

## **Distribution Agreement**

In presenting this thesis as a partial fulfillment of the requirements for a degree from Emory University, I hereby grant to Emory University and its agents the non-exclusive license to archive, make accessible, and display my thesis in whole or in part in all forms of media, now or hereafter now, including display on the World Wide Web. I understand that I may select some access restrictions as part of the online submission of this thesis. I retain all ownership rights to the copyright of the thesis. I also retain the right to use in future works (such as articles or books) all or part of this thesis.

Samantha Frischling

April 10, 2017

Honors Voice Recital

by

Samantha Frischling

Bradley Howard  
Adviser

Music

Bradley Howard  
Adviser

Eric Nelson  
Committee Member

Jessica Barber  
Committee Member

2017

Honors Voice Recital

By

Samantha Frischling

Bradley Howard

Adviser

An abstract of  
a thesis submitted to the Faculty of Emory College of Arts and Sciences  
of Emory University in partial fulfillment  
of the requirements of the degree of  
Bachelor of Arts with Honors

Music

2017

## Abstract

Honors Voice Recital  
By Samantha Frischling

I prepared and performed a 60-minute solo voice recital, accompanied by Dr. Patricia Dinkins-Matthews on piano, at the Schwartz Center for Performing Arts. The program is as follows:

“Ah! Perfido” – Ludwig van Beethoven

“Rastlose Liebe” – Franz Schubert

“Heiß mich nicht reden” – Robert Schumann

“Meine Ruh ist hin” – Richard Wagner

“Hoch beglückt in deiner Liebe” – Hugo Wolf

“Donde lieta uscì” from *La Bohème* – Giacomo Puccini

“How fair this spot” – Sergei Rachmaninoff

“Oh, Never sing to me again”

“Spring Waters”

Métamorphoses – Francis Poulenc

“Reine des Mouettes”

“C’est ainsi que tu es”

“Paganini”

Songs and Sonnets to Ophelia – Jake Heggie

“Ophelia’s Song”

“Women have loved before”

“Not in a silver casket”

“Spring”

“Temerari...Come Scoglio” from *Così fan tutte* – Wolfgang Amadeus Mozart

Honors Voice Recital

By

Samantha Frischling

Bradley Howard

Adviser

A thesis submitted to the Faculty of Emory College of Arts and Sciences  
of Emory University in partial fulfillment  
of the requirements of the degree of  
Bachelor of Arts with Honors

Music

2017

## Acknowledgements

I would like to thank my wonderful coach and accompanist, Dr. Patricia Dinkins-Matthews, for her support, guidance, patience, and incredible playing. Dr. Matthews, thank you for showing me how much fun a truly collaborative music making process can be.

I would like extend heartfelt gratitude to my honors committee members, Dr. Eric Nelson and Dr. Jessica Barber, for their time, flexibility, and encouragement. Dr. Nelson, your artistry reminds me each day why I sing, and working with you has helped me discover the kind of leader and person I aspire to be. Dr. Barber, having your support in both my fields of study has made this such a wonderful process, and I am so glad to have had the opportunity to share this part of my life with you.

I would like to thank my family and friends, who traveled from near and far to be here with me to celebrate the culmination of four years of work. I am beyond lucky to have people in my life who would fly across the country to watch me do what I love. Your constant support of me throughout this process and throughout my life has enabled me to do things I would never have thought possible, and I love you all more than I can say.

Lastly, I cannot find the words to sufficiently thank my teacher and adviser, Professor Bradley Howard. Professor Howard, thank you for seeing the potential in a terrified freshman with a big voice and no clue how to use it. I am incredibly lucky to have worked with a teacher who is so invested in me as both a singer and a person, and I know these four years would have been vastly different without you by my side. You have believed in me on good and bad days, and taught me to do the same. You have always been there to answer any questions or solve any vocal problems, while encouraging me to take ownership over my voice and artistry. You have challenged me, comforted me, and celebrated with me throughout my vocal journey at Emory. Pursuing this career can be an intimidating prospect, but your mentorship and friendship make the journey exciting.

## Table of Contents

1. Samantha Frischling, Senior Honors Recital Program – Page 1
  - a. Honors Voice Recital Video – video file submitted separately
2. Recital Program Notes – Page 6
3. Recital Texts and Translations – Page 19

16 SEASON  
MUSIC  
AT EMORY UNIVERSITY

---

**SAMANTHA FRISCHLING, SOPRANO**  
**SENIOR HONORS RECITAL**

PATRICIA DINKINS-MATTHEWS, PIANO

**SATURDAY, APRIL 8, 2017, 5:00 P.M.**



EMORY

**arts**

**EMERSON CONCERT HALL**  
**SCHWARTZ CENTER FOR PERFORMING ARTS**

---



## PROGRAM

<i>Ah! Perfido</i>	Ludwig van Beethoven (1770–1827)
<i>Rastlose Liebe</i>	Franz Schubert (1797–1828)
<i>Heiss mich nicht reden</i>	Robert Schumann (1810–1856)
<i>Meine Ruh ist hin</i>	Richard Wagner (1813–1883)
<i>Hoch beglückt in deiner Liebe</i>	Hugo Wolf (1860–1903)
<i>“Donde lieta uscì” from <i>La Bohème</i></i>	Giacomo Puccini (1858–1924)

## —INTERMISSION—

<i>How Fair This Spot</i>	Sergei Rachmaninoff
<i>Vocalise</i>	(1873–1943)
<i>Oh, Never Sing to Me Again</i>	
<i>Spring Waters</i>	
<i>Métamorphoses</i>	Francis Poulenc
<i>Reine des Mouettes</i>	(1899–1963)
<i>C’est ainsi que tu es</i>	
<i>Paganini</i>	
<i>Songs and Sonnets to Ophelia</i>	Jake Heggie
<i>Ophelia’s Song</i>	(b. 1961)
<i>Women have loved before</i>	
<i>Not in a silver casket</i>	
<i>Spring</i>	
<i>“Temerari . . . Come Scoglio”</i>	Wolfgang Amadeus Mozart
<i>from <i>Così fan tutte</i></i>	(1756–1791)

Please join us for a reception in the Chace Upper Lobby following the recital.

