Resigned Parting
Text by Ernst Lothar

Do not weep that I am going now,
Let me kiss you calmly.
If, close at hand happiness does not bloom,
More chastely will it greet you from afar.

Take these flowers that I picked,
Red China roses and carnations –
Cast off the sorrow that oppresses you;
The heart’s blossom cannot wither.

Do not smile bitter smiles,
Do not silently thrust me aside.
A soft breeze will soon fan you again,
Soon love will be your escort.

Give me your hand without trembling,
Give all bliss to our last kiss.
Do not fear the tempest: from storms
The sun rises more resplendent...

Then look again at last, on the lovely linden,
Beneath which no eye has ever espied us.
Believe; trust that I shall find you again,
For he who smilingly sowed, will reap!
Songs from the War to End All Wars

Robert Swensen, tenor & Paula Fan, piano

Tuesday, January 14, 2014
Crowder Hall
7:30 p.m.

PROGRAM

A Shropshire Lad (1912) ...................................................... George Butterworth
(1885-1916)

Loveliest of Trees
When I was one-and-twenty
Look not into my eyes
Think no more, lad
The lads in their hundreds
Is my team ploughing?

In Flanders Fields (1919) ................................................ Charles Ives
(1874-1954)

from Calligrammes ............................................................ Francis Poulenc
(1899-1963)

L’espionne
Mutation
Vers le sud
Voyage

He Is There ................................................................. Charles Ives

Deena Reedy, piccolo

INTERMISSION

I don’t feel the rain
I don’t see if it touches
I don’t hear the nightingale
Sing on as if in pain:
No one wakes me from this slumber in this faded world,
Perhaps I will remember,
Perhaps I will forget.

This one thing my love can never grasp
Text by Edith Ronsperger

This one thing my longing can never grasp,
That no more now does a path lead from me to you
That you go past my doors,
Into distant, silent, unknown paths.
Could I have wished your image to fade from me
Like the sun’s radiance swallowed up in mist,
Like the happy picture of a landscape sunk
In the mirror of a silent pond at evening?
Rain falls, the weary trees drip.
Like withered leaves, many sunny hours are blown away.
I have not yet submitted to my fate
And the boundless depths of its darkness.

Moon, thus you rise again
Text by Ernst Lothar

Moon, thus you rise again
Overt he dark valley of unshed tears!
Teach, o teach me how not to long for her,
To make my blood run pale,
Not to suffer this anguish of two people parting.
See, you hide yourself in mist,
But cannot darken the brightness of these images
That arouse more painfully and cruelly each night
Oh, most deeply I feel
That a heart which had to separate
Will burn forever.
Matches that were not taking
And all
Has changed so much
In me
Everything
Except my love.
Eh! Oh! Ha!

Toward the South
Zenith;
All these regrets
These gardens without limits
Where the toad varies a tender azure cry
The doe of the boundless silence passes quickly
A nightingale wounded by love sings on
The rosebush of your body from which I have picked the roses
Our hearts hang together on the same pomegranate tree
And the pomegranate flowers in our dawning glances
While falling by turns have littered the path

Voyage
Goodbye Love cloud that flees and has not
dropped fertile rain
Make again the voyage of Dante.

Telegraph bird that lets fall its wings everywhere
Where goes then this train that dies far away
In the valleys and the beautiful cool woods of the
tender summer so pale?

The sweet night, moonlit and full of stars,
It is your face that I no longer see.

Erich Korngold: “Songs of Farewell”

Requiem
Text by Alfred Kerr after Christina Georgina Rosetti
When I am dead, my dearest
Sing no sad songs for me;
Plant no roses at my heart,
Nor shady Cypress tree:
Let the grass grow above me
With wet showers and dewdrops:
And if you wish, remember,
And if you wish, forget.
Robert Swensen

Robert Swensen received his BM from the University of Arizona and graduated MM cum laude from the University of Southern California. He went on to participate in the San Francisco Opera’s Merola young artists program and to perform regularly with opera companies in Munich, Paris, Rome, Milan and Berlin. He won first prize in the Concert Artists Guild International Competition and presented his New York debut recital in 1988. He also won first prize in the Concorso Giuseppi Borgatti in Venice. He was awarded prizes in the international vocal competitions including the ARD Wettbewerb (Munich Competition), the ‘s-Hertogenbosch Competition in the Netherlands, the Toulouse Competition and the Naumburg Competition in New York.

He made his highly successful Carnegie Hall debut in 1992 in Bizet’s La Dame Blanche, opposite Renee Fleming and Opera Orchestra of New York. A frequent soloist with the Mostly Mozart Festival in Lincoln Center, Mr. Swensen has performed many of the heroic Mozart tenor roles. He has recorded leading operatic roles and concert repertoire under such labels as RCA, Phillips, Deutsche Grammaphon, Teldec, Lorfeo Records and EMI. He participated in the New World Record’s recording of Samuel Barber’s Anthony and Cleopatra, which won the Grammy for best classical recording in 1985. He was featured in the acclaimed Julie Taymor PBS Great Performances Series film production of Stravinsky’s Oedipus Rex.

