

# *Voyage d'Amour*

Tasha S. Weathersbee, mezzo-soprano  
Igor Parshin, collaborative pianist  
Joseph Carter, collaborative pianist  
November 14, 2020  
PepsiCo Recital Hall  
7:00pm

**La Rondinella Amante**

From *Griselda*

Antonio Vivaldi

(1678-1741)

**Hochgetürmte Rimaflut**

From *Zigeunerlieder Op. 103, No.2*

Johannes Brahms

(1876-1897)

**Preludios**

Manuel de Falla

(1876-1946)

**Je te veux**

Erik Satie

(1866-1925)

**My Funny Valentine**

From *Babes in Arms*

Richard Rodgers

(1902-1979)

Arr. Bill Holcombe

(1924-2010)

**Rude**

Nasri Atweh

(b. 1981)

**Love Is Here To Stay**

From *The Goldwyn Follies*

George Gershwin

(1898-1937)

## La Rondinella Amante

From *Griselda*

Antonio Vivaldi

(1678-1741)

According to Talbot, Antonio Vivaldi was a baroque composer, violinist, and roman catholic priest. He was one of the most influential Italian composers of his time. The contribution he made to violin technique and orchestral programme music were extremely substantial. He used unorthodox rhythms and melodic progressions; he was a true pioneer.

Apostolo Zeno (1669-1750) was an Italian poet and librettist. Felice mentions that Zeno was also an antiquarian that loved to collect books, manuscripts, coins, and any other historical artifact he could obtain. He wrote the first libretto called *Griselda* in 1701, many composers set it to music. The story of *Griselda* derives from Boccaccio's Decamerone. The story is of a King that wants to test the faithfulness of his wife by banishing her and taking, what he knows to be his daughter, as his new queen. The King sings to his daughter Corrado to be patient and faithful to his brother, Roberto whom she is in love with, until it is proven that his wife *Griselda* can pass the test.

## La Rondinella Amante

La rondinella amante,  
Lungi dal proprio nido,  
Serba costante e fido  
Al suo diletto il cor

Non è possibil mai  
cacciar dal propio petto  
Il radicato affetto  
Il primo dolce amor

Text by Apostolo Zeno (1669-1750)

## The little-swallow loving

The little-swallow loving  
Far from the own nest,  
Keeps constant and faithful  
To her delight the heart

Not is possible ever  
To-drive from-the own bosom  
The deep-rooted affection  
The first sweet love.

English translation by Richard Stokes

## Hochgetürmte Rimaflut

From *Zigeunerlieder Op. 103, No.2*

Johannes Brahms

(1833-1897)

Johannes Brahms was a German Romantic composer. Brahms infused practices of three centuries and was very influenced by dance idioms. *Hochgetürmte Rimaflut* was a part of his song cycle "Zigeunerlieder" which contained heavy Gypsy influences. According to Ross, "Brahms met a Hungarian refugee and

violinist by the name of Eduard Remenyi (left) in 1850 and was introduced to a whole range of folk and gypsy music that massively influenced his composing style.” (Ross 2012)

Hugo Conrat (1845-1906) was a businessman, merchant, poet, composer. According to Oxford Lieder, he was known for “German adaptations of the Hungarian folksongs in Zigeunerlieder (Brahms).” He was also a part of Brahms’ circle in Vienna.

## Hochgetürmte Rimaflut

Hochgetürmte rimaflut  
wie bist du so trüb  
An dem ufer klag’ich laut nach dir  
Mein lieb  
Wellen Fliehen, wellen strömen  
Rauschen an dem strand heran zu mir  
An dem Rimaufer lasst mich  
ewig weinen nach ihr

Text by Hugo Conrat (1845-1906)

## High-towering Rima-river

High-towering Rima-river,  
how are you so Cloudy,  
on the shore lament I aloud for you,  
My love!  
Waves flee, waves stream  
Roar on the shore forward to me  
On the Rima-bank let me  
eternally weep for her

English translation by Bard Suverkrop

## Preludios

Manuel de Falla  
(1876-1946)

Manuel de Falla was born in Spain and died in Argentina. He was first taught piano by his mother, then continued to be classically trained with Felipe Pedrell in Madrid. He was one of the most distinguished composers of the early twentieth century. Though he was criticized for having too many foreign elements to his compositions, especially that of French origin, he remained loyal to his Spanish heritage and wanted to reveal his own identities and political views through his music. (Hess 2001)

Antonio de Trueba (1819-1889) was born in northern Spain. He attempted to make a living by becoming a businessman and journalist. In attempt to soothe his indifference towards his occupation he turned to journaling. The charm of his writing captured the attention of queen Elizabeth II. She made him historiographer of the Biscay district.

