DUKE MUSIC

# Milestones:
# Celebrating 30 years

## David Heid, piano

## with guest artists

September 26, 2025

7:00 PM

Baldwin Auditorium

# Program

Nocturne — Steven Bryant (b. 1972)
Chanson d'Amour, Op 21, no 1 — H. H. A. Beach (1867—1944)

*Abigail Pickens, soprano*
*John Critelli, cello*

Meine Rose, Op 90, no. 2 — Robert Schumann (1810—1856)
Geständnis, Op. 74, no 7
Wehmut, Op 39, no 9
Waldgespräch, Op 39, no 3

*Clara Rottsolk, soprano*

Vocalise, Op 34, no 14 — Sergei Rachmaninoff (1873—1943)
(arranged for two pianos by Victor Babin and Victoria Vronsky)
Variations on a Theme by Paganini — Witold Lutoslawski (1913—1994)

*Daniel Seyfried, piano*

Four Songs for Mezzo Soprano — Jeremy Beck (b. 1960)
Actaeon
The Man He Killed
Submarine
When you are old

*Page Stephens, mezzo-soprano*

A Chloris — Reynaldo Hahn (1874—1947)
Quand je fus pris au pavillon
Depuis le jour from *Louise* — Gustave Charpentier (1860—1956)

*Nancy King, soprano*

Silver Urn — Margaret Bonds (1913—1972)
Andante con espressione — Florence Price (1887—1953)

*Carla Copeland-Burns, flute*

L'esule — Giuseppe Verdi (1813—1901)

*LaToya Lain, soprano*

*To give each audience member the opportunity to enjoy the performance fully, please silence all electronic devices. Flash photography, recording, food, and beverages are not permitted.*

# Program Notes

About 6 months ago, I noticed that I would be 60 years old during my 30th year at Duke. With the collision of two huge milestones in my life, the idea for this concert was born. I wanted to celebrate these crossroads by coming together with some of my favorite people and playing music that has inspired me—music tied to the people and experiences that have helped me get to this point. I also wanted to include current students since so much of my Duke career has been playing for Duke music students. I had no grand plan in choosing repertoire for tonight other than people I enjoyed making art with and repertoire that I enjoyed playing and/or hearing. Without a bigger plan in place, it's amazing the diversity in the final program: two living composers, three women composers, two composers of color as well as a few of the giants of our genre.

I'm starting tonight with a pairing of a *Nocturne* by Steven Bryant and *Chanson d'Amour* by Amy Beach. A nocturne is a night song and the Beach is an exuberant ode to the dawn and to love and how those two passions converge. Night and Dawn represent two sides of a coin in my imagination. Both moments can be filled with passion but in a completely different way with a totally different energy. This nocturne magically captures that nighttime atmosphere with its stillness and richness that blossoms and transforms as the piece develops. Amy Beach was an American piano prodigy and a highly successful composer. She left her career to be the appropriate socialite wife that her husband expected. However after his passing, she spent time in Europe grieving while returning to her performing and composing. *Chanson d'Amour (Victor Hugo)* is one of her few songs written in French—most of her output is in English. As a renowned piano virtuoso, Beach's music always features rich piano parts.

Now, where do I begin with Schumann? As a naïve young pianist from a small steel town outside Pittsburgh, I arrived at college with gaps in my knowledge of repertoire. In one of my first piano studio classes, Pam Cerra (I'll never forget her name or face) played Schumann's *Symphonic Etudes*. I was absolutely stunned. I had never heard anything like it before, and that moment set me on a journey to understand the work of this tragic genius. His music is both profoundly beautiful and discretely complex, which these songs exhibit. The set we've chosen is a bit of a sampler platter. The intimate *Meine Rose* is filled with surprising tonal shifts that frequently happen at odd places in the measure. *Geständnis* is one of the most joyfully exuberant works that the troubled Schumann produced. The set closes with *Waldgespräch*, a bit of a mono drama. Schumann has a number of these operatic story/songs, and he isn't given enough credit for his dramatic ability to tell an exciting story.