## PERFORMER BIOGRAPHIES

**Samantha Frischling**, soprano, is a senior at Emory, double majoring in music and psychology. She is president of the Emory Concert Choir, a member of Emory Mastersingers and Atlanta Master Chorale, and she participates in the annual StageWorks production. She was the 2016 and 2017 recipient of the Excellence in Music Award from the Friends of Music, and the 2015 recipient of the Atlanta Symphony Chorus Robert Shaw Memorial Outstanding Singer Award. In 2015, she was a recipient of the William Lemonds Award for Music Study Abroad, which allowed her to spend the summer studying at Opera Viva! in Verona, Italy. She has also spent summers participating in the Young Artist Program at the SongFest Music Festival and the CCM Opera Studio. Frischling received an honorable mention at the 2016 Emory Concerto and Aria Competition, was a state finalist in the 2016 Classical Singer Vocal Competition, and placed in her category in the 2014 and 2016 Georgia NATS Competitions. She serves as a High Holidays soloist at Emory Hillel, and she formerly served as a Choral Scholar at Glenn Memorial United Methodist Church.

When Frischling is not singing, she serves on the Emory Honor Council and she is a member of Omicron Delta Kappa National Leadership Honor Society and Psi Chi International Honor Society in Psychology. Following graduation, she hopes to pursue graduate studies in vocal performance. She would like to extend heartfelt thanks to her teacher, Bradley Howard, and her coach and accompanist, Patricia Dinkins-Matthews for their mentorship, encouragement, and guidance, as well as to her committee members, Eric Nelson and Jessica Barber, for their time and support. She would also like to thank her family and friends for their love and advice, which have been instrumental in making today's recital possible.

**Patricia Dinkins-Matthews** joined the faculty of Emory in 1998, where she is a lecturer in piano, vocal coaching, piano skills, and collaborative piano. She has been on the piano faculties at the University of Florida, Baylor University, the American Institute of Music Studies (Graz, Austria), and McLennan College. A native of Knoxville, Tennessee, Dinkins-Matthews has an undergraduate degree from the University of Tennessee and both a master of music degree in piano performance and a doctor of musical arts degree in piano pedagogy and performance from the University of Colorado. She is an active solo and chamber music recitalist and has performed recitals in the United States, England, France, Austria, Belgium, and Germany. Among others, Dinkins-Matthews has been the pianist for the Florida Arts Trio and the American Chamber Winds, and she has appeared as soloist with the Colorado Symphony, the University of Tennessee Orchestra, and the Florida Symphony Orchestra. She is the pianist for the Aevia Trio and the associate pianist for the Atlanta Symphony Orchestra Chorus. Dinkins-Matthews is an approved adjudicator for the National Federation of Music Clubs and the Music Teachers National Association.

## MUSIC AT EMORY

The Department of Music at Emory University provides an exciting and innovative environment for developing knowledge and skills as a performer, composer, and scholar. Led by a faculty of more than sixty nationally and internationally recognized artists and researchers, our undergraduate and graduate students experience a rich diversity of performance and academic opportunities. Undergraduate students in our department earn a BA in music with a specialization in performance, composition, or research, many of whom simultaneously earn a second degree in another department. True to the spirit of Emory, a liberal arts college in the heart of a research university, our faculty and ensembles also welcome the participation of non-major students from across the Emory campus.

**Become a part of Music at Emory** by giving to the Friends of Music. Your gift provides crucial support to all of our activities. To learn more, visit our website at [music.emory.edu](http://music.emory.edu) or call 404.727.6280.

## UPCOMING MUSIC EVENTS

Go to [music.emory.edu](http://music.emory.edu) to view the complete list of upcoming music events. For more information contact the Arts at Emory Box Office at 404.727.5050, or visit [arts.emory.edu](http://arts.emory.edu).

Ticket prices are listed in the following order: Full price/Discount category member price/Emory student price (unless otherwise noted as the price for all students). Visit [arts.emory.edu](http://arts.emory.edu) to see if you qualify for a discount.

Sunday, April 9, 4:00 p.m. and 7:00 p.m., Emory Chamber Ensembles, Schwartz Center, Emerson Concert Hall, free

Tuesday, April 11, 7:00 p.m., Shakespeare and Beethoven, ECMSA: Emerson Series, Michael C. Carlos Museum, Ackerman Hall, \$20/all students free

Friday, April 14 and Saturday, April 15, 8:00 p.m., Emory University Chorus and Emory University Symphony Orchestra, Schwartz Center, Emerson Concert Hall, free

Tuesday, April 18, 8:00 p.m., Spring Jazz Concert, Schwartz Center, Emerson Concert Hall, free

Wednesday, April 19, 8:00 p.m., Argentine Tango Concert, Performing Arts Studio, 1804 N. Decatur Road, free

Thursday, April 20, 6:00 p.m., *Jazz on the Green*, Patterson Green, free

Friday, April 21, 8:00 p.m., Emory Wind Ensemble, Paul Bhasin, conductor, Schwartz Center, Emerson Concert Hall, free

Friday, April 21, noon, *Ransom Notes*, Kate Ransom, violin, and William Ransom, piano, ECMSA: Cooke Noontime Series, Michael C. Carlos Museum, free

Saturday, April 22, 2:00 p.m., Amanda Melton, harp, undergraduate recital, Schwartz Center, Emerson Concert Hall, free

Saturday, April 22, 7:00 p.m., *StageWorks 2017*, Performing Arts Studio, 1804 N. Decatur Road, free

Sunday, April 23, 7:00 p.m., Emory Concert Choir, Eric Nelson, director, Schwartz Center, Emerson Concert Hall, free

Sunday, April 23, 4:00 p.m., *Musical Animals*, ECMSA: Family Series, Michael C. Carlos Museum, free

Sunday, April 30, 4:00 p.m., Vega String Quartet, ECMSA: Emerson Series, Schwartz Center, Emerson Concert Hall, free

Wednesday, May 3, 8:00 p.m., Emory Youth Symphony Orchestra, Richard Prior, conductor, and Emory Junior Chamber Orchestra, Georgia Ekonomou, conductor, Schwartz Center, Emerson Concert Hall, free

Friday, May 5, noon, Emory Voice Faculty, ECMSA: Cooke Noontime Series, Michael C. Carlos Museum, free

Sunday, May 7, 1:30 p.m., Cherry Emerson Memorial Alumni Concert, ECMSA: Emerson Series, Miller-Ward Alumni House, 815 Houston Mill Road, free

Saturday, May 20, 8:00 p.m. and Sunday, May 21, 4:00 p.m., *Ein Deutsches Requiem*: Brahms, Atlanta Master Chorale, Schwartz Center, Emerson Concert Hall, \$30/\$25/\$10



**EMORY** Arts at Emory Box Office/Audience Information  
404.727.5050 • [arts.emory.edu](http://arts.emory.edu)

**IN CONSIDERATION** Please turn off all pagers and phones.

**PHOTOGRAPHS AND RECORDINGS** Not permitted without advance permission.

**COUGH DROPS** In lobby, courtesy of Margery and Robert McKay.

**USHERS** Members of Music at Emory Volunteers and Alpha Phi Omega, a national service and social fraternity. Call 404.727.6640 for ushering opportunities.

