

JOHANN SEBASTIAN BACH

MATTHÄUS-PASSION BWV 244*Mache dich, mein Herze, rein*Bass solo, Part II: 65th mov.**COMPOSER**

Johann Sebastian Bach (1685–1750) became a virtuoso organ player. In 1723, he was appointed musical director at the Church of St. Thomas in Leipzig. Bach was astonishingly productive, composing a huge number of cantatas*, the *St. John Passion**, the *St. Matthew Passion*, the *St. Mark Passion*, the *Mass* in B minor*, the *Christmas Oratorio**, the *Easter Oratorio*, two different *Magnificat**, etc. Bach is the unparalleled musical genius of the late Baroque period. Richard Wagner once said that “Bach’s music is superior and the most stupendous miracle of all music”. Bach is also known as “The Fifth Evangelist”, after the four Evangelists* of the New Testament* in the Bible: Matthew, Mark, Luke, and John.

BACKGROUND

The word passion comes from Latin *patior*, which means “to suffer”. A Passion in the oratorio style is directly on the gospel* of an Evangelist telling of the suffering of Christ. A Passion may contain poetic passages suitable for Easter week between the Bible excerpts, and Bach wrote to this style. It is documented that there were but only two of them are preserved: the *St. John Passion* BWV 245, first performed in 1724, and

the *St. Matthew Passion* BWV 244, first performed in 1727. The librettos for both were penned by the poet Christian Friedrich Henrici (1700–1764), known as Picander. The work consists of 14 solo arias, 14 choruses, 34 choruses. The work is performed by the Evangelists, the choir, and the continuo*. The oboe da caccia* is used in the aria “Mache dich, mein Herze, rein”. Bach’s contemporaries considered him the greatest musical genius, and he performed only three times in his lifetime: in 1729, 1736, and 1742. Felix Mendelssohn performed it when his grandmother gave him the score in 1824. Three years later, he started to rehearse on a weekly basis, determined to revive the work after his death. He also made some minor changes to the score. Around Christmas/New Year 1829, Carl Friedrich Zelter’s (1738–1832) Akademie was engaged, and the revival premiere took place in Berlin on March 11, 1829, conducted by the then 20-year-old Mendelssohn. This was the first time the *St. Matthew Passion* was performed outside Leipzig. Word of this masterpiece spread to other towns in Germany, England, and America, and more success followed. Thanks to Mendelssohn, this grand work is today regularly heard around the world.

WORLD PREMIÈRE

Possibly first performed in 1727, at the St. Thomas Church in Leipzig. Older sources date it to 1729.

THE SOLO

This is the greatest masterpiece, *St. Matthew Passion* of our Lord Jesus Christ, the “Fifth Evangelist Matthew”. The text is based on the chapters 26 and 27 in the Luther Bible. The librettos for both were penned by the poet Christian Friedrich Henrici (1700–1764), known as Picander. The work consists of 14 solo arias, 14 choruses, 34 choruses. The work is performed by the Evangelists, the choir, and the continuo*. The oboe da caccia* is used in the aria “Mache dich, mein Herze, rein”. Bach’s contemporaries considered him the greatest musical genius, and he performed only three times in his lifetime: in 1729, 1736, and 1742. Felix Mendelssohn performed it when his grandmother gave him the score in 1824. Three years later, he started to rehearse on a weekly basis, determined to revive the work after his death. He also made some minor changes to the score. Around Christmas/New Year 1829, Carl Friedrich Zelter’s (1738–1832) Akademie was engaged, and the revival premiere took place in Berlin on March 11, 1829, conducted by the then 20-year-old Mendelssohn. This was the first time the *St. Matthew Passion* was performed outside Leipzig. Word of this masterpiece spread to other towns in Germany, England, and America, and more success followed. Thanks to Mendelssohn, this grand work is today regularly heard around the world.

THE SOLO

Of the 14 solo arias in the *St. Matthew Passion*, this ABA-aria* is the final one. The aria has a lovely melody, and a certain intimacy is created. The pastoral mood is enhanced by the beautiful oboe da caccia*, and the orchestration helps the singer to be fully devoted to the emotive message. The aria is best suited to a bass capable of slimming their voice and sing the lyric on top, or a baritone with rich deep tones.

Mache dich, mein Herze, rein, ich will Jesum selbst begraben.
 ma:χn 'hertse ra:χn ɪχ wil 'je:zum zelpst be'gra:bən
 myself clean, my heart, I will myself entomb Jesus.

Und er soll nunmehr in mir für und für seine süße Ruhe haben. Welt, geh aus, laß Jesum ein!
 ʊnd ɛ:r zɔl nu:nme:r in mi:r fy:r unt fy:r za:nə 'zy:sə 'ru:ə 'ha:bən velt ge: aʊs las 'je:zum a:χn
 For he shall henceforth in me for ever and ever, take His sweet rest. World, begone, let Jesus in!

GO ON

The other bass/baritone arias, *St. Matthew Passion* BWV 244; Bass/baritone arias from *St. John Passion* BWV 245, *Messe H minor* BWV 232, *Christmas oratorio* BWV 248; *Magnificat in D major* BWV 243, and four *Missa brevis* BWV 233–236.

Mache dich, mein Herze, rein



Johann Sebastian Bach
Matthäus-Passion (1727) Part II: No. 65

B $\flat$ F7/B $\flat$ B $\flat$ F7/B $\flat$ B $\flat$ B $\flat$ /A E $\flat$ /G B $\flat$ /F F F/E $\flat$ F E $\flat$ /C

[Ob. da caccia+Vln.]