The first time I heard the Rachmaninoff *Vocalise* was a recording with Anna Moffo and the American Symphony Orchestra conducted by Leopold Stokowski. It was awe-inspiring, and if you have never heard it, go to YouTube right now! The depth of beauty in the performance coupled with the inexplicable expressivity of someone singing simply on the Ah vowel for 5 minutes is worth the effort. Although originally for soprano and orchestra, it has been adapted for a variety of instruments since there is no language involved. This two piano arrangement was done by Victor Babin of the legendary piano duo Vronsky and Babin.

Dan and I had the chance to record the *Variations on a Theme by Paganini* by Lutoslawski during the Covid crisis (another trip to YouTube if you are interested!) but it's a treat to play it for a live audience without having to wear a mask. The interplay between the instruments and the clever and brilliant transformation of the famous caprice theme secures this work among the lists of greatest works for piano duo. It includes the theme, 12 variations (often through composed without breaks,) and a brief coda.

Not only do I have the chance tonight to work with two current students, it's my great joy to welcome former student Page Stephens back to Duke to share this evening. I still remember Page's audition—so many years ago now! From the moment we met, we clicked, both personally and musically. When we performed one of Duke alumnus Jeremy Beck's songs last year for the 50th Anniversary Gala of the Biddle Music Building, it felt like no time had passed at all. It was a beautiful reminder of how certain musical connections remain timeless. Page and I were so taken with the poetry and music that we wanted to include the full set on tonight's program. Not only does Jeremy present evocative and expressive music, he has great taste in poets. The four songs presented tonight call on words by Floyd Dell (known as a flamboyant editor, critic and writer), Thomas Hardy, Eugene O'Neill, and the touching poem by WB Yeats. Written about his unrequited love for Maud Gonne, the Yeats poem asks her to read it in her old age, to recall how she will have been loved by many for her appearance, and to realize she missed the true, deep love of the speaker.

Reynaldo Hahn was born in Caracas but moved to Paris as a young child, and the main output of his songs are in French. I have always loved his songs, but these two are new to me, courtesy of Nancy King. When I first played a recording of *Chloris*, I found the beauty of the song nearly overwhelming. The astonishing melody in the piano underneath the vocal line is a gift for any pianist. *Quand je fus pris au pavillon* is one of Hahn's rare faster selections for voice and is reminiscent of *Voi Che Sapete* (Marriage of Figaro) in both composition and tone. We'll close with one of the most famous arias in the operatic cannon, *Depuis le jour* from *Louise*. Opera has been a central part of my professional life, so it felt fitting to include a piece that so gorgeously exemplifies the art form.

Carla Copeland-Burns and I were work neighbors for a number of years, but we've never made music together until tonight. We'll perform two works by the most renowned Black female composers—Florence Price and Margaret Bonds—who were friends and contemporaries. I was introduced to *Silver Urn*, a recently published work by Bonds, through Michael Cooper, a former Duke student who is editing the Price and Bonds catalogues. We paired it with Price's *Andante con espressione*, originally written for violin, but adapted for flute as a beautiful companion piece. The work is a lyrical, deeply expressive work that highlights her gift for blending Romantic lyricism with spiritual warmth and distinctly American melodic inflection.

The final work tonight is an art song by Giuseppe Verdi. Well…it's SORT of an art song. Technically at least. It was written just prior to his first opera premiering and fans of Verdi will instantly recognize the form of this epic song as it is the structure that he will use to write operatic arias/scenes throughout his masterful career. This work was first introduced to me by my long-time artistic partner Susan Dunn, who would have been here tonight had it been possible. LaToya and I met a few years back. Despite insisting on wearing that light shade of blue from down the road, we've had the pleasure of doing multiple projects over the years, including a video recording of the Wagner Wesendonck lieder. (Another YouTube stop).