**EVENT AND PROGRAM INFORMATION** Available online at [arts.emory.edu](http://arts.emory.edu).

**FRONT COVER PHOTO CREDIT:** Mark Teague

**BACK COVER PHOTO CREDITS:** **Clockwise (from top left):** Emory University Symphony Orchestra, *Tony Benner*; *Barenaked Voices*, *Emory Photo/Video*; Emory Concert Choir: *courtesy of Emory Concert Choir*; Emory Jazz Big Band, *Bill Head*.

**THE TREE LIGHTS** in Allen Plaza were installed by Illuminating Design, specialists in holiday and outdoor lighting. [illuminating-design.com](http://illuminating-design.com)

## Program Notes

### ***Ah! Perfido*, Op. 65**

### **Ludwig van Beethoven**

Written in 1796, *Ah! Perfido* is perhaps Ludwig van Beethoven's best known concert aria. It tells the story of a woman who has been abandoned by her love, and ranges from fiery intensity to heartbreaking lyricism. The recitative uses text from Pietro Metastasio's *Achille in Sciro*, while the author of the text for the aria remains unknown. While the original story of Achilles on Skyros is based on Greek mythology, the text is placed in a different context in this recitative in order to serve as the voice of a woman scorned. Metastasio's texts were very popular with composers during the 18<sup>th</sup> century, including Franz Joseph Haydn and Wolfgang Amadeus Mozart. The similarities between this concert aria and works by Haydn and Mozart do not end with their shared use of Metastasio's texts. This aria was written only a year after Haydn's *Scena di Berenice*, and the structures of the two pieces share much in common, showing the influence Haydn had on his student. One of Mozart's favorite sopranos and the dedicatee of two of his well-regarded concert arias, Josefa Duscheck, was chosen to premiere Beethoven's concert aria in Leipzig. There is still debate as to whether the piece was written with her in mind, but the choice of performer for the premiere was no coincidence.

Sadly, when the piece was performed in Vienna in 1808, it was poorly received. It was part of a four-hour performance of works by Beethoven in terrible concert hall conditions. Anna Milder, who had sung the role of Leonora in Beethoven's opera *Fidelio*, was supposed to sing the aria during that performance, but cancelled at the last minute due to a disagreement with

the composer. She was replaced by a 17-year-old soprano who was not yet vocally ready for the aria nor emotionally ready to handle her stage fright. This poor performance pushed the aria out of the spotlight for many years, but it has since regained prominence, frequently appearing on concerts of Beethoven's music as an opportunity to showcase a solo soprano.

**"Rastlose Liebe"**

**"Heiss mich nicht Reden"**

**"Meine Ruh ist hin"**

**"Hoch beglückt in deiner Liebe"**

**Franz Schubert**

**Robert Schumann**

**Richard Wagner**

**Hugo Wolf**

A central figure in German Romantic literature, the writer and philosopher Johann Wolfgang von Goethe influenced composers throughout the 19<sup>th</sup> century and beyond. Goethe's texts were favorites for composers of Lieder during the Romantic era, with many of the most beloved German Romantic composers writing sets of Goethe-Lieder.

Franz Schubert was one of the most prolific composers of Lieder, writing over 600 songs in his short life. He was one of the first to use the accompaniment to set the scene for the vocal line, frequently using figures in the piano to paint the singer's text. In "Rastlose Liebe," Goethe uses his experiences traveling through a snowstorm as a metaphor for the relentless ecstasy of love. Schubert writes an appropriately restless accompaniment, with a rapid sixteenth note figure. This sixteenth note figure is only broken when the text turns to the pain of love, when it is replaced with triplets as the piece modulates momentarily to G major. However, as the singer says that it is useless to attempt to escape love, the sixteenth note figure returns, propelling the piece back to E major, and towards a triumphant ending.

While Schubert's accompaniments may have set the scene for the singer, Schumann's accompaniments are of equal importance to the voice in his songs. Initially a pianist, Schumann began composing songs after his marriage to Clara Wieck, composing 138 songs in the year of their marriage alone. Although he managed to have an incredible compositional output, Schumann struggled with his mental health throughout his life. While there are many theories as to what exactly Schumann suffered from, some psychologists have suggested that he had a combination of schizophrenia and bipolar disorder. These struggles may have influenced his setting of "Heiss mich nicht reden," one of Mignon's heart wrenching texts from Goethe's *Wilhelm Meisters Lehrjahre*. Wilhelm Meister meets Mignon while she is traveling with a theater troupe, and Mignon quickly falls in love with him. She desperately wants to tell him the dark secrets of her past, but says that she is sworn to keep them secret. Schumann's chordal accompaniment in the opening of the piece helps to convey the urgency and intensity of Mignon's pain, while his modulation to a major key while she speaks of a time when she can confess her secret conveys her hope for a better future. Schumann closes the piece with a haunting, recitative like section, as Mignon's despair gives way to resignation.

Richard Wagner did not write many songs throughout his career, and most of those he did write are not commonly performed today. While he was not particularly interested in composing songs, he did have a firm belief that words were equally important to music in conveying the story of a piece. Wagner's setting of the text "Meine Ruh ist hin," from Goethe's famous play *Faust*, would never reach the prominence of Schubert's "Gretchen am Spinnrade," but nonetheless manages to capture the scene of Gretchen at her spinning wheel, being driven to madness by her love of Faust. Wagner opens every strophe with a trill figure in the

accompaniment, capturing the rotation of Gretchen's spinning wheel and the disorientation of her mind.

Strongly influenced by Wagner, Hugo Wolf believed in total unity between text and music, sometimes calling his songs "poems for voice and piano." The text for "Hoch beglückt in deiner Liebe" comes from Goethe's *Buch Suleika*, but some scholars have suggested that this poem may in fact be by Goethe's love, Marianne von Willemer. *Buch Suleika* has many love poems the two wrote for each other, with Goethe writing as the character "Hatem" and von Willemer writing as the character "Suleika." This poem is Suleika's response to a poem by Hatem, in which he says that all of his love has been stolen from him and given to Suleika. Wolf set both poems, and spends much of "Hoch beglückt in deiner Liebe" reworking themes from the other piece, and unifying the two into one story. Still, this piece stands on its own as an exuberant outpouring of love.