He returned recently to the title role in Oedipus Rex with the Teatro di San Carlo, Naples opposite actor Gerard Depardieu. His concert appearances have included Carmina Burana for the Munich Festival, The Creation at Teatro all Roma, Giuseppe Sinopoli conducting, and as the Evangelist in the St. Matthew Passion at the Amsterdam Concertebouw, Nikolaus Harnoncourt conducting.

In the United States, Swensen has appeared in Così fan tutte for Santa Fe Opera and Opera Pacific, Turandot for Arizona and Kentucky Operas, Il Barbiere di Siviglia for the New York City Opera tour, Don Giovanni and La Bohème for the San Francisco Opera’s Western Opera tour, and Sweeney Todd for Augusta Opera.

Swensen is devoted to the performance of lieder and has been featured in numerous master class/recital series in the United States and in Europe. He has recorded several albums of song, including Schubert’s Winterreise, partnered with Eastman colleague, Russell Miller.

The Spy
Pale spy of Love
My memory scarcely faithful
Had to observe this beautiful
Fortress only one hour one day
You disguise yourself
In your guise
Spying memory of the heart
You will no longer find again the exquisite
Trick and the heart alone is victorious
But do you see this memory
Eyes blindfolded, ready to die
It affirms that one can believe in it
My heart will conquer without bloodshed

Mutation
A woman who was crying
Eh! Oh! Ha!
Soldiers who were passing by
Eh! Oh! Ha!
A lockkeeper who was fishing
Eh! Oh! Ha!
The trenches that were turning white
Eh! Oh! Ha!
Shells that were exploding
Eh! Oh! Ha!
composed for the Austrian War Relief Fund in 1915. It appears fourth in
the sequence as “Gefasster Abschied” (The Calm Farewell). The song—
and doubtless the subsequent armed conflict—led the composer to
explore further the experience of loss and separation. He did this in the
conventional idiom of romantic poetry with texts from several hands.
At first hearing, the songs reflect an overripe German romanticism,
suggestive occasionally of a conservative Strauss, with the favored
intervallic leaps of the 7th as expressive vehicles creating an over-arching
tHEME of Sehnen (longing). Korngold counters this with a liberal use of
semi-tone dissonances, eating away at the fabric of tonality in much the
same way the war changed a once comfortable world.

Charles Ives: The third of Three Songs, “Tom Sails Away” draws on
a poem by the composer and employs a first-person recollection and
present observation. The crescendo building from the opening bars to
the climax and Ives’s characteristic atonality create a hallucinatory
landscape. The disturbing ominousness results from the insistent,
jarring opposition of the harmony and dynamics to the idyllic, if not
quite pastoral, portrayal of familial bliss. The drama culminates in the
piercing denouement announcing that the youngest child, now a young
man, is leaving for war. This is expressed in a quotation of the refrain of
George M. Cohan’s “Over There,” a perennial popular war-time song
in both World Wars.

Ivor Gurney: The program concludes with four of the some 300 songs
by poet-composer Ivor Gurney, who suffered mental and emotional in-
stability and was wounded and later gassed in France. In the musical
tradition of native Englishness with which the program begins—with
Butterworth’s songs from A Shropshire Lad—Gurney could write as
purely lyrical lines as anyone, but within his predominantly tonal
language, there are harmonic wanderings that reflect the temperament
of an “unteachable” student. The first three selections here are gems in
their idyllic expressiveness of longing, separation, and vanishing youth.
The concluding song, “By a Bierside,” reveals a different side of Gurney.
It moves in a majestic, almost hymn-like progression from the funeral
ritual over one individual to a agonizing struggle with the final embrace
of death. The song concludes triumphantly and operatically, rendered
all the more dramatic with the triple pianissimo and solidly C major
cadence of the last bars.

In 1821 the English poet Percy Bysshe Shelley wrote that “poets”—he
would have included composers of song—“are the unacknowledged
legislators of the world.” By “legislating,” he did not mean prescribing
and enforcing rules of conduct. He meant that poets and composers
revealed, analyzed, and criticized the human condition. By doing so they
exposed oftimes delusory cant and affirmed the values of the human

Mr. Swensen formerly served on the faculties of the University of
Wisconsin-Madison School of Music and the University of Arizona
School of Music. He now resides with his family in Rochester where
he is professor of voice at the Eastman School of Music.

Paula Fan

Pianist Paula Fan has performed as soloist and chamber musician on
five continents. She has recorded twenty albums and has broadcast for
the BBC, NPR, Radio-Television China and other international stations
from Bosnia to Australia. As the first accompanist-coach to teach in
China after the Cultural Revolution, she staged the first Liederabend
to be heard there in decades. A Regents’ Professor of music at the
University of Arizona, where she has been on the faculty since 1976,
she is a passionate advocate for interdisciplinary outreach. Her solar
powered piano trio sponsored by the Arizona Research Institute for
Solar Energy performed on the National Mall in 2009, and at the 2013
Aspen Science Festival. Her series of Time Traveler’s Concerts has
presented performers as actors as well as musicians.