***Partial funding for this concert comes from the Schiff Family Dean of the Humanities and the Arts***

## Meet the Artists

**Dr. Jeremy Beck** "knows the importance of embracing the past while also going his own way. … [In] Beck's forceful and expressive sound world … the writing is concise in structure and generous in tonal language, savouring both the dramatic and the poetic." (*Gramophone Magazine*). A first-prize winner in the 2021 The King's Singers New Music Prize, Dr. Beck's music has been presented by New York City Opera, ETHEL, the San Francisco Ballet Orchestra, the Apollo Chorus of Chicago, American Composers Orchestra, Center for Contemporary Opera, and the Louisville Orchestra, among others. Recordings of his orchestral, chamber, and vocal music are available on the neuma, Acis, innova, and Ablaze labels. A graduate of Duke University and the Yale School of Music, he previously was a tenured Associate Professor of Composition and Music Theory at the University of Northern Iowa and California State University-Fullerton. Dr. Beck now practices intellectual property and entertainment law. www.BeckMusic.org

**Steven Bryant**'s music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. Winner of the ABA Ostwald award and three-time winner of the NBA Revelli Award, Steven Bryant's music for wind ensemble has reshaped the genre. A prolific composer, his substantial catalogue of music is regularly performed throughout the world. Recently, his *Ecstatic Waters* was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians. "His compositional virtuosity is evident in every bar." – John Corigliano

Duke University and Meredith College faculty member **Dr. Carla Copeland-Burns** is a North Carolina-based flutist who performs regularly with the North Carolina and Greensboro Symphonies, serves as Principal Flute in the NC Opera Orchestra, and appears with chamber groups such as Flute4, Mallarme Music, and Blue Mountain Forecast. www.carlacopelandburns.com

Cellist **John Critelli**, from New York, NY, studies with Professor Caroline Stinson and has previously studied with Alex Croxton. He has received prizes in chamber music competitions as well as awards for solo playing and composition. While at Duke, John has been a member of the Duke Symphony Orchestra and Duke Chamber Music, performing with various arrangements of strings and piano.

**David Heid** comes to North Carolina after a successful career in New York City as a vocal coach and accompanist. Also an arranger and conductor, he made his Lincoln Center debut in Alice Tully Hall in 1994. In the summer of 1997, he made his first international appearance performing at both the Darling Harbor Convention Center and the historic Towne Hall in Sydney Australia. His coaching clients include past Grammy, Tony, and MAC Awards winners.

David is currently on the faculty at Duke University where he is the Director of Duke Opera Theater as well as serving on the piano faculty. He is in demand throughout the region as a collaborative artist and has worked with many of the area's leading organizations including the North Carolina Symphony, North Carolina Opera, Mallarmé Chamber Players, Opera Wilmington, Chamber Orchestra of the Triangle, Duke Symphony, Choral Society of Durham, Raleigh Chamber Music Guild, Theater in the Park, and the Thompson Theater Summerfest. He was previously on the staff of the renowned Juilliard School in New York City.

He has had a lengthy career as a collaborative pianist enjoying work with generations of leading singers. Among the artists he has worked with previously include Susan Dunn, Adria Firestone, Marisa Galvany, Carolyn James, William Stone, and Christine Weidinger. He has also performed with artists currently appearing in major venues around the world such as Leah Hawkins, Jennifer Johnson Cano, Janinah Burnett, Mario Chang, Timothy Murray, Lisa Chavez, Jason Karn, Andrea Moore, LaToya Lain, and cellist Bonnie Thron. David has been privileged to serve as pianist for masterclasses given by legendary performers such as Renee Fleming, Yo-Yo Ma, and Simon Estes.

Canadian soprano **Nancy King** is Professor of Voice and Chair of the UNCW Department of Music and is a sought-after performer, stage director, and guest lecturer. Since 2014, she has served as Artistic Director of Opera Wilmington where her directing credits include *Don Giovanni, Tosca, La Traviata, The Magic Flute, La Bohème, Hansel and Gretel, Amahl and the Night Visitors, Die Fledermaus, Carmen*, and *Rigoletto*. On stage, King has performed such roles as Fiordiligi (*Così fan tutte*), Hannah Glawari (*The Merry Widow*), Cunegonde (*Candide*), and Rosalinda (*Die Fledermaus*). Her concert repertoire includes Strauss' *Four Last Songs* with the Opera Wilmington Orchestra, the *Brahms Requiem* with the UNCW Choirs, and *Messiah* with the Toronto Classical Singers. She has also appeared as soloist in Vaughan Williams's *Serenade to Music* at the Oregon Bach Festival and in Bach's *B Minor Mass*, Orff's *Carmina Burana*, Barber's *Knoxville: Summer of 1915*, Canteloube's *Chants d'Auvergne*, and Poulenc's *Gloria* with the Wilmington Symphony Orchestra. King tours and records extensively with guitarist Robert Nathanson as Duo Sureño, commissioning and performing new works for voice and guitar. From 1998–2004, she was a member of the Grammy Award-winning Oregon Bach Festival Chorus under Helmuth Rilling.