**"Donde lieta uscì"**  
from *La Bohème*

**Giacomo Puccini**

Giacomo Puccini's *La Bohème* still holds a place as one of the most beloved and performed operas today. Mimì and Rodolfo, the tragic pair of lovers in the opera, first meet when Mimì asks Rodolfo to light her candle, which has blown out. The two then spend the first two acts of the opera in a whirlwind romance, but by the beginning of the third act, Rodolfo has left Mimì. Mimì tracks down Rodolfo to try to understand why he left her, and hears him telling his friend Marcello that he fears Mimì is suffering from a deadly illness. He cannot afford to



care for her, and hopes that by leaving her she will be able to find a wealthier man who can afford to give her what she needs to recover. When Rodolfo discovers that Mimì has overheard him, she tells him that, despite her sorrow at the idea of leaving him, she must say goodbye for both their sakes. In “Donde lieta uscì,” Mimì tells Rodolfo to gather all of the belongings she has left at his place, and tells him goodbye, without any bitterness. Immediately following this aria, she and Rodolfo decide to reunite, at least until the spring.

This aria is full of musical references to other interactions between Mimì and Rodolfo throughout the first two acts of the opera. The accompaniment quotes a portion of Mimì’s first aria “Si, mi chiamano Mimì,” which she sang when she first introduced herself to Rodolfo. Motives referencing the Café Momus, a place full of happy memories for Mimì and Rodolfo, and the pink bonnet that Rodolfo bought for Mimì also appear. These musical references suggest all the memories running through Mimì’s mind as she attempts to bring herself to leave Rodolfo. Even though she understands the situation at hand, her mind is stuck on the love that they share.

**How fair this spot, Op. 21, No. 7**

**Vocalise, Op. 34, No. 14**

**Oh, Never Sing to Me Again, Op. 4, No. 4**

**Spring Waters, Op. 14, No. 11**

**Sergei Rachmaninoff**

One of the most famous Russian composers, Sergei Rachmaninoff was able to use his piano prowess to write songs that were truly a collaboration between the singer and the pianist. Rachmaninoff tapped in to the culture of art song in Russia, where grief and joy were

expressed through song. His songs feature the same lyricism and depth of emotion found in his piano and orchestral works, and center around the unification of the text and music.

“How Fair This Spot” was written in 1902, just before Rachmaninoff’s wedding to Natalya Satina. Like many of his most beloved works, it was written at Ivanovka, his summer residence, where he could compose while surrounded by nature. As the singer describes the nature around her, her melody and the countermelody in the accompaniment interweave, but never mimic each other. As the piece nears its end, the vocal line soars and the singer reveals that her love is with her, if only in her dreams. As the singer finishes, the counter melody in the accompaniment takes over, clearly taking on the voice of her love. It is this melody, not the singer’s own, that closes the piece.

Rachmaninoff’s wordless gem, the “Vocalise,” has been arranged for violin, viola, cello, and countless other instruments, but was originally written for the soprano Antonina Nazhdanova. Nazhdanova originally complained about the lack of text, but Rachmaninoff simply responded by saying “What need is there of words, when you will be able to convey everything better and more expressively than anyone could by your voice and interpretation.” The piece was written in 1915, around the same time Rachmaninoff was working on his choral masterpiece, the *All-Night Vigil*. Both works were heavily influenced by Znamenny chant, a style of melismatic liturgical singing used in the Russian Orthodox Church. The flowing melody has only four notated rests in the vocal line, leaving much of the phrasing open to each individual performer.

“Oh, Never Sing to Me Again,” written in 1893, comes from Rachmaninoff’s first set of songs. The slowly descending melody is reminiscent of Georgian folk songs, and the brief

melismatic passages call to mind music from the Russian Orthodox Church. Rachmaninoff included an extensive piano introduction and postlude, which give the accompaniment equal voice in the story. Pushkin's popular text, which was set by over 20 Russian composers, captures the longing for one's homeland, and would become eerily applicable to Rachmaninoff's own life 24 years later. In 1917, the Russian Revolution forced Rachmaninoff to flee Russia, and to eventually settle in New York City. He stopped composing songs after leaving Russia, saying that "an exile, who is deprived of his musical roots, traditions and native soil, has no other consolation but an inviolable silence of undisturbed reminiscences."

"Spring Waters," from Op. 14, remains one of the most popular Russian songs to this day. The piece is dedicated to his first piano teacher, Anna Ornatskaya, and has an incredibly dense, passionate, and complex accompaniment. The vocal and piano lines paint the picture of the world emerging from a long, dark Russian winter into a bright, lively spring.

### ***Métamorphoses***

"Reine des Mouettes"

"C'est ainsi que tu es"

"Paganini"

### **Francis Poulenc**

Despite his impressive contributions to the choral, orchestral, and solo piano repertoire, Francis Poulenc is perhaps best remembered for his contributions to 20<sup>th</sup> century French *mélodie*. Poulenc was a member of *Les Six*, along with Auric, Durey, Honegger, Milhaud, and Tailleferre. Assembled by Satie, the composers were united by their rejection of Romanticism, rather than a specific compositional style. His early songs embraced the irreverence of *Les Six*,

and were infused with elements of the jazz and cabaret music that pervaded Paris at the time. However, some of his later works centered on his deep religious faith. This dichotomy in his style is perhaps best summed up by the music critic Claude Rostand, who said “In Poulenc, there is something of the monk and something of the rascal.”

For the cycle *Métamorphoses* (1943), Poulenc tapped into his “rascal” side, and turned to texts by his dear friend Louise de Vilmorin. Poulenc set many of her poems, saying “few people move me as much as Louise de Vilmorin...Love, desire, joy, illness, exile, financial difficulties, are at the root of her genuineness.” The poems used in *Métamorphoses* were commissioned by Poulenc’s recital partner, the baritone Pierre Bernac. Bernac asked Vilmorin to write a few poems from the point of view of a man for Poulenc to set for him. The resulting pieces are suitable for both male and female performers. While most scholars think the tessitura of the set lends itself best to the female voice, Bernac, unsurprisingly, prefers the set to be sung by a man.