B $\flat$ /F F F7 F/E $\flat$ F7 F/E $\flat$ E $\flat$

B $\flat$ 7/A $\flat$ E $\flat$ B $\flat$ /C

F C7/E F C7/G

PREVIEW

BASS

Ma - che dich, mein Her - ze,

B $\flat$ /F E $\flat$ 6 Gm/F E $\flat$ 6 Dm Gm E $\flat$ 6 F7 B $\flat$ F7/B $\flat$ B $\flat$ F7/B $\flat$ B $\flat$ F/B $\flat$ B $\flat$ F7/B $\flat$

p

re - in, _____

ma - che dich, mein Her - ze, in selbst be -

gra - ben, ; be - gra - ben;

ma - che dich, mein Her - ze, rein,

PREVIEW

Chord progression for the first system: B $\flat$ F7/B $\flat$ B $\flat$ F7/B $\flat$ B $\flat$ B $\flat$ 7/D E $\flat$ B $\flat$ 7/E Cm/E $\flat$ Gm/E $\flat$ F B $\flat$ /F F7

Chord progression for the second system: F7/B $\flat$ B $\flat$ F7/B $\flat$ B $\flat$ 7 F7/B $\flat$ B $\flat$ F7/B $\flat$ B $\flat$ F F/G Gm

Chord progression for the third system: B $\flat$ /F E $\flat$ B $\flat$ /F F F F/E $\flat$

Chord progression for the fourth system: F7/C B $\flat$ F7/B $\flat$ B $\flat$ F7/B $\flat$ B $\flat$ /A $\flat$ B $\flat$ 7/A $\flat$

BENJAMIN BRITTEN

A MIDSUMMER NIGHT'S DREAM OP. 64

Bottom's Dream

Bottom's aria Act III

COMPOSER

Benjamin Britten (1913–1976), a British composer, pianist, and conductor, started making music at the tender age of five, cheered on by his mother. He was only 11 when he wrote the song cycle* *Tit for Tat*. Private lessons with the composer Frank Bridge made a significant impact on Britten, even after he completed his studies at the Royal College of Music. Another turning point was meeting the tenor Peter Pears in 1937, who became his favorite singer and partner. International fame came with the opera *Peter Grimes* (1945). Britten is a prominent figure in 20th century opera, and many of his 14 operas are still regularly performed, such as *Albert Herring*, *A Midsummer Night's Dream*, *The Turn of the Screw*, *The Rape of Lucretia* and *Billy Budd*.

LIBRETTO

Adapted from William Shakespeare's play *A Midsummer Night's Dream* by Benjamin Britten and Peter Peacock. The original work from 1596 is still performed and is Shakespeare's most popular play.

WORLD PREMIÈRE

The opera was created for the 1946 Silver Jubilee Hall, at the Aldeburgh Festival.

VOICE FACH

Bass-baritone.

TEXT

When my curfew
wen mai 'f

bellow
'bel-

ver. My next is, 'Most fair Pyramus.' Heighho! Peter Quince! Flute, the
ˌnsə mai nekst ɪz məʊst feə 'pɪrəməs her'həʊ 'pi:te kwɪns flu:t ðə

singing? God's my life! Stolen hence, and left me asleep! I have had a dream, past the wit
ˌvɪŋ ɡɒdz maɪ laɪf 'stəʊlən hens ænd left mi ə'sli:p aɪ hæv hæd ə dri:m pɑ:st ðə wɪt

as. Methought I was, there is no man can tell what. Methought I was, and methought I had.
wɒz mɪ'θɔ:t aɪ wɒz ðər'ɪz nəʊ mæn kæn tel wɒt mɪ'θɔ:t aɪ wɒz ænd mɪ'θɔ:t aɪ hæd

as can offer to say what methought I had. The eye of man hath not heard, the ear of man hath not
a hi: kæn 'ɒfe tə seɪ wɒt mɪ'θɔ:t aɪ hæd ðɪ aɪ ɒv mæn hæθ nɒt hɜ:d ðɪ 'iərɒv mæn hæθ nɒt

not able to taste, his tongue to conceive, nor his heart to report, what my dream was. I will get Peter Quince
a ɪz nɒt 'eɪbəl tu: teɪst hɪz təŋ tu: kən'si:v nɔ: hɪz hæ:t tə rɪ'pɔ:t wɒt maɪ dri:m wɒz aɪ wɪl get 'pi:te kwɪns

as to write a ballad of this dream, and it shall be called Bottom's Dream because it hath no bottom; and I will
ˌntə tə raɪt ə 'bæləd ɒv ðɪs dri:m ænd ɪt ʃæl bi: kɔ:ld 'bɒtəmz dri:m br'kɒz ɪt hæθ nəʊ 'bɒtəm ænd aɪ wɪl

as in the latter end of the play, before the Duke. Peradventure to make it the more gracious, I shall sing it at her death.
ɪt ɪn ðə 'læter'end ɒv ðə pleɪ br'fɔ: ðə dju:k pərə'dventʃə tə meɪk ɪt ðə mɔ: 'ɡreɪʃəs aɪ ʃæl sɪŋ ɪt æt hɜ: deθ

GO ON

Bottom's other arias, Theseus' aria (Bass), Demetrius' aria (Bar), Quince's prologue, *A Midsummer Night's Dream*; The Vicar's aria (Bar), Superintendent's arias (Bass), Sid's arias (Bar), *Albert Herring*; Billy Budd's arias (Bar), John Claggart's arias (Bass), *Billy Budd*; Captain Balstrode's aria (Bar), Swallow's aria (Bass), *Peter Grimes*; Collatinus' aria (Bass), Junius' aria (Bar), *The Rape of Lucretia*.