**Dr. LaToya Lain**, New Orleans native and Associate Professor of Voice at The University of North Carolina at Chapel Hill, is a celebrated soprano, scholar, and educator whose career spans operatic and concert stages worldwide, groundbreaking scholarship, and award-winning recordings. A two-time GRAMMY Award winner for her performances with The Metropolitan Opera Chorus in *Porgy and Bess* (2020) and *Fire Shut Up in My Bones* (2022), Lain has captivated audiences in recital halls and concert venues from Carnegie Hall to European opera houses. She has premiered and recorded numerous contemporary works, contributing meaningfully to the expansion of vocal repertoire, and her scholarship—most notably on the performance practice of Negro Spirituals—has been featured in peer-reviewed publications, conferences, and lecture-recitals across the globe. She is a sought-after masterclass clinician and presenter, with residencies and lectures spanning from Stockholm to Nairobi and colleges and universities across our nation. Her voice—described as "expressive," "mesmerizing," and "commanding"—continues to leave a profound impact on both stage and classroom.

**Abigail Pickens** is a senior at Duke University pursuing a double major in Music (Vocal Performance Concentration) and Biology. Now in her seventh semester studying voice, she studies under Professor Ted Federle. During her time at Duke, Abigail has been an active member of Duke Opera Theatre (DOT) with her favorite performance being the role of Susanna in the Act II Finale of *The Marriage of Figaro*. Recently, she appeared as the Soprano soloist in Beethoven's *Choral Fantasy* in collaboration with the Duke Symphony Orchestra and Duke University Chorale. This fall, she will be performing in DOT's "Great American Song Book Caberet". Abigail was named a National Quarterfinalist in the NATS Musical Theatre Voice Competition, placing among the top 30 collegiate singers in the country, and recently earned second place in the NCNATS Classical Voice Competition. She is especially grateful to Professor David Heid for his generous mentorship and expert guidance and congratulates him on 30 remarkable years at Duke.

"With a silken voice capable of extraordinary power" (*San Diego Union-Tribune*), soprano **Clara Rottsolk**'s solo appearances have taken her across the United States, the Middle East, Japan, and South America. She has appeared as a soloist with prominent modern orchestras and period instrument ensembles under the direction of conductors including Grete Pedersen, Nicholas McGeegan, Jeffrey Thomas, Dinis Sousa, Stephen Stubbs, David Danzmayr, Ruben Valenzuela, Chia-Hsuan Lin, Timothy Nelson, and Andrew Megill.

Also dedicated to chamber and recital repertoire, she performs with ensembles including Les Délices, TENET, Piffaro the Renaissance Wind Band, Colorado Bach Ensemble, House of Time, ARTEK, and Pegasus Baroque. Frequently in demand as a festival soloist, her credits include Carmel Bach, Berkeley Early Music, Montréal Baroque, Spoleto USA, Winter Park Bach, Seattle Bach, St. Louis Bach, Indianapolis Early Music, Whidbey Island Music, and Boston Early Music Fringe.

Her solo recordings can be found on Chandos, Analekta, MSR Classics, and independent labels. She is Assistant Professor of the Practice of Music in Voice at Duke University.

