

234 Everit Street
New Haven, CT
December 9, 2011
5:30 PM

CONCERT MAISON

SETTINGS OF THE POETRY OF PAUL VERLAINE (1844 – 1896)

PERFORMED BY STUDENTS ENROLLED IN MUSI 222

Richard Lalli, *instructor*
Sara Kohane, *pianist and coach*

Clair de lune (1887) Gabriel Fauré (1845 – 1924)
A fantasy moonlit landscape captures the essence of a loved soul.

L'allée est sans fin (1890) Reynaldo Hahn (1874 – 1947)
The path is endless and pale.
Did you know that we too will be so pale under the secrecy of these trees?

Nathaniel Janis, *tenor*

Chanson d'automne (1890) Gustave Charpentier (1860-1956)
A heartbroken lover recalls happier days as the "violins of autumn" drone a slow, languorous song.
He feels like a dead leaf blown back and forth by the winds of fate.

Le son du cor s'afflige vers le bois (1891) Claude Debussy (1862 – 1918)
More monotonous autumn in which a wind from the north wails
like a horn's distress call while a blood-red sun sets over the drowsy landscape.

Andy Berry, *bass*
Naomi Woo, *piano*

Fantoches (1882) Debussy
A Bolognese doctor, his half-naked daughter, a Spanish pirate, a nightingale, and evil plotters
inhabit a fantastical world of marionettes.

Prison (1894) Fauré
A poet in jail notes the happy life outside its walls and bemoans the loss of his youth.

Daniel Cruse, *tenor*

Colloque sentimental (1904) Debussy
Two ghosts - once lovers - meet in an abandoned, frozen park
and bitterly remember their shared past.

D'une prison (1892) Reynaldo Hahn
Catching a glimpse of the sky and hearing the town bells from his cell,
the speaker laments his fleeting youth in prison.

Ashby Cogan, *mezzo-soprano*

L'heure exquise (1913) Poldowski (1879 – 1932)
At the magical time of night the moon casts its light on nature
making everything seem dreamy.

Avant que tu ne t'en ailles (1894) Fauré
A lovesick poet begs the morning star to convey his affection to his sleeping beloved,
while another voice excitedly narrates the coming dawn.

Nicole Levy, mezzo-soprano

En sourdine (1891) Fauré
A narrative of passionate love using metaphors of nature at evening
closes with the realization that with nightfall comes the end of twilight's romance.

Clair de lune (1907) Józef Szulc (1875 – 1956)
A fantasy moonlit landscape captures the essence of a loved soul.

Retley Locke, baritone

Le faune (1904) Debussy
The poet hallucinates that he sees a terracotta garden gnome
laughing maliciously at him and at the fleeting nature of time.

La mer est plus belle (1901) Debussy
The sea - more beautiful than anything, but also terrible and wicked -
whispers, "you, hopeless, die without suffering."

Naomi Woo, mezzo-soprano

Prison (1894) Fauré
Confined, the narrator yearns to experience the beauty all around him;
the exquisiteness is ubiquitous, but he is deprived of it.

L'heure exquise (1913) Poldowski
The dreamy splendor of the forest at an hour of night when the moonlight
is gently reflected by a mirror-like pond.

Jack Meyer, bass-baritone

La lune blanche luit dans les bois (1894) Fauré
The exquisite hour of new love.

Mandoline (1883) Debussy
The indulgent pleasures of music.

Daniel Thompson, tenor