THE OPERA

This comic opera* is composed with a chorus of fairies, and a variety of percussion. The composer himself, and

SYNOPSIS

The many intert... play are somewhat dis... main focus is on Oberon... Queen of the Fairies. ... interest for the sweet... search of a magic flower... madly in love with the... making. Oberon sprinkles... Tytania's eyelids, and she... friends appear on the scene to... at Pyramus and Tisbe. They want... sts at the wedding of Duke Theseus, the role of Pyramus. Puck transforms... into that of a donkey, frightening his... er Quince, Flute, Snout and Starveling. To... courage up, Bottom starts singing. Tytania... s up, looks at him and falls immediately in love. When Bottom and Tytania fall asleep together, Oberon decides to free Tytania from her infatuation and husband and wife are reconciled. In this aria, Bottom is slowly waking from a dream so mysterious that Peter Quince felt compelled to write a ballad about it.

in tempo

animating

Heigh-ho, heigh - ho! Pe-ter Quince! Flute, the bel-lows-men-der?

in tempo

animating

pp

Snout, the tin-ker? Star

ff

Quick and agitated ♩. =

cresc.

8va

f

dim.

pp

ENGELBERT HUMPERDINCK

HÄNSEL UND GRETEL

Rallalala

Vater's aria Act I: Scene 3

COMPOSER

At the tender age of 7, Engelbert Humperdinck (1854–1921) composed piano duos. By 13, he had written several Singspiel*. Grants and prizes made studies in Cologne, Munich, and Rome possible. He met his musical hero Richard Wagner in Naples, where the master did Humperdinck the honor of inviting him to assist Wagner with his première of *Parsifal*. Humperdinck composed seven operas, several of which were based on fairy tales. His opera *Hänsel und Gretel* was highly successful and it is still performed around the world today. Humperdinck was the very first composer to employ Sprechgesang* in his opera *Königskinder*.

LIBRETTO

Humperdinck's sister, librettist and author Adelheid Wette (1858–1916). Based on the world-famous fairy *Hänsel und Gretel* published by the Brothers Grimm.

WORLD PREMIÈRE

December 23, 1893, Weimar Hoftheater
baton of Richard Strauss (1864–1949)

VOICE FACH

Baritone.

THE OPERA

Adelheid Wette asked her brother
music, poems written to enter
songs were revised and in time
opera, which is also Humperdinck's
the ending of the aria
making it suitable for

SYNOPSIS

Hänsel and Gretel come home,
tired and hungry. Gretel tells her husband's
brother is annoyed when
she is dancing instead of
cooking for them, but accidentally breaks
their supper is now gone, and
sends her hungry children out
to find wild strawberries before falling
asleep. Their father, Peter – drunk as usual –
arrives with a jolly song “Tral-la-la-la”.
He has good money today and his bag is full of
bread, and butter for the family to feast on.
Gertrude tells him where she sent the children,
but their father is horrified; he has heard that a witch lives
in the woods who captures children, turns them into
gingerbread, and eats them ...

TEXT

Rallalala, heil'ig
ralala'la: "Tralala."

Jack und Gloria! Ach, wir armen Leute, alle Tage so wie heute: in dem Beutel
glyk unt 'glo:ria ax vi:r 'armen 'lɔɪtə 'alə 'ta:ge zo: vi: 'hɔɪtə in de:m 'bɔɪtəl
Jack and jollity! O, for you and me, poor Mama, every day is like the other;

ein
größ'tes noch. Rallalala, Hunger ist der beste Koch! Ja, ihr Reichen könnt euch laben,
aɪn 'grø:sres nox ralala'la: 'huŋgər ɪst de:r 'beste kɔx ja: i:r 'raɪçən kœnt ɔɪç 'la:bən
at the stomach an even worse. Tralala, Hunger is the poor man's curse! Yes, the rich enjoy their dinner,

...n, nagen ach, die ganze Woch', sieben Tag' an einem Knoch'! Ja, der Hunger kocht schon gut,
ha:bən 'na:gen ax di: 'gantse vɔx 'zi:bən ta:k an 'aɪnəm knɔx ja: de:r 'huŋgər kɔxt ʃo:n gu:t
daily thinner! Striving to eat, as well they may, somewhat less than yesterday! Yes, hunger's all very well to feel,

...andieren tut; allein, was nützt der Kommandör, fehlt auch im Topf die Zubehör? Kümmel ist mein Leiblikör!
man'di:rən tu:t alaɪn vas nʏtst de:r kɔman'dør fe:lt aʊx ɪm tɔpf di: 'tsu:bə'hør 'kyməl ɪst maɪn 'laɪplɪkør
get a good square meal; but when there's nought, what can you do, supposing the purse be empty too? O for a drop of
in dew*.

...cit liquor.

GO ON

Vater's other aria, duo (Mz+Bar), quartet (S+Mz+Mz+Bar, childrens choir), *Hänsel und Gretel*; Der Spielmann's arias (Bar), *Königskinder*; Feldwebel Borsch's aria (Bass), duo (S+B), trio (S+T+B), *Die Marketenderin*; Der Wolf's arias (Bass), *Die Sieben Geislein*.