Recognized for his "sensitive precision" and "vivid" performances, pianist **Daniel Seyfried** has performed widely as a soloist and chamber musician across the United States, Korea, and Taiwan. Equal parts soloist, collaborator, and teacher, Daniel finds inspiration from colleagues and students at Duke University where he serves as a collaborative pianist and is a member of the teaching faculty. With a special affinity for Claude Debussy's work, Daniel recorded the complete *Douze études*, a particularly vibrant and explorative collection of late works by the French composer. Daniel also has a thriving career as a freelance musician and serves as Assistant Minister of Music at Chapel in the Pines Presbyterian church. He earned his D.M.A. in Piano Performance and a Cognate in Pedagogy from the University of North Carolina at Greensboro. Daniel's playing was shaped by his past teachers including Andrew Willis, Sean Duggan, and Steven Spooner.

**Dr. Page Stephens** is a mezzo soprano, voice teacher and arts administrator based in Austin, TX with a soft spot for new music. Stephens has premiered works by Reena Esmail, Matthew Lyons, Donald Grantham, Thomas B. Yee, Katherine Pukinskis, Dana Lyn, Russell Podgorsek, Mark Kilstofte, and many other composers. Stephens has performed as a soloist and sung roles with a wide range of ensembles, including Copland House in NYC, River Oaks Chamber Orchestra, Voices of Change, Austin Symphony Orchestra, line upon line percussion, Sō Percussion, Texas Early Music Project, and with many others in the Austin area. She is a founding member of VAMP, an all-female vocal quintet which champions music about women and written by women. Stephens is on the voice faculty at Austin Community College and maintains a busy private studio. She also serves as the Assistant Director for Operations at the Butler School of Music at The University of Texas at Austin.

## Upcoming Music Events

*All events are free unless otherwise indicated.*

**Duke Symphony Orchestra: "Introducing Clara Rottsolk" Concert**
**Wednesday, October 8**
7:30pm — Baldwin Auditorium

This opening night features acclaimed soprano Clara Rottsolk in her debut with the ensemble, bringing to life some of the most radiant music of the Baroque and Classical eras.

**Dana Zenobi, soprano and Jonathan Levin, piano**
**Saturday, November 8**
7pm — Nelson Music Room

Song of Margaret Bonds

**Duke Chorale and Tunisia88 Youth Choir Concert**
**Sunday, November 9**
4pm — Baldwin Auditorium

Join the Duke Chorale for a vibrant and inspiring evening as they host and perform with the Tunisia88 Youth Choir, in a cross-cultural celebration of music from around the Mediterranean Basin.

**Duke Opera Theater: The Great American Songbook Cabaret**
**Saturday, November 22**
3pm and 7:30pm — The Lounge at the Rubenstein Arts Center

Duke Opera Theater visits the timeless classics of The Great American Songbook in this intimate cabaret show

**For a complete listing of upcoming Duke Music events or to join our mailing list, visit** *https://music.duke.edu*

# Texts and Translations

## Chanson d'Amour, Op 21, no 1

*L'aube naît, et ta porte est close!*
*Ma belle, pourquoi sommeiller?*
*À l'heure où s'éveille la rose*
*Ne vas-tu pas te réveiller?*

Dawn begins to come, and your door is closed!
My beauty, why are you sleeping?
At the hour when the rose is awakening,
are you not also going to awaken?

*Ô ma charmante,*
*Écoute ici*
*L'amant qui chante*
*Et pleure aussi!*

Oh my charming one,
listen here
to the lover who sings
and also weeps!

*Toute frappe à ta porte bénie.*
*L'aurore dit: Je suis le jour!*
*L'oiseau dit: Je suis l'harmonie*
*Et mon cœur dit: Je suis l'amour!*

Everything knocks at your blessed door.
Dawn says, "I am the day!"
The bird says, "I am harmony!"
And my heart says, "I am love!"

*Ô ma charmante,*
*Écoute ici*
*L'amant qui chante*
*Et pleure aussi!*

Oh my charming one,
listen here
to the lover who sings
and also weeps!

*Je t'adore, ange, et t'aime, femme.*
*Dieu qui pour toi m'a complété*
*A fait mon amour par ton âme,*
*Et mon regard pour ta beauté!*

I adore you, angel, [and] I love you, woman,
God, who made me for you,
made my love for your soul,
and my gaze for your beauty!

*Ô ma charmante,*
*Écoute ici*
*L'amant qui chante*
*Et pleure aussi!*

Oh my charming one,
listen here
to the lover who sings
and also weeps!