The short cycle is loosely connected by the idea of metamorphosis, but the pieces do not come together to create an overarching narrative. The cycle begins with “Reine des Mouettes,” which is full of the word play beloved by Poulenc and Vilmorin. The speaker refers to his love as the “queen of seagulls,” and flirtatiously describes seeing her blush under the “veil of muslin mists.” The muslin mists set the scene for the metaphorical seagull’s flight, while simultaneously suggesting the lightweight fabric of this woman’s dress.

The middle song, “C’est ainsi que tu es,” is perhaps the only song in this cycle capable of standing on its own. Of the three texts, this one best shows the bittersweet sensuality often found in Vilmorin’s poetry. In an intimate moment, the speaker is describing his love’s body

through beautiful metaphors. He hopes that when they part, she will read his words and know that he truly understood the essence of who she was. The vocal line has a luxurious lyricism throughout the piece, while the piano is at times reminiscent of Chopin nocturnes. While Poulenc was usually strongly against the use of rubato in any of his songs, his instruction to perform the “*appoggiaturas without haste*” in this piece provides the pianist and singer with a bit more flexibility with tempo. The piano postlude contains many of the jazz harmonies commonly found in Poulenc’s songs, and ends with a Picardy third that reaffirms the speaker’s love for the woman he is describing.

“Paganini” closes the cycle with a flurry of metaphors for the violin. Vilmorin loved the violin, and developed a particular affinity for the gypsy violinists she encountered during her time living in Czechoslovakia. Originally titled “*Métamorphoses*,” the poem is full of metaphors ranging from silly to sorrowful and archaic to timeless. When Poulenc borrowed the poem’s title for the overall cycle, he decided to rename the piece “Paganini,” after the virtuosic violinist of the early 19<sup>th</sup> century. The piece lives up to its name, demanding a virtuosic pianist to execute the complex accompaniment. Rather than attempting to text paint any of Vilmorin’s metaphors, Poulenc uses breakneck speed in the piano and a sometimes disjunct melody line to create a playful, energetic ending to this short set.

***Songs and Sonnets to Ophelia*****Jake Heggie**

"Ophelia's Song"

"Women have loved before"

"Not in a silver casket"

"Spring"

From her act long mad scene in Ambrose Thomas' *Hamlet* to Richard Strauss' iconic *Drei Ophelia Lieder*, the character of Ophelia has fascinated composers for centuries. However, Ophelia's role in William Shakespeare's *Hamlet* is quite limited. Her character is defined by the men she interacts with, and her actions are merely in response to others. Her life and story center around Hamlet. Jake Heggie's *Songs and Sonnets to Ophelia* challenges previous conceptions of Ophelia, transforming her from a victim into the protagonist of her own story.

Rather than using text from the original play, Heggie chose to primarily use poetry by Edna St. Vincent Millay, arranging her sonnets into a narrative that mirrors Ophelia's story. Millay was the first woman to win the Pulitzer Prize for Poetry, and often addressed the female struggle in her works. As a bisexual woman in an open relationship, she faced criticism from those who disapproved of her lifestyle and deemed her work inflammatory. Millay embraced the sonnet form, which had previously been associated with male poets and the male voice, and used it for many of her poems.

The first piece in the cycle, "Ophelia's Song," is the only one not to use a poem by Millay. Instead, Heggie wrote his own text, capturing the moment when Ophelia, who has already lost her mind, falls into the water to her death. The piece opens with the ripples in the water as Ophelia plunges in. Each stanza of the simple poem begins pleasantly, often with a description of the nature surrounding her, but ends with a melancholy line, as Ophelia regains awareness of reality just long enough to realize she is drowning.

“Women have loved before” uses text from one of Millay’s sonnets as the voice of a young Ophelia, who is falling in love for the first time. She is searching literature and mythology for a love story she can relate to, seeing herself in Helen of Troy and Isolde. She is still a naïve and nervous young girl, but is beginning to discover her sexuality. As Ophelia begins to think of herself as a “treacherous queen,” the previously fluttering, energetic accompaniment shifts to a dignified yet ominous march, hinting at what is to come.

The third piece, “Not in a silver casket,” is another Millay sonnet. Ophelia is no longer interested in the grand tales of ancient loves, but instead wants to confess her love with genuine simplicity. The piano drops out momentarily as she sings “I give my love to you,” leaving her vulnerable as she expresses her love in the purest way she knows. At the end of the piece, the vocal line soars to the highest note in the whole set with an ebullient crescendo as she offers her whole self to her love.

In the last song of the cycle, “Spring,” Ophelia breaks free from the restrictions placed on her and the binds of her own sanity. Heggie chooses to use a free verse poem by Millay, rather than one of her highly structured sonnets. Ophelia is devastated by Hamlet’s betrayal, and has become jaded. She oscillates between anger at the world and a detachment from reality, and the barrier between life and death begins to disintegrate in her mind. While in Shakespeare’s *Hamlet* it is never clear whether Ophelia falls to her death on accident or intentionally takes her own life, Heggie chooses to eliminate all ambiguity. He has said that the singer’s penultimate note in this piece, the extended high A-flat, is a brief moment of clarity and determination as Ophelia makes the decision to take her own life.

**“Temerari...Come Scoglio”**  
from *Così fan tutte*

**Wolfgang Amadeus Mozart**

One of Wolfgang Amadeus Mozart’s best loved operas, *Così fan tutte* is a comedic tale of love, disguise, and misunderstanding. This was Mozart’s third opera with a libretto by Lorenzo da Ponte, who also wrote the libretti for *Le Nozze di Figaro* and *Don Giovanni*. The opera begins with two soldiers, Ferrando and Guglielmo, proclaiming that their fiancées, the sisters Dorabella and Fiordiligi, will be eternally faithful to them. When the philosopher Don Alfonso hears their boasting, he mocks them and insists that women cannot be faithful. He wagers a bet with the soldiers that he can prove the sisters’ infidelity within one day’s time. The soldiers agree, and tell the sisters that they have been called away to battle. Don Alfonso then brings the soldiers back, now disguised as Albanians, and instructs each man to woo the other’s fiancée. The women are initially offended by the “strangers’” flirtation. Fiordiligi tries to send the men away, singing “Come Scoglio” (“Like a rock”) as she pledges that she will remain faithful to Guglielmo against any obstacles fate may place in her path. Later in the opera, it becomes clear that Fiordiligi and Dorabella are not quite as steadfast as they claim to be, and soon fall for each other’s fiancés, just as Don Alfonso said they would.