Rallalala



Engelbert Humperdinck
Hänsel und Gretel (ca 1891) Act I: Scene 3

Gemächlich

VATER *ruhig*

Ral-la-la-la, ral-la-la-la, hei-ßa Mu'

N.C.

p

da! Ral-la-la-la, ral-la-la-la, brin-ge Glück un'

pp

$\sharp m/E$

B7/E

-men, ar-men Leu-te, al-le Ta-ge so wie

E

B7

Em

D7

p

dem Beu-tel ein gro-ßes Loch, und im Ma-gen ein größ'-res

E7

Am

E7(b9)

Am

F#7(b9)

Bm

F#7(b9)

cresc.

rit. *a tempo*
(kläglich)

noch. Ral - la - la - la, ral - la - la - la, Hun - ger ist der be - st

rit. *a tempo* G Am Em F C Em/r

p *tr*

Koch! Ral-la-la - la, ral-la-la - la, Hun - ger

Em C G Am Em F 37/E C#m/E B7/E

p *f*

E C#m/E B7 B E

2. Ja, ihr Rei-chen könnt euch
(alt.) Ach, wir sind ja gern zu -

dim. *p*

wir, die nichts zu es - sen ha - ben, na - gen ach, die gan - ze
n, denn das Glück ist so ver - schie - den! A - ber, a - ber, wahr ist's

D7 G E7 Am E7(b9)

cresc.

ERICH WOLFGANG KORNGOLD

DIE TOTE STADT OP. 12*Mein Sehnen, mein Wähnen*

Pierrot's aria Act II: Scene 3

COMPOSER

Born in Moravia, the prodigy Erich Korngold (1897–1957) grew up in Vienna. At early age, young Korngold showed his compositions to the great Gustav Mahler (1860–1911). Mahler was impressed and recommended him to study with Alexander Zemlinsky (1871–1942). By the age of 11, Korngold had composed his ballet *Der Schneemann*, which was a sensation when it premièred in Vienna in 1910. At 17, his first operas *Der Ring des Polykrates* and *Violanta* were highly successful, and he was only 23 when his masterpiece *Die tote Stadt* (The Dead City) premièred and led to international fame. Korngold was a skilled pianist who arranged and conducted music as well as teaching opera and composition at the Vienna State Academy. In 1934, he was invited to Hollywood, where he became the pioneer of the symphonic film score. After the Nazi Anschluss in 1938 he decided to stay in the United States, like many other famous European composers of Jewish descent. Korngold composed five operas, film scores, orchestral music, chamber music, songs, piano music, and his entire catalogue is recorded.

LIBRETTO

Paul Scott, a collective pseudonym
and his father Julius Korngold
from the novel *Bruges-la Morte* by
Rodenhorn (1855–1898).

TEXT

Mein Sehnen, mein Wähnen
maɪn 'ze:nən
My yearning.

Im Tanze
im 'tʌnzə
Wahnen

Ach. Im Tanze gewann ich, verlor ich mein Glück.
'ʌk ɪm 'tʌnt͡sə ɡe'van ɪç fɛr'lo:r ɪç maɪn ɡlyk
In dreams. In dance, I once attained it, now I've lost my happiness.

Sie gestand mir's aus Blauaug ein inniger Blick, gestand mir's ihr bittend Wort:
ʃi ɡe'stant mi:rs aʊs 'blaʊaʊk aɪn 'ɪnɪɡɐ blik ɡe'stant mi:rs i:r 'bɪtɛnt vɔ:rt
She confessed to me with a tender look in her blue eyes, confessed with her pleading words:

Bewahre der Heimat still blühendes Glück. Zauber der Ferne warf in die Seele den Brand,
be'va:re de:r 'haɪmat stɪl 'bly:ɛndəs ɡlyk 't͡saʊbɐ de:r 'fɛrnə vɑ:rf ɪn di: 'ze:lə de:n brant
Preserve the memory of your homeland's peaceful blooming happiness. The tenderness of distant

Der Tanz lockte, ward Komödiant. Folgt ihr, der Wundersüßen, lernt unter Tränen küssen.
de:r 'tʌnts lɔktə vɑ:rt kɔmø'di:ant fɔlkt i:r de:r vʊndɐ'sy:zən lɛ:nt 'ʊntɐ 'tre:nən kysɛn
The dance lured me, I played Pierrot. Followed her, my wondrous sweetheart, learned to kiss through my tears.

Und Not, Wahn und Glück: Ach, das ist Gauklers Geschick.

ʊnt no:t va:n ʊnt ɡlyk ʌx das ɪst 'ɡaʊklɜ:s ɡe'sɪk

And intoxication and misery, delusion and happiness: Ah, such is the fate of the clown.

GO ON

Frank's duos (T+Bar), *Die tote Stadt*; Peter Vogel's aria (Bar), duo (T+B), *Der Ring des Polykrates*; Simone Troval's arias (Bass-bar), *Violanta*; Der Herrscher's arias (Bar), Der Pförtner's aria (Bass), *Das Wunder der Heliane*.
Songs: *Hey, Robin!*; *Mit Dir zu schweigen*; *Nachts*; *Come Away*, *Death*; *Blow, Blow, Thou Winter Wind*.

Mein Sehnen, mein Wähnen

Tanzlied des Pierrots

Erich Wolfgang Korngold
Die tote Stadt (1920) Act II: Scene



(♩.) $A\flat 7_{sus}$ *pp* *Red.* *gva* *morendo*

Sehr zurückhaltend (♩)

PIERROT

Mein Seh-nen, — mein Wäh-ner

$B\flat^{\circ}$ $A\flat 7/C$ *pp*

me
seiße
ten.

— rück. Im *molto espr.*

poco rit.