**Meine Rose** (Op. 90, No. 2)

*Dem holden Lenzgeschmeide,*
*Der Rose, meiner Freude,*
*Die schon gebeugt und blasser*
*Vom heißen Strahl der Sonnen,*
*Reich' ich den Becher Wasser*
*Aus dunklem, tiefem Bronnen.*

*Du Rose meines Herzens!*
*Vom stillen Strahl des Schmerzens*
*Bist du gebeugt und blasser;*
*Ich möchte dir zu Füßen,*
*Wie dieser Blume Wasser,*
*Still meine Seele gießen!*
*Könnt' ich dann auch nicht sehen*
*Dich freudig auferstehen.*

My Rose

To the treasured jewel of spring,
To the rose, my delight,
Already drooping and pale,
From the hot beams of the sun,
I reach for a pitcher of water
From the dark, deep well.

You rose of my heart!
From the quiet shaft of pain,
You are drooping and pale;
I would, at your feet,
Like one waters the flowers,
Quietly pour out my soul!
Even if I may not even then see
You joyfully revive.

**Geständnis**

*Also lieb' ich Euch, Geliebte,*
*Daß mein Herz es nicht mag wagen,*
*Irgend einen Wunsch zu tragen,*
*Also lieb' ich Euch!*

*Denn wenn ich zu wünschen wagte,*
*Hoffen würd' ich auch zugleich;*
*Wenn ich nicht zu hoffen zagte,*
*Weiß ich wohl, erzürnt' ich Euch.*

*Darum ruf' ich ganz alleine*
*Nur dem Tod, daß er erscheine,*
*Weil mein Herz es nicht mag wagen,*
*Einen andern Wunsch zu tragen,*
*Also lieb' ich Euch!*

Confession

Thusly I love you, beloved,
That my heart does not dare
To express even a single wish,
This is how I love you!

For if I dared to wish,
Hope would immediately follow;
If I did not hesitate in my hope,
I know well it would anger you.

Therefore I call out
Only for death that he may appear,
For my heart does not dare
To express any other wish;
This is how I love you!

**Wehmut**

*Ich kann wohl manchmal singen,*
*Als ob ich fröhlich sei,*
*Doch heimlich Tränen dringen,*
*Da wird das Herz mir frei.*

*Es lassen Nachtigallen,*
*Spielt draußen Frühlingsluft,*
*Der Sehnsucht Lied erschallen*
*Aus ihres Kerkers Gruft.*

*Da lauschen alle Herzen,*
*Und alles ist erfreut,*
*Doch keiner fühlt die Schmerzen,*
*Im Lied das tiefe Leid.*

Truly, I can sometimes sing
As though I were cheerful,
But secretly tears well up
And set my heart free.

The Nightingales,
When spring breezes play about,
Their yearning songs ring out
From their dungeon cell.

Then all hearts listen,
And all are delighted,
Yet no one feels the pain
in the song, its deep sorrow.

**Waldesgespräch**

*Es ist schon spät, es ist schon kalt,*
*Was reit'st du einsam durch den Wald?*
*Der Wald ist lang, du bist allein,*
*Du schöne Braut! Ich führ' dich heim!*

*"Groß ist der Männer Trug und List,*
*Vor Schmerz mein Herz gebrochen ist,*
*Wohl irrt das Waldhorn her und hin,*
*O flieh! Du weißt nicht, wer ich bin."*

*So reich geschmückt ist Roß und Weib,*
*So wunderschön der junge Leib,*
*Jetzt kenn ich dich - Gott steh mir bei!*
*Du bist die Hexe Lorelei.*

*"Du kennst mich wohl - von hohem Stein*
*Schaut still mein Schloß tief in den Rhein.*
*Es ist schon spät, es ist schon kalt,*
*Kommst nimmermehr aus diesem Wald!"*

It is already late, it is already cold,
Why do you ride alone through the Woods?
The woods are wide, you are alone.
You beautiful bride! I'll lead you home!

"Great is Mankind's deceit and cunning,
From pain my heart has broken.
The hunting horn peals from here and there,
Oh flee! You know not who I am."

