a prolific composer and strong advocate for American composition, having co-founded the American Composers Forum. In her song cycle, *Cowboy Songs for Soprano Solo and Piano*, Larsen pays a fun tribute to the iconic American frontier with three songs themed around the Wild West. In the first, "Bucking Bronco," a woman narrates the story of how she fell in love with a cowboy. Her love is one filled with adventure and romance, but also frustration as the trail calls him away. In stark contrast to the youthful troubles of the first song, "Lift Me Into Heaven Slowly" explores the dilemma of an old body aching for death's rest while housing a soul not quite sure if it is ready to go. The halting piano accompaniment and drawn out melody weave the atmosphere of something undecided. The last song, titled "Billy the Kid," tells the story of the famous outlaw by the same name. It describes how he terrorized good folks, completely unchecked. That is, until one day when he met a man "a whole lot badder" and met a not-so-gentle and less-than-lamentable end.

"Goodnight My Someone" is from the classic American musical, *The Music Man*. Marian the Librarian is singing to a star, describing the love that she hopes to one day find. The beautiful waltz-like melody follows themes from previously in the show and emulates the simple piano melody of a child. Wilson's simplicity of the melody emphasizes the simplicity of the dream that Marian feels.

The virtuosic soprano aria, "Poor Wandering One," comes from the comic operetta *The Pirates of Penzance*. Mabel sings to comfort the misunderstood pirate, Frederic. As she sings of her empathy for his loneliness, a touch of comedy is added in the obliviousness to her comforting.

Purcell's "Blow Ye the Trumpet" exemplifies music at the height of the English Baroque style. This duet is filled with jubilation, from the excited florid vocal lines to the joyful proclamation of the text. Regal dotted rhythms represent the trumpet of celebration, boldly declaring praise to the Lord!