Tan-ze ge-w

$D\flat$ $E\flat m7$ F°

kein Glück. Im Tan-ze am Rhein, bei

$A\flat 9$

$A\flat 9/E\flat$

D°

pp

wieder (poco rit.) *p*

den-schein, ge-stand mirs aus Blau-aug ein in-ni-ger

$A\flat m^{\circ}/E\flat$

$A\flat 13$

$A\flat 7$

$A\flat 11$

espr. molto

$A\flat 13$

$A\flat 9$

$D\flat add9$

$D\flat maj7$

(a tempo)

Blick, — ge - stand — mirs ihr bit - tend Wort: — o bleib, — o

(a tempo)

mp *p* *mp*

Dbadd9/Ab *Db/F* *Db7/F* *Db/F* *Fm7* *Db6/F* *Ab7* *Db* *Db/F* *Db7/F*

stehts ! poco rit. —

geh mir nicht fort, — be - wah - re — — — — —

— — — — — .en - des Glück. Mein

Fm7 *Db/F* *Ab7* *Gb(sus4#5)* *Gb* *Db(sus)/Ab* *Db/Ab* *Gbadd9/Bb* *Db/Ab* *p espr.*

weiter !)

— mein Wäh - nen, — es träumt sich zu - rück. —

(aber trotzdem weiter !)

pp *V* *Ab7sus* *Ab7* *V* *Dbadd9/Ab* *Db/Ab* *pp*

HILDING ROSENBERG

DEN HELIGA NATTEN OP. 70*Herodes sång*The Song of Herod, 13th mov.**COMPOSER**

Hilding Rosenberg (1892–1985) was a concert pianist, organist, music teacher, and composer. He was also a prominent conductor and toured Europe. Regarded as the first Swedish modernist, he was one of the most influential figures in 20th century classical music in Sweden. He studied in Stockholm, Berlin, Dresden, Vienna, and Paris, getting to know Paul Hindemith and Arnold Schoenberg and their music inspired him. Rosenberg began composing in the romantic style, but gradually became more radical and led the way into exploring contemporary ideals. He taught composition to a younger generation of Swedish composers, such as Karl-Birger Blomdahl, Daniel Börtz, Sven-Erik Bäck, and Ingvar Lidholm. His own compositions consist of a broad range of genres, featuring string quartets, symphonies, oratorios*, operas, piano concertos, violin concertos, songs, and film music. In 1934, Rosenberg was appointed chief conductor at the Royal Swedish Opera and he became an honorary member of the International Society for Contemporary Music.

TEXT

Ack, dessa galningar från Österland

ak: 'des:a 'gɑ:lɲɲar fro:n 'øster|lɑ

Oh! What mad fools they are, these

till oss Herodes, konung öv

tɪl ɔs: he'ru:des 'ko:nøŋ

*apparelled to us, King Herod**must have lost their*

Att rida till en

at: 'ri:da tɪl

A camel ride

är

ær

,

, rökelse och kronjuveler! Ge guld och inte kräva vedergällning

:a 'rø:kelse ɔ'k:ru:njøve:ler je: gøld ɔk 'ɪntə 'kræ:va 've:der:gel:ɲɲ

Yrrh, incense, regalia not sane, is it! Giving gold without demanding compensation,

ting. Mig syntes mina tre av solen brända kolleger nog en smula överspända.

:el:ɲɲ mej 'sy:ntes 'mi:na tre: ɑ:v 'su:lən 'brɛn:da kø'le:ger nu:g en 'smʏ:la 'ø:ver:spen:da

Oh. My three good colleagues, sunburnt and benighted, to me seem somewhat highstrung and excited.

Landsvägsdiken ner till en obetydlig stad i riket. Det sägs – och ordet är en profetias –

lɑndsvɛ:g s'di:ket ne:r tɪl en 'u:bɛ:ty:dlɪg stɑ:d i 'ri:ket de:t sejs ɔk 'u:rde:t æ:r en 'prøfɛ'tsi:as

The road descended, and in a country town their journey ended. 'Tis said – in fact foretold by a soothsayer –

utgå en Messias. Fast intet sådant sker i våra bygder, är dock försiktighet en dygd bland dygder:

ɑ 'ʏ:tgo: en me'si:as fast 'ɪn:tet 'so:dant se:r i 'vo:ra 'byg:der æ:r døk fœr'siktɪghe:t en dygd bland 'dyg:der

place shall come a great Messiah. Such things don't happen here; yet I've a notion 't would safest be to exercise some caution:

barn som under året födas i Betlehem med omnejd skola dödas.

s:ɛbɑ:rn sòm 'ø:n:der 'ø:ret 'fø:das i 'betle:he:m:e:d 'øm:nejd 'sku:la 'dø:das

*In woe to all male children born in Bethlehem and thereabouts this year! My edict's: "Death to them!"***GO ON**

Florio's aria (Bar), *Lycksalighetens ö*; Kalebass aria (Bar), *Hus med dubbel ingång*; Vårdshusvärdens aria (Bass), duo (T+B), Polichinela's aria (Bass-bar), Kaptenen's trio (S+T+Bar), *Marionetter*; Bass' solo aria, Baritone's solo aria, Vaktmästaren's arias (Bass), Han's arias (Bar), *Resa till Amerika*; *Dagdrivaren* (Bar, orch).

LIBRETTO

Hjalmar Gullberg (1898–1961), Swedish translator, and director of the Swedish Opera

WORLD PREMIÈRE

First première in a radio play

THE ORATORIO

Rosenberg's *Den Heliga Natten* is for four soloists, mixed choir, and orchestra. The work consists of three parts, whereof six are melismatic, and a Christmas gospel* from the Bible, accompanied by the orchestra. Cycles to enhance and

A fascinating aria is certainly one of a perfect audition piece for a bass. The work is influenced by Middle Eastern music, and near the camels striding along!