So richly adorned are the steed and lady,
So astonishingly beautiful her young frame,
Now I recognize you, God remain with me!
You are the Witch Lorelei.

You know me well, from high on the cliff
Silently my castle gazes deep over the Rhein.
It is already late, it is already cold.
You shall never again leave these Woods!"

**Four Songs**

**Actaeon** (1908) Floyd Dell

I dare not look into your eyes.
For fear I should find there
The naked soul behind the guise
That earth-born spirits wear.
Lest, gazing on immortal love,
I should go mad, like him
Who found her bathing in a grove
The Huntress, white and slim.

**The Man He Killed** (1902) Thomas Hardy

“Had he and I but met
By some old ancient inn,
We should have sat us down to wet
Right many a nipperkin!
“But ranged as infantry,
And staring face to face,
I shot at him as he at me,
And killed him in his place.
“I shot him dead because --
Because he was my foe,
Just so: my foe of course he was;
That’s clear enough; although
“He thought he’d list, perhaps,
Off-hand like - just as I --
Was out of work -- had sold his traps -
No other reason why.
“Yes; quaint and curious war is!
You shoot a fellow down
You’d treat if met where any bar is,
Or help to half-a-crown.”

**Submarine** (1917) Eugene O'Neill

My soul is a submarine.
My aspirations are torpedoes.
I will hide unseen
Beneath the surface of life
Watching for ships,
Dull, heavy-laden merchant ships,
Rust-eaten, grimy galleons of commerce
Wallowing with obese assurance,
Too sluggish to fear or wonder,
Mocked by the laughter of waves
And the spit of disdainful spray.
I will destroy them
Because the sea is beautiful.
That is why I lurk
Menacingly
In green depths.

**When you are old** (1893) William Butler Yeats

When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;
How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face;
And bending down beside the glowing bars,
Murmur, a little sadly, how Love fled
And paced upon the mountains overheard
And hid his face amid a crowd of stars.

**À Chloris**
Reynaldo Hahn (1873–1947)
Text: Théophile de Viau (1590–1626)

*S'il est vrai, Chloris, que tu m'aimes,*
*Mais j'entends, que tu m'aimes bien,*
*Je ne crois point que les rois mêmes*
*Aient un bonheur pareil au mien.*
*Que la mort serait importune*
*De venir changer ma fortune*
*A la félicité des cieux!*
*Tout ce qu'on dit de l'ambroisie*
*Ne touche point ma fantaisie*
*Au prix des grâces de tes yeux.*

To Chloris
Translation © Richard Stokes,
from A French Song Companion

If it be true, Chloris, that you love me,
(And I'm told you love me dearly),
I do not believe that even kings
Can match the happiness I know.
Even death would be powerless
To alter my fortune
With the promise of heavenly bliss!
All that they say of ambrosia
Does not stir my imagination
Like the favor of your eyes!

**Quand je fus pris au pavillon**
Reynaldo Hahn
Text: Charles d'Orléans (1394–1465)

*Quand je fus pris au pavillon*
*De ma dame, très gente et belle,*
*Je me brûlai à la chandelle*
*Ainsi que fait le papillon.*

*Je rougis comme vermillon,*
*À la clarté d'une étincelle,*
*Quand je fus pris au pavillon*
*De ma dame, très gente et belle.*

*Si j'eusse été esmerillon*
*Ou que j'eusse eu aussi bonne aile,*
*Je me fusse gardé de celle*
*Qui me bailla de l'aiguillon*
*Quand je fus pris au pavillon.*

Translation © Richard Stokes

When in her pavilion I lost my heart
Translation © Richard Stokes

When in her pavilion I lost my heart
To my most beautiful and noble lady,
I burnt myself in the candle's flame,
As the moth does.

I flushed vermilion
In the brightness of a spark,
When in her pavilion I lost my heart.
To my most beautiful and noble lady.

If I had been a merlin
Or had wings as strong,
I should have shielded myself
From her who stung me,
When in her pavilion I lost my heart.