This virtuosic aria is known for its wide intervallic leaps, with the soprano regularly singing intervals of over an octave. The dramatic shifts in registration help represent Fiordiligi’s indignant posturing, but Mozart may have also had a more mischievous motive in mind. The role of Fiordiligi was premiered by Adriana Ferrarese del Bene, da Ponte’s mistress. Mozart did not like Ferrarese del Bene as a singer, actress, or person, and resented having to cast her in



this role. When watching her past performances, he picked up on a particular idiosyncrasy of hers; she had a tendency to strain her neck upwards for high notes and downwards for low notes. It is said that Mozart intentionally filled this aria with countless broad leaps so that Ferrarese del Bene's head would "bob like a chicken" throughout what should have been her showpiece aria.

## Texts and Translations

### Ah! Perfido

(Pietro Metastasio, 1698- 1782)

Ah! Perfido, spergiuro  
 Barbaro traditor, tu parti?  
 E son questi ql'ultimi tuoi congedi?  
 Ove s'intese tirannia più crudel?  
 Va, scellerato! Va pur fuggi da me,  
 L'ira de' numi non fuggirai.  
 Se v'è giustizia in ciel, se v'è pietà,  
 Congiureranno a gara tutti a punirti!  
 Ombra seguace, presente, ovunque vai,  
 Vedrò le mie vendette,  
 Io già le godo immaginando.  
 I fulmini ti veggo già balenar d'intorno.  
 Ah no! Fermate, vindici Dei!  
 Risparmiate quell cor, ferite il mio!  
 S'ei non è più qual era, son io qual fui,  
 Per lui vivea, voglio morir per lui!

Per pietà, non dirmi addio!  
 Di te priva che farò?  
 Tu lo sai, bell'idol mio!  
 Io d'affanno morirò.

Ah crudel! Tu vuoi ch'io mora!  
 Tu non hai pietà di me?  
 Perché rendi a chi t'adora  
 Così barbara mercè?  
 Dite voi se in tanto affanno  
 Non son degna di pietà?

Translation by Bard Suverkrop

Ah! You treacherous, faithless  
 Barbaric traitor, you are leaving?  
 And is this your last farewell?  
 Where did one hear of tyranny more cruel?  
 Go, despicable man! Go, flee from me!  
 You won't flee the wrath of the gods.  
 If there is justice in heaven, if there is pity,  
 They will all join forces in a contest to punish you.  
 As a ghost, following you wherever you go,  
 I will see my revenge.  
 I already enjoy it in my imagination,  
 I already see the lighting flash around you.  
 Ah no! Stop, avenging gods!  
 Spare that heart, wound mine!  
 Though he is no longer what he was, I am still what I was,  
 For him I lived, for him I want to die!

Have pity, do not say goodbye,  
 When you are gone, what will I do?  
 You know, my beloved,  
 I will die of grief.

Ah cruel one! You want me to die!  
 Do you not have any pity for me?  
 Why do you give the one who adores you  
 Such a barbarous reward?  
 Tell me, because of my anguish  
 Do I not deserve pity?

**Rastlose Liebe**

(Johann Wolfgang von Goethe, 1749-1832)

Dem Schnee, dem Regen,  
 Dem wind entgegen,  
 Im Dampf der Klüfte,  
 Durch Nebeldüfte,  
 Immer zu! Immer zu!  
 Ohne Rast und Ruh!

Lieber durch Leiden  
 Wollt' ich mich schlagen,  
 Als so viel Freuden  
 Des Lebens ertragen.

Alle das Neigen  
 Von Herzen zu Herzen,  
 Ach, wie so eigen  
 Schaffet das Schmerzen!

Wie, soll ich fliehen?  
 Wälderwärts ziehen?  
 Alles vergebens!

Krone des Lebens,  
 Glück ohne Ruh,  
 Liebe, bist du!

**Heiß mich nicht redder**

(Goethe)

Heiß mich nicht reden, heiß mich schweigen!  
 Denn mein Geheimnis ist mir Pflicht;  
 Ich möchte dir mein ganzes Innre zeigen,  
 Allein das Schicksal will es nicht.

Zur rechten Zeit vertreibt der Sonne Lauf  
 Die finstre Nacht, und sie muss sich erhellen;  
 Der harte Fels schließt seinen Busen auf,  
 Mißgönnt der Erde nicht  
 die tief-verborgnen Quellen.

in jeder sucht im Arm des Freundes Ruh,

Against the snow, against the rain,  
 Against the wind,  
 In the mist of the ravines,  
 Through the smells of fog,  
 Always onward! Always onward!  
 Without rest and peace!

I would rather fight  
 Through suffering,  
 Than to endure  
 So many joys of life.

All the inclining  
 of heart to heart,  
 Ah, how so curiously  
 It creates pain!

What, shall I flee?  
 Go to the forest?  
 All in vain!

Crown of life,  
 Happiness without peace,  
 Love, that is you!

Bid me not to speak; bid me to be silent!  
 For my duty is to keep my secret;  
 I want to show you my inner self,  
 Only fate will not allow it.

At the right time the sun's course will drive away  
 The dark night, and the night will turn to day;  
 The hard rock opens its bosom up,  
 And not begrudge the earth  
 its hidden springs.

Everyone seeks peace in the arms of a friend,  
 There the heart can pour out its lamentations;

Dort kann die Brust in Klagen sich ergießen;  
Allein ein Schwur drückt mir die Lippen zu,  
Und nur ein Gott vermag sie aufzuschließen.

### **Meine Ruh ist hin**

(Goethe)

Meine Ruh' ist hin, mein Herz ist schwer;  
Ich finde sie nimmer und nimmermehr.  
Wo ich ihn nicht hab, ist mir das Grab,  
Die ganze Welt ist mir vergällt.

Mein armer Kopf ist mir verrückt,  
Mein armer Sinn ist mir zerstückt.  
Nach ihm nur schau ich zum Fenster hinaus,  
Nach ihm nur geh' ich aus dem Haus.

Sein hoher Gang, sein edle Gestalt,  
Seines Mundes Lächeln, seiner Augen Gewalt,  
Und seiner Rede Zauberfluss, sein Händedruck,  
Und ach, sein Kuss!

Mein Busen drängt sich nach ihm hin.  
Ach, dürft ich fassen und halten ihn!  
Und küssen ihn, so wie ich wollt,  
An seinen Küssen vergehen sollt!

### **Hoch beglückt in deiner Liebe**

(Goethe)

Hoch beglückt in deiner Liebe  
Schelt ich nicht Gelegenheit,  
Ward sie gleich an dir zum Diebe,  
Wie mich solch ein Raub erfreut!