Dr. Fan has coordinated musical events at Biosphere 2 and as
a founding member of the Confluencenter for Creative Inquiry,
she has presented events in partnership with departments ranging
from Neuroscience to Anthropology. When not teaching, performing
chamber music or occupying her chair at the Tucson Symphony
Orchestra where she is principal keyboardist, she can be found
tracking animals for the Earthwatch Institute.
**Program Notes**

Peter E. Medine, Professor of English, The University of Arizona

Before the onset of the Second World War, World War I was referred to simply as the ‘Great War’. The description was apt. During the more than four years of hostilities, from July 1914 to November 1918, there were some 37 million military and civilian casualties—17 million deaths and 20 million wounded—making it one of the deadliest conflicts in human history. At least 22 sovereign nations were involved and nearly as many colonies and protectorates. Inevitably states entered the war with expressions of the highest ideals, certainly the loftiest rhetoric. In Britain the novelist and social commentator H. G. Wells gathered a series of articles in support of the war and published them as The War that will End War. The phrase became associated with Woodrow Wilson. But soon the idealistic characterization became ironized. David Lloyd George is reputed to have said in 1918: “This war, like the next war, is the war to end war.”

Ominous warnings were voiced from the start. The British Foreign Secretary Sir Edward Grey famously remarked in August 1914: “The lamps are going out all over Europe, we shall not see them lit again in our life-time.” The metaphor conveys the sense of impending doom, the sense that before there had been light but now there was darkness. Something had been lost, something perhaps even vaster than the peace of Europe. Before the war, wrote the novelist Ford Maddox Ford, we “had . . . something to go upon . . . basing one’s morality on the Europe of Charlemagne as modified by the Europe of Napoleon . . . But now, it seems to me we have no method of approach to any [moral, political, or artistic] problem.” In 1926 the critic Richard Aldington suggested that during the war years the artist “felt the torturing sense of something incommunicable . . . it was a question of trying to communicate the incommunicable.”

All the composers on this evening’s program—English, French, Austrian, and American—wrote during the war and were touched directly or nearly directly by it. They undertook to ‘communicate the incommunicable’, for the most part in oblique ways; only three of the 21 songs refer specifically to the War. They fashioned songs about separation, loss, and death, each working out of his own musical tradition or his own musical tradition refashioned.

**George Butterworth:** Though composed in 1912 before any of the other songs—and before the beginning of the war—Butterworth’s “Six Songs from A Shropshire Lad” introduces the program’s preoccupations with the evanescence of youth, loss of love, and death. Often regarded as quintessentially English, the songs achieve their distinctive clarity and purity not only from the diction of the text but also from the firmly centered musical tonality in the tradition of English folksong. Except for one, all the songs remain in their tonic keys throughout, while the considerable variation of time signature to accommodate poetic scansion recalls the techniques of the Elizabethan lutenist-composers.

**Charles Ives:** The text of “In Flanders Fields” comes from the popular jingoist poem by John McCrae. Ives transforms the poem into a song that interrogates the war—and by implication war-time patriotism—with brutal irony. Its power stems in large part from Ives’s characteristic modernist use of polytonality and polyrhythm. Quotations of such patriotic songs as “America/God Save the King,” “The Battle Cry of Freedom,” and the “Marseillaise” enrich and sharpen the satire. This song is one of Three Songs of the War (1918), the other two of which find their place later in the program.

**Francis Poulenc:** Poulenc took over thirty years to set a selection of seven poems from his poet friend Guillaume Apollinaire, who in 1916 was seriously wounded in France and died two years later. The four songs performed here display the modernist practices of Les Six generally and Poulenc in particular. He employs such harmonic innovations as pandiatonicism—the free use of all seven degrees of the diatonic scale melodically and contrapuntally—wide intervalllic leaps, and chromatically altered chords. Poulenc’s music remains fundamentally tonal; he stands in a long line of French melodistes, and fragments of popular songs often appear. The technique suits the imagistic poetry of the texts that frequently issues in a dream-like surrealism. Such “surrealism”—the term was coined by Apollinaire—was the poet’s way of dealing with the horror he experienced on the Western Front, with the subconscious serving both as a place of concealment and a source of inspiration.

**Charles Ives:** “He is There,” the second of Ives’s Three Songs, achieves its effect in a relatively traditional harmonic and rhythmic mode. A 4/4 march largely in B flat, the song is regularly strophic. It undermines the war-time patriotism by contrasting the overblown rhetoric of the lyrics with the subtle but persistently recurrent syncopation and strained harmonic modulations. The thrice-repeated prelude sounds nothing so much as a vamping of music-hall song; intercalated as well are quotations of “Columbia the Gem of the Ocean,” “The Battle Cry of Freedom” and the Civil War song, “Tenting on the Old Campground.”

**Erich Korngold:** Lieder des Abschieds (Songs of Farewell), composed and performed in 1920/1921, stems from “Österreischischer Soldatenabschied” (Austrian Soldier’s Song of Farewell) that Korngold