**“Depuis le jour” from *Louise***
Gustave Charpentier (1860–1956)
Libretto: Gustave Charpentier

Synopsis: In Act III, Louise reflects on the happiness and fulfillment she has found since moving in with her lover, Julien. She recalls the joy and tenderness of their life together, describing how her heart has been awakened to love.

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| *Depuis le jour où je me suis donnée,* | Since the day I gave myself |
| *toute fleurie semble ma destinée.* | My destiny seems all flower-strewn |
| *Je crois rêver sous un ciel de féerie,* | I think I’m dreaming under a fairy sky |
| *l’âme encore grisée de ton premier baiser!* | My soul still intoxicated by your first kiss! |
| *Quelle belle vie!* | What a beautiful life! |
| *Mon rêve n’était pas un rêve!* | My dream wasn’t a dream! |
| *Ah! je suis heureuse!* | Oh! I’m so happy! |
| *L’amour étend sur moi ses ailes!* | Love is spreading its wings over me! |
| *Au jardin de mon coeur* | In the garden of my heart |
| *chante une joie nouvelle!* | Sings a new joy! |
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| *Tout vibre,* | Everything is vibrant |
| *tout se réjouit de mon triomphe!* | everything rejoices at my triumph! |
| *Autour de moi tout est sourire,* | All around me everything is smiling |
| *lumiére et joie!* | light and joy! |
| *Et je tremble délicieusement* | And I’m trembling delightfully |
| *Au souvenir charmant* | from the charming memory |
| *Du premier jour* | of the first day |
| *D’amour!* | of love! |
| | |
| *Quelle belle vie!* | What a beautiful life! |
| *Ah! je suis heureuse! trop heureuse…* | Oh! I’m so happy! …utterly happy! |
| *Et je tremble délicieusement* | And I’m trembling delightfully |
| *Au souvenir charmant* | from the charming memory |
| *Du premier jour* | of the first day |
| *D’amour!* | of love! |

**L’esule**

*Vedi! la bianca luna*
*Splende sui colli;*
*La notturna brezza*
*Scorre leggera ad increspare il vago*
*Grembo del queto lago.*
*Perché, perché sol io*
*Nell’ora più tranquilla e più soave*
*Muto e pensoso mi starò?*
*Qui tutto È gioia; il ciel, la terra*
*Di natura sorridono all’incanto.*
*L’esule solo è condannato al pianto.*
*Ed io pure fra l’aure native*
*Palpitava d’ignoto piacer.*
*Oh, del tempo felice ancor vive*
*La memoria nel caldo pensier.*
*Corsi lande, deserti, foreste,*
*Vidi luoghi olezzanti di fior;*
*M’aggirai fra le danze e le feste,*
*Ma compagno ebbi sempre il dolor.*
*Or che mi resta?... togliere alla vita*
*Quella forza che misero mi fa.*
*Deh, vieni, vieni, o morte, a chi t’invita*
*E l’alma ai primi gaudi tornerà.*
*Oh, che allor le patrie sponde*
*Non saranno a me vietate;*
*Fra quell’aure, su quell’onde*
*Nudo spirto volerò;*
*Bacerò le guance amate*
*Della cara genitrice*
*Ed il pianto all’infelice*
*Non veduto tergerò.*

The Exile

See! The white moon
Shines on the hills:
The night breeze
Glides lightly, to ripple the lovely
Bosom of the quiet lake.
Why, why do I alone
In the most peaceful and sweetest hour
Stand mute and pensive?
Here all is joy: heaven and earth
Smile at the charm of Nature.
Only the exile is condemned to weeping.
And I then in my native air
Throbbed with unknown pleasure.
Oh, there still lives of happy times
The memory in warm thoughts.
I travelled plains, deserts, forests,
I saw places fragrant with flowers,
I wandered among dances and festivities,
But my companion was always sorrow..
Now what is left me! To take from life
That force which makes me miserable.
Ah, come, O death, to the one who invites you,
And his soul turn back to its early joys.
Oh then my native shores
Will not be forbidden me;
Through those breezes, over those waves
I shall fly, a naked spirit.
I will kiss the loved cheeks
Of my dear mother,
And, the tears of the unhappy woman
Unseen, I will dry.