Landen! Och kommit i turban och panterhudar

lɑn:den ɔk: 'kø:m:ɪt i: tœr'bɑ:n ɔk 'pɑntɛr'hʏ:dar

Landen! Midst astray 'mid desert's dangers, in turbans and black panther skins

Lämnat för en stjärna! Hur står det måntro till i deras hjärna?

lɑ:ne fœ:r en 'stjæ:rna hʏ:r stœ:r de:t mœn'tru: tɪl: i: 'de:ras 'jæ:rna

Leave throne and realm for a star's sake evidences, those wanderers, surely,

Herodes sång

The Song of Herod

Hilding Rosenberg

Den heliga natten/The Holy Night (1936) No. 1



Moderato marcato

HERODES

Ack, —
Oh! —

ff

gal - ning - ar från Ös - ter - lan - den, - nads - vis i
fools they are, these East - ern stran - gers, nths a - stray 'mid

ö - ken - san - den! ö - ken - san - den!
de - sert's dan - ger

- mit i tur - ban och pan - ter - hu - dar till
r - bans and black pan - ther skins ap - par - elled to

mf

o - des, ko - nung ö - ver ju - dar! Att läm - na tron —
ig Her - od, ru - ler of Jews have trav - elled. Leave throne and realm —

ff *ffz*

— och ri - ke för en stjär - na! Hur står det männ-tro till i de - ras
 — for a star's sake e - vi - den - ces, those wan-derers, sure - ly, must have lost thr

ff p

hjär - na? Att på ka -
 sens - es. A rn child to

ff

me - ler och kron-ju - ve - ler!
 vis - it ga - lia not sane, is it!

p ff

Ge guld och in - te krä - va ve - der-gäll-ning
 Giving gold with-out de - mand-ing com-pen - sa - tion,

ffz p

GIOACCHINO ROSSINI

L'ITALIANA IN ALGERI*Già d'insolito ardore nel petto*

Mustafà's aria Act I: Scene 8

COMPOSER

"The Italian Mozart", Gioacchino Rossini (1792–1868), was born in Pesaro. His father played the French horn, and his mother was a singer. At the age of 10, Rossini began singing in churches, and some years later he was accepted for cello studies at the Bologna Conservatory. Greatly inspired by Mozart and Haydn, Rossini launched a successful career as an operatic composer when he was 18 to 20 years old, with works like *La pietra del paragone*. A few years later he was internationally famous. His catalogue includes 39 operas, many of which are comedies. Along with Bellini and Donizetti, Rossini was a prominent representative of the Bel canto* style. *Tancredi* and *L'italiana in Algeri* (1813), *Il barbiere di Siviglia* (1816), *La Cenerentola* and *Semiramide* (1823) and his final opera, *Guillaume Tell* (1829), are all performed at major opera houses to this day. Rossini also composed fine sacred music, such as *Messa* (1842) and *Petit messe solennelle* (1866). In the last 40 years of his life, Rossini did not compose much music.

LIBRETTO

Angelo Anelli (1761–1820), Italian, who also wrote under the name of Giovanni Anelli, and Niccolò Liprandi. For the librettist* at La Scala*

TEXT

Già d'inso-
dza din'
Alrea

vampare mi sento: un ignoto soave contento mi trasporta e brillare mi fa.
I avvam'pa:re mi 'sento un ip'no:to so'a:ve kon'tento mi tra'sporta e bril'la:re mi fa
in my breast: a sweet unknown contentment transports and inspires me.

V. Tu va seco ... Che smorfie ... Obbedite. Va seco ... Voi la bella al mio seno guidate.
Ja:te tu va 'se:ko ke 'zmorfje obbe'di:te va 'se:ko 'vo:i la 'bella al 'mi:ɔ 'se:no gwi'da:te
be any longer. You follow ... What faces ... Obey. Follow ... You, conduct the fair one to my arms.

La beltà, sì, la beltà. Al mio foco, al trasporto, al desio, non resiste l'acceso cor mio:
La bel'ta si la bel'ta al 'mi:ɔ 'fo:ko al tra'sporto al de'zi:ɔ non re'siste lat'tje:zo kor 'mi:ɔ
beauty, yes, beauty. My inflamed heart cannot contain my passion, my rapture, my desire:

Trionfo novello quanto dolce a quest'alma sarà. Non vo' smorfie ... m'obbedite.
Tro tri'omfo no'vello 'kwanto 'doltʃe a kwe'stalma sa'ra non vɔ 'zmorfje mobbe'di:te
r, how sweet this new triumph will be to my soul. I don't want these faces ... Obey me.

SO ON

Mustafa's duo (T+B) and trio (T+B+B), *L'italiana in Algeri*; Pacuvio's arias (Bar), Conte's aria (Bass), Macrobio's aria (Bass), *La pietra del paragone*; Dandini's aria (Bar), Don Magnifico's arias (Bass), Alindoro's aria (Bass), *La Cenerentola*; Selim's aria (Bass), Don Geronio's arias (Bass), *Il turco in Italia*; Figaro's aria (Bar), Bartolo's arias (Bass), Basilio's aria (Bass), *Il barbiere di Siviglia*; Guillaume Tell's aria (Bar), *Guillaume Tell*.

WORLD PREMIÈRE

May 22, 1813, Teatro San Benedetto

VOICE FACH

Bass or bass-baritone with

THE OPERA

At the age of 21, P... less than
a month's tim... yle makes
this two-a... Successfully
première... s still performed
at m...

... is bored by his harem and
... Elvira to Lindoro, his favorite
... was captured by pirates, and pines
... heart, Isabella. If he takes Elvira as his
... a free man and can return to Italy, which
... In this aria, Mustafà sends Elvira and her
... Zulma away, and orders Captain Haly to find
... neone more interesting and beautiful, preferably
... alian girl. Haly finds the perfect candidate as she
... comes ashore from a Venetian slave ship. But Mustafà
... knows nothing of Isabella's character, courage, and
... cunning – or about the triangle drama between Isabella,
... Lindoro and Taddeo – so anything can happen ...