Und wozu denn auch berauben?  
Gib dich mir aus freier Wahl;  
Gar zu gerne möcht ich glauben:  
Ja, ich bin's, die dich bestahl.

Was so willig du gegeben,  
Bringt dir herrlichen Gewinn;  
Meine Ruh, mein reiches Leben

But a vow closed my lips  
And only God can unlock them.

My peace is gone, my heart is heavy;  
I will never find it, nevermore.  
Where I do not have him, that is the grave to me.  
The world has turned bitter for me.

My poor head has gone mad,  
My poor mind is torn apart.  
I only look for him out the window,  
Only for him do I go out of the house.

His superior walk, his noble figure,  
His mouth's smile, his eyes' power,  
And his speech's magic flow, his handclasp,  
And ah, his kiss!

My bosom presses itself onward to him.  
Ah, might I grasp and hold him!  
And kiss him, as much I want,  
From his kisses I would die!

Overjoyed with your love  
I do not begrudge the occasion,  
Even if it made you a thief's victim,  
I am pleased by such a robbery!

And why should robbery be needed?  
Give yourself to me freely;  
I want to be able to believe:  
Yes, it I that did the robbing.

What you gave so willingly  
Does profit you greatly;  
My piece of mind, my rich life,  
I give joyfully, take them!

Geb ich freudig, nimm es hin!

Scherze nicht! Nichts von Verarmen!

Macht uns nicht die Liebe reich?

Halt ich dich in meinen Armen,

Jedem Glück ist meines gleich.

Translations by Emily Ezust and Bard Suverkrop

Do not jest! Don't speak of poverty!

Doesn't love make us rich?

When I hold you in my arms,

My happiness is equal to any joy.

### **Donde lieta uscì**

(Giuseppe Giacosa, 1847-1906)

Donde lieta uscì

Al tuo grido d'amore,

torna sola Mimì

al solitario nido.

Ritorna un'altra volta

a intesser finti fior.

Addio, senza rancor.

Ascolta, ascolta.

Le poche robe aduna

che lasciai spare.

Nel mio cassetto

stan chiusi quell cerchietto d'or

e il libro di preghiere.

Involgi tutto quanto in un grembiale

e manderò il portiere...

Bada, sotto il guanciale

c'è la cuffietta rosa.

Se vuoi serbarla a ricordo d'amor!

Addio, senza rancor.

Translation by Edward Lein

From whence she joyously left

at the beckoning of your love,

all alone must Mimì now return

to that empty nest...

Returning once again

to embroider fake flowers.

So farewell, without resentment.

Listen, listen.

Gather up the few things

that are still scattered about.

Tucked inside my drawer

are the little gold band

and the prayer book.

Bundle everything in an apron

and I will send the doorman...

Listen, under my pillow

you will find the pink bonnet,

If you want, keep it as a memory of love!

Goodbye, without resentment.

**How Fair This Spot**

(Glafira Galina, 1873-1942)

Здесь хорошо...  
 Взгляни, вдали  
 Огнем горит река,  
 Цветным ковром луга легли,  
 Белеют облака.

Здесь нет людей...  
 Здесь тишина...  
 Здесь только Бог да я.  
 Цветы, да старая сосна,

Да ты, мечта моя!

**Oh, never sing to me again**

(Alexander Pushkin, 1799-1837)

Не пой, красавица, при мне  
 Ты песен Грузии печальной:  
 Напоминают мне оне  
 Другую жизнь и берег дальный.

Увы! напоминают мне  
 Твои жестокие напевы  
 И степь, и ночь - и при луне  
 Черты далекой, бедной девы.

Я призрак милый, роковой,  
 Тебя увидев, забываю;  
 Но ты поешь - и предо мной  
 Его я вновь воображаю.

Не пой, красавица, при мне  
 Ты песен Грузии печальной:  
 Напоминают мне оне  
 Другую жизнь и берег дальный.

How fair this spot...  
 Look there, in the distance  
 The river shines like flame,  
 The fields lie like colored carpet,  
 White clouds above.

Here there are no people...  
 Here there is silence...  
 Here there is only God and I,  
 Flowers, and an aging pine,

And you, my dream!

Oh, never sing to me again  
 The songs of Georgia, my beauty:  
 They remind me  
 Of another life and distant shores.

Alas! Your cruel songs  
 Bring back to my mind  
 The steppe, the night, and a moonlit face  
 Of a poor, distant maiden!

I forget this dear and ominous apparition  
 when I see you;  
 But when you sing – before me  
 it appears again.

Oh, never sing to me again,  
 The songs of Georgia, my beauty:  
 They remind me  
 Of another life and distant shores.

**Spring Waters**

(Fyodor Tyutchev, 1803-1873)

Ещё в полях белеет снег,  
А воды уж весной шумят --  
Бегут и будят сонный брег,  
Бегут, и блещут, и гласят...

Они гласят во все концы:  
Весна идёт, весна идёт!  
Мы молодой весны гонцы,  
Она нас выслала вперёд.

Весна идёт, весна идёт,  
И тихих, теплых майских дней  
Румяный, светлый хоровод  
Толпится весело за ней!

Translations by Rachel Stuart, Anastasia Belina-  
Johnson, and Yuri Mitelman

The fields are still covered with white snow  
But the streams are already rolling in a spring mood  
Running and awakening the sleepy shore,  
Running and glittering and announcing loudly...

They are announcing loudly to every corner:  
"Spring is coming, spring is coming!  
We are the messengers of young spring,  
She has sent us ahead.

Spring is coming, spring is coming!  
And the quiet, warm May days,  
In a rosy, bright dancing circle,  
Follow her, merrily crowded!"

**Reine des Mouettes**

(Louise de Vilmorin, 1902-1969)

Reine des mouettes, mon orpheline,  
Je t'ai vue rose, je m'en souviens,  
Sous les brunes mousselines  
De ton deuil ancien.

Rose d'aimer le baiser qui chagrine  
Tu te laissais accorder à mes mains  
Sous les brunes mousselines  
Voiles de nos liens.

Rougis, rougis, ma baiser te devine  
Mouette prise aux noeuds des grands chemins.

Reine des mouettes, mon orpheline,  
Tu étais rose accordée à mes mains  
Rose sous les mousselines  
Et je m'en souviens.

Queen of the seagulls, my orphan,  
I have seen you pink, I remember it,  
Under the misty muslins  
Of your bygone mourning.

Pink that you liked the kiss which vexes you  
You surrendered to my hands  
Under the misty muslins  
Veils of our bond.

