

234 Everit Street
New Haven
April 5, 2013
5:45 PM

FIN DE SIÈCLE : PARIS

MÉLODIES COMPOSED BETWEEN 1880 AND 1910

Performed by undergraduates enrolled in MUSI 222: *The Performance of Vocal Music*

Richard Lalli, *instructor*

Sara Kohane, *pianist and coach*

Ayez l'amabilité de n'applaudir que lorsque chaque chanteur aura terminé les deux mélodies.

Les couronnes (1896)

Ernest Chausson
Camille Maclair

A girl with sunken eyes holds three crowns to win the love of a knight who passes by,
but woefully lets the crowns fall when he stops coming.

Mandoline (1881-82)

Claude Debussy
Paul Verlaine

The narrator ogles and pokes fun at the lavish and frivolous
French courtiers at a party - and at their dress, personalities, romances.

Johanna Press, *soprano*

Spleen (1888)

Gabriel Fauré
Verlaine

The weeping in my heart is like rain falling on the town. There is no reason for this grief.

Ashby Cogan, *mezzo-soprano*
Jun Luke Foster, *piano*

Trois Chansons de Bilitis (1897)

Debussy
Pierre Louÿs

La flûte de Pan

Near a brook a young girl, Bilitis, tentatively explores first love as evening falls.

Ashby Cogan, *mezzo-soprano*
Jun Luke Foster, *piano*

La chevelure

Bilitis recalls her lover's description of a dream in which the couple
were bound together - physically and emotionally - by her long, black hair.
His words have filled her with passion, and perhaps a little fear as well.

Le tombeau des Nàiades

Bilitis walks through a snowy forest, following the trail of the satyr.
The boy tells her that the mythical creatures of the forest are all dead now.
He breaks a piece of ice that he holds up to the sky to gaze through.

Sylvia Leith, *mezzo-soprano*
Jun Luke Foster, *piano*

Sérénade italienne (1880)

Chausson
Paul Bourget

A vivid, if self-aware, description of a night at sea.

Au cimetière (1888)

Fauré
Jean Richepin

A dead boy's body becomes one with nature in a cemetery
while his parents weep, trying to comprehend the tragedy of death.

Nathan Kohrman, *baritone*

Apaisement (1885)

Chausson
Verlaine

How nature affects a couple's relationship
and seems to have a calming, almost euphoric effect on them.

Infidélité (1893)

Reynaldo Hahn
Théophile Gautier

The unfaithful singer wistfully remarks on the perpetuity of the ebonyies
and the sweetness of the air - nothing has changed except for the presence of his lover.

Spencer Bokak-Lindell, *baritone*
Jun Luke Foster, *piano*

Chanson à boire du vieux temps (1896)

Camille Saint-Saëns
Nicolas Boileau

Knowledge is folly - intelligence comes from drinking!

En sourdine (1891)

Fauré
Verlaine

Twilight breaks upon two lovers settling down in the grass to rest. Nature becomes a vehicle for sensuality
and eroticism: as the lovers become closer entwined, so do their souls resonate with the spirit of the earth.

Moses Balian, *baritone*

Les Papillons (1880)

Chausson
Théophile Gautier

Joyous love that can lift one into the skies as effortlessly as butterflies float over the sea.

Extase (1894)

Henri Duparc
Jean Lahor

A calm expression of love, as sweet as death.

Emefa Agawu, *soprano*

Phidylé (1882)

Duparc
Leconte de Lisle

The speaker twice encourages his lover Phidylé to rest
in the meadow, finally requesting that when the sun sets she repay him for the delay with a kiss.

La mer est plus belle (1891)

Debussy
Verlaine

A mysterious and conflicted description of the beauty of the sea.
It is friendly and terrible, sweet and wicked, and more beautiful than anything.

Noah Kleinberg, *bass-baritone*
Jun Luke Foster, *piano*

La dernière feuille (1880)

Chausson
Gautier

The dead and barren winter forest filled with stifling wind mirrors the emotional void
in the singer's heart caused by his inability to be with the one he loves.

Soir (1894)

Fauré
Albert Victor Samain

Two lovers explore their passion for and intimacy with each other
as night descends around them.

Tony Valenzuela, *baritone*

L'énamourée (1888)

Hahn
Théodore de Banville

A man dreams of his dead lover returning. In the pure ecstasy of his delusion
he momentarily forgets the loss he will endure the rest of his life.

Zéphir (1881)

Debussy
de Banville

A passionate lover chooses to tether himself to his beloved and perish on her bosom
rather than forever fly freely as a light wind.

Lisa Zhang, *soprano*

FIN DE SIÈCLE

COMPOSERS of *mélodies*

Camille Saint-Saëns 35-21

Jules Massenet 42-12

Gabriel Fauré 45-24

Henri Duparc 48-33

Ernest Chausson 55-99

Claude Debussy 62-18

Eric Satie 66-25

Maurice Ravel 75-37

Reynaldo Hahn 75-47

POETS often set by these composers

ROMANTICS

Victor Hugo 02-85

Théophile Gautier 11-72

PARNASSIANS

Leconte de Lisle 18-94

Charles Baudelaire 21-67

Théophile De Banville 23-91

Armand Silvestre 37-01

Sully Prudhomme 39-07

SYMBOLISTS

Jean Lahor 40-09

Stéphane Mallarmé 42-98

Paul Verlaine 44-96

POST-SYMBOLISTS

Paul Bourget 52-35

Arthur Rimbaud 54-91

Pierre Louÿs 70-25