Già d'insolito ardore nel petto



Gioacchino Rossini

L'italiana in Algeri (1813) Act I: Scene 8

Allegro

MUSTAFÀ

so - li - to ar - do - re nel pet - to am - pa - re mi

sen - so - a - ve con - ten - to mi tra -

ta, bril - la - re mi fa, un i - gno - to so - a - ve con -

PREVIEW

ten - to mi tra - spor - ta e bril - la - re mi

Gm F/A B♭ Cm/E♭ B♭/F F

fa, un i - gno - to so - a - tra -

Gm E♭ F F/A

spor - ta il - la - re mi fa.

B♭ F B♭ *ff*

Voi par - ti - te ... Né più m'an-no - ia - te.

B♭ C

KAIJA SAARIAHO

L'AMOUR DE LOIN*S'il est un homme*

Jaufré's aria Act III: Scene 1

COMPOSER

Kaija Saariaho (b. 1952) studied composition in Helsinki, Freiburg and Paris, where she has lived since 1982. Her studies and research at IRCAM* have had a major influence on her music, and her characteristically lush and mysterious textures are often created by combining live music and electronics. From the mid-1990's on, she has turned increasingly to larger forces and broader structures, such as the operas *L'Amour de loin*, *Adriana Mater*, *Only the Sound Remains* and the oratorio* *La Passion de Simone*. Saariaho's music is performed worldwide, and she has received major composition awards and other distinctions.

LIBRETTO

Amin Maalouf (b. 1949), a top journalist at the Lebanese daily *An-Nasar*, forced by the war to emigrate and w^h settled in Paris 1976. Based on *La Vida breve* b^y French 12th century troubadour Jaufré Rudel.

TEXT

S'il est un homme en ce bas monde qu'

si_ʎe_tœ_ʎnɔ_mā sœ ba 'mōdœ
If any man in this world below has

Mais ce que tu dis me boule-

me sœ kœ ty di mœ b^o
But what you tell me stu

Il m'était doux de '

il me'te du d^u
It was sweet tr

puisqu'el'

pqis'l^r
bec

'

de ne me voie. Il m'était facile de composer mes chansons,
œl nœ mœ vwa il me'te fa'sil dœ kōpo'ze me ʃā'sō
r seeing me. It was easy to compose my songs,

il faudra qu'elle les entende de ma bouche, oui, de ma bouche et de nulle autre.
zā il fo'dra 'kelœ le_zā'tādœ dœ ma 'buʃœ wi dœ ma 'bu_ʃe dœ ny_ʎotrœ
w she must hear them from my own mouth, yes, from my mouth and from no other.

anson, je veux la voir rosir. Si elle tressaillit, je veux la voir tressaillir. Si elle soupire,
ʃā'sō zœ vø la vwar ro'zir si el tresa'ji zœ vø la vwar tresa'jir si el su'pir
ag, I want to see her blush. If she shudders, I want to see her shudder. If she sighs,

pirer. Elle n'est plus aussi lointaine maintenant, et tu peux ... tu peux même me chuchoter son nom.
supi're el ne ply_zo'si lwē'ten mētœ'nā e ty pø ty pø mem mœ ʃyʃœ'te sō nō
r sigh. She is no longer so distant now, and you can ... you can even whisper her name to me.

omme Clémence." Clémence, comme le Ciel est clément! Clémence, la mer clémente va se refermer
œ're'nom kle'mās kle'mās 'kōmœ lœ 'sje_ʎe kle'ma kle'mās la mer kle'mātœ va sœ rœfer'me
, called Clémence." Clémence, like the heavens are clement! Clémence, the clement sea will close

avant moi, pour que je puisse la franchir à pied sec jusqu'au pays où tu respires.

dē'vā mwa pur kœ zœ 'pwisœ la frā'ʃi_ra pje sek 'zysko pe'i u ty re'spiroē
before me, so that I can cross it dryfoot all the way to the land where you breathe.

GO ON

Jaufré's other arias, *L'Amour de loin*; Priest's aria (Bass-bar), Hakuryo's aria (Bass-bar), *Only the Sound Remains*; Baritone solo (Bar, ch.ens), *Caliban's Dream*; Baritone solo (Bar, ch.ens), *Prospero's Vision*; Baritone solo (Bar, orch), *True Fire*.

WORLD PREMIÈRE

August 15, 2000, at the Salzburg F
première, December 10, 2016.

VOICE FACH

Baritone.

THE OPERA

This five-act or
live electroni

Eastern m

own d

assi

sts, choir,
and Middle
gside Saariaho's
soloists have been
s and personal motifs.

Rudel, is tired of his luxurious
and contemplates about his long-
realized, and distant love, his "love
Pilgrim arrives from the East, telling
et the Countess of Tripoli, who must be
ne Prince is writing for.

al, Pèlerin, mon ami, qui le premier m'a parlé d'elle.
sœl pelœ'rē mɔ_na'mi ki lœ prœ'mje ma par'le dœl
il, Pilgrim, my friend, the first who spoke to me of her.

pus penser à elle sans penser qu'elle aussi me regarde de loin.
ply pā'se_ra el sā pā'se ke_ʎo'si mœ rœ'gard dœ lwē
ak of her without thinking that she too watches me from afar.

de ne me voie. Il m'était facile de composer mes chansons,
œl nœ mœ vwa il me'te fa'sil dœ kōpo'ze me ʃā'sō
r seeing me. It was easy to compose my songs,

il faudra qu'elle les entende de ma bouche, oui, de ma bouche et de nulle autre.
zā il fo'dra 'kelœ le_zā'tādœ dœ ma 'buʃœ wi dœ ma 'bu_ʃe dœ ny_ʎotrœ
w she must hear them from my own mouth, yes, from my mouth and from no other.