Blush, blush, my kiss divines you  
Seagull captured at the meeting of the great highways.

Queen of the seagulls, my orphan,  
You were pink surrendered to my hands  
Pink under the muslins  
And I remember it.

**C'est ainsi que tu es**

(Vilmorin)

Ta chair, d'âme mêlée,  
 Chevelure emmêlée,  
 Ton pied courant le temps,  
 Ton ombre qui s'étend  
 Et murmure à ma tempe,  
 Voilà, c'est ton portrait,  
 C'est ainsi que tu es,  
 Et je veux te l'écrire  
 Pour que la nuit venue,  
 Tu puisses croire et dire,  
 Que je t'ai bien connue.

**Paganini**

(Vilmorin)

Violon hippocampe et sirène  
 Berceau des cœurs, cœur et berceau  
 Larmes de Marie Madeleine  
 Soupîr d'une Reine  
 Echo

Violon orgueil de mains légères  
 Départ à cheval sur les eaux  
 Amour chevauchant le mystère  
 Voleur en prière  
 Oiseau

Violon femme morganatique  
 Chat botté courant la forêt  
 Puit des vérités lunatiques  
 Confession publique  
 Corset

Violon alcool de l'âme en peine  
 Préférence muscle de soir  
 Épaules des saisons soudaines  
 Feuille de chêne  
 Miroir

Violon chevalier du silence  
 Jouet évadé du bonheur

Your body imbued with soul,  
 Your tangled hair,  
 Your foot pursuing time,  
 Your shadow which stretches  
 And whispers close to my temples.  
 There, that is your portrait,  
 It is thus that you are,  
 And I want to write it to you  
 So that when the night comes  
 You may believe and say  
 That I knew you well.

Violin seahorse and siren  
 Cradle of hearts, heart and cradle  
 Tears of Mary Magdalene  
 Sigh of a queen  
 Echo

Violin pride of agile hands  
 Departure on horseback on the water  
 Love astride mystery  
 Thief at prayer  
 Bird

Violin morganatic woman  
 Puss-in-boots ranging the forest  
 Well of insane truths  
 Public confession  
 Corset

Violin alcohol of the troubled soul  
 Preference muscle of the evening  
 Shoulder of sudden seasons  
 Leaf of the oak  
 Mirror

Violin knight of silence  
 Plaything escaped from happiness  
 Bosom of a thousand presences  
 Boat of pleasure



Poitrine des milles présences  
 Bateau de plaisance  
 Chasseur.

Hunter.

Translations by Pierre Bernac

### **Ophelia's Song**

(Jake Heggie, b. 1961)

The hills are green, my dear one,  
 and blossoms are filling the air.  
 The spring is arisen and I am a prisoner there.

In this flowery field I'll lay me  
 and dream of the open air.  
 The spring is arisen and I am a prisoner there.

Taste of the honey. Sip of the wine.  
 Pine for a chalice of gold.  
 I have a dear one and he is mine.  
 Thicker than water. Water so cold.

In this flowery field I'll lay me  
 and dream of the open air.  
 The spring is arisen and I am a prisoner there.

### **Women have loved before**

(Edna St. Vincent Millay, 1892-1950)

Women have loved before as I love now;  
 At least, in lively chronicles of the past—  
 Of Irish waters by a Cornish prow  
 Or Trojan waters by a Spartan mast  
 Much to their cost invaded—here and there,  
 Hunting the amorous line, skimming the rest,  
 I find some woman bearing as I bear  
 Love like a burning city in the breast.  
 I think however that of all alive  
 I only in such utter, ancient way  
 Do suffer love; in me alone survive  
 The unregenerate passions of a day

When treacherous queens, with death upon the  
tread,  
Heedless and willful, took their knights to bed.

**Not in a silver casket**

(Millay)

Not in a silver casket cool with pearls  
Or rich with red corundum or with blue,  
Locked, and the key withheld, as other girls  
Have given their loves, I give my love to you;  
Not in a lovers'-knot, not in a ring  
Worked in such fashion, and the legend plain—  
Semper fidelis, where a secret spring  
Kennels a drop of mischief for the brain:  
Love in the open hand, no thing but that,  
Ungemmed, unhidden, wishing not to hurt,  
As one should bring you cowslips in a hat  
Swung from the hand, or apples in her skirt,  
I bring you, calling out as children do:  
"Look what I have!—And these are all for you."

**Spring**

(Millay)

To what purpose, April, do you return again?  
Beauty is not enough.  
You can no longer quiet me with the redness  
Of little leaves opening stickily.  
I know what I know.  
The sun is hot on my neck as I observe  
The spikes of the crocus.  
The smell of the earth is good.  
It is apparent that there is no death.  
But what does that signify?  
Not only under ground are the brains of men  
Eaten by maggots,  
Life in itself  
Is nothing,  
An empty cup, a flight of uncarpeted stairs.  
It is not enough that yearly, down this hill,  
April

Comes like an idiot, babbling and strewing flowers.

**Temerari...Come Scoglio**

(Lorenzo Da Ponte, 1749-1838)

Temerari, sortite fuori di questo loco!  
E non profane l'alito infausto degli infami detti  
Nostro cor, nostro orecchio, e nostri affetti!  
Invan per voi, per gli altri ivan  
Si cerca le nostre alme sedur;

L'intata fede che per noi già  
Si diede ai cari amanti  
Saprem loro serbar infino a morte,  
A dispetto del mondo e della sorte.

Come scoglio immoto resta  
contra i venti e la tempesta,  
Così ognor quest'alma è forte  
nella fede, e nell'amor.

Con noi nacque quella face,  
che ci piace e ci consola,  
E potrà la morte sola  
far che cangi affetto il cor.

Rispettate, anime ingrato,  
questo esempio di costanza  
E una barbara speranza  
non vi renda audaci ancor.

Translation by Bard Suverkrop

Reckless ones, leave this place!  
And do not profane with these ill-omened words  
Our hearts, our ears, and our affections!  
It is in vain for you, and in vain for all others,  
To seek to seduce our souls!

The intact fidelity which we have already  
Given to our dear beloveds  
We know how to keep until death,  
Against the world and against fate itself,

As a rock stands immobile  
Against wind and storm,  
My soul will remain strong  
In its fidelity and love.

In us was born this flame of love  
That gives us pleasure and consolation,  
And only death itself  
Can change the feelings of our hearts.

Respect, you ungrateful souls,  
Our example of constancy  
And do not let your rash hopes  
Make you so bold again.