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ʃā'sō zœ vø la vwar ro'zir si el tresa'ji zœ vø la vwar tresa'jir si el su'pir
ag, I want to see her blush. If she shudders, I want to see her shudder. If she sighs,

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before me, so that I can cross it dryfoot all the way to the land where you breathe.

S'il est un homme



Kaija Saariaho

L'amour de loin (2000) Act III: Scene 1

Agitato (♩ = ca 80)

allargando

Meno mosso, più cal

JAUFRE

mp

S'il est v

allargando

mf

poco Ped.

mf

bas mon-de qui a des droits sur mo'

e-le-rin,

Poco meno mosso

mf poco agitato

e pre-mier m'a par-lé d'elle.

Mais ce que tu dis

Poco meno mosso

mp

me boule-verse, par-ce que je ne pour-rai plus pen-ser à elle sans pen-ser

qu'elle aus-si me re-garde de loin.

mp dolce, agitato
Il m'é-tait dor' sans qu'elle ne me voie.

l'é-tait fa-cile de com-po-ser mes chan-sons, puis-qu'el-le ne les en-ten-dait pas.

CAROLINE SHAW

THE LISTENERS*Let Your Soul Stand Cool*

Baritone solo, No. 2

COMPOSER

The American composer, violinist, and singer Caroline Shaw (b. 1982), was awarded the 2013 Pulitzer Prize for her *Partita for 8 Voices*, as the youngest composer ever, at age 30. This is the only Pulitzer Prize awarded to an a cappella vocal ensemble. Ms. Shaw was born in Greenville, North Carolina. Her mother, a singer, began teaching her daughter violin at age two with the Suzuki method. In 2007, Caroline Shaw received a master's degree in violin from Yale University and went on to a PhD program in composition at Princeton University in 2010. At present, she performs professionally both as a violinist with the American Contemporary Music Ensemble and as a singer with the vocal ensemble Roomful of Teeth. Her broad taste and creative musical ideas bring a unique flair to her music with impulses from 13th century trouvère songs to contemporary music; from synth-pop to square-dancing; and the world of classical music. She uses turntables and cassette players, whispering passages in many languages, and novel vocal textures often in a post-minimalistic style. Shaw was a resident at Music on Main in Vancouver in 2022 she received a Grammy for Best Contemporary Classical Composition for her score for the film *Portrait of a Lady on Fire*.

LIBRETTO

The oratorio spans five movements. The first movement, number two is "Let Your Soul Stand Cool." The libretto is by David Byrne, poet, teacher,

essayist, government clerk and journalist. Whitman (1819–1892). He was born in 1819 and is one of America's most influential poets. "The American landscape, seen through the lens of literary traditions. Often in the form of a Verse".

WORLD PREMIERE

October 17, 2022
San Francisco

San Francisco Symphony Orchestra,
conducted by Michael McGegan.

THE

The oratorio is a meditation on the human condition. It takes us on a journey to probe to gaze at the "pale blue dot" where no borders are visible. It is a meditation on the wonderment of the human condition and the attention by Homo sapiens on planet Earth. The composition inspires listeners to look inward and ask whether we truly are kind and good to each other. And after this, to take a look at planet Earth, all the lives that exist between us, and who we are. It's about the struggle to exist we all share and how to help each other.

THE SOLO

This meditative and tender baritone/bass-baritone solo is suitable for many musical events, including a non-religious funeral service. The piece requires a warm voice with a broad range.

▼

ended a hill and look'd at the crowded heaven, and I said to my spirit:
sɛndəd ə hɪl ænd lʊkt æt ðə 'kɹaʊdəd 'hevən ænd aɪ sed tu maɪ 'spɪrɪt

enfolders of those orbs, and the pleasure and the knowledge of everything in them,
ɛn'fɔʊldəz ɒv ðoʊz ɔ:bz ænd ðə 'pleʒə ænd ðə 'nɒlɪdʒ ɒv 'evriθɪŋ ɪn ðəm

d and satisfied then? And my spirit said No, we but level that lift to pass and continue beyond.
ɪd ænd 'sætɪsfɑɪd ðen ænd maɪ 'spɪrɪt sed nou wi: bʌt 'levəl ðæt lɪft tu: pæs ænd kən'tɪnjʊ bɪ'jɒnd

Let your soul stand cool and composed before a million universes.
lɛt: sʊl stænd ku:l ænd kəm'pouzɪd bɪ'fɔ:ɹə 'mɪljən 'ju:nɪvɜ:sɪz

GO ON

Baritone's other aria, duos (Bar+A), *The Listeners*. Baritone/Bass parts in following works: *Partita for 8 Voices*; *and the swallow* (Psalm 84); *Fly Away I*; *So Quietly*; *How to fold the Wind*.

Let Your Soul Stand Cool



Caroline Shaw
The Listeners (2019) No. 2

$\text{♩} = 54$

f

mf

8va

BARITONE *p*

(8)

mp *p*

and look'd

(8) (l.h. loco)

mf

crow-ded hea-ven, and I said

p (l.h. loco) *mf* *p*

Red. *

Red. *

Red. *

to my spir-it:— When we— be-come—

(8)

(l.h. loco)

loco

mf

f *ff*

the en — of those orbs,

mp *p*

and the plea-sure and the know-ledge of — ev - ery -

ff *p* *mf*

Red. * *Red.* * *Red.* *

Red. →

Red. * *Red.* *

Red. * *Red.* *