## Preludios

Madre, todas las noches junto a mis rejas  
canta un joven llorando indiferencia:  
“Quiéreme, niña,  
y al pie de los altares serás bendita.”

## Prelude

Mother, all the nights next to my grills  
A crying young man sings of my indifference:  
“Love me, girl,  
And at-the foot of the altars you will be blessed.”

Esta dulce tonada tal poder tiene  
Que me pone, al oírla,  
triste y alegre;  
¿Di por que causa?  
Entristecen y alegren estas tonadas?

“Hija, lo que las niñas como tú sienten  
Cuando junto a sus rejas a cantar vienen  
es el prelude del poema  
más grande que hay en el mundo.  
Tornada en santa madre la  
virgen pura,  
tristezas y alegrías en ella turnan  
y este poema es niña el que ha empezado  
junto a tus rejas  
y este poema es niña el que ha empezado  
junto a tus rejas”

Text by Antonio de Trueba (1819-1889)

This sweet tune such power it has  
That when I hear it, I become  
sad and happy;  
Tell me why  
They sadden and they cheer these tunes?

“Daughter, the girls feel like you  
When at their grills they come to sing  
It is the prelude  
To the poem most great that there is in the world.  
The Holy Mother was transformed from the  
chaste Virgin,  
sorrows and joys in her they take turns  
and this poem has begun girl  
next to your grills  
and this poem has begun girl  
next to your grills”

English translation by Suzanne Rhodes Draayer

## Je te veux

Erik Satie  
(1866-1925)

Erik Satie was a French Composer and pianist. Orledge states that Satie was not technically advanced but used this to his advantage. (Orledge 2001) His music was a part of the avant-garde movement but was also a precursor to minimalism and repetitive music. This specific piece reflected his ironic wit. Je te veux has a very light and smooth Waltz feel, which contradict the extremely sensual and erotic lyrics.

Henry Pacory was a dear friend of Satie's. Due to the explicitness of the original poem Pacory wrote, Satie had to change some of the text. There are not many known facts about Henry Pacory.

## Je te veux

J'ai compri ta détresse cher amoureux  
Et je cede à tes vœux:  
Fais de moi ta maîtresse  
Loin de nous la sagesse  
Plus de tristesse,  
J'aspire à l'instant précieux  
Où nous serons heureux:  
Je te veux.

## The little-swallow loving

I've understood your distress dear lover,  
And I yield to your desires:  
Make me your mistress  
Far from us the common-sense  
No more sadness,  
I long for the precious moment  
When we will be happy:  
I want you.

Je n'ai pas de regrets, et je n'ai qu'une envie  
Près de toi, là, tout près  
Vivre toute ma vie.  
Que mon cœur soit le tien  
Et ta lèvre la mienne,  
Que ton corps soit le mien  
Et que toute ma chair soit tienne.  
J'ai compris ta détresse. . .

I have no regrets, and only one desire  
Close to you, there, very close,  
To live my whole life.  
Let my heart be yours  
And your lips mine  
Let your body be mine  
And all my flesh yours.  
I've understood your distress. . .

Oui, je vois dans tes yeux the divine promise  
Que ton cœur amoureux  
Vient chercher ma caresse  
Enlacés pour toujours,  
Brûlés des mêmes flammes,  
Dans des rêves d'amours  
Nous échangerons nos deux âmes

Yes, I see in your eyes the divine promise  
That your loving heart  
Is seeking my caress.  
Forever entwined together  
Seared by the same desires  
In dreams of love  
We'll exchange our two souls.

Text by Henry Pacory

English translation by Carol Kimball

## **My Funny Valentine**

From *Babes in Arms*

Richard Rodgers

(1792-1868)

Arr. Bill Holcombe

(1924-2010)

Richard Rodgers was born in Long Island New York. He was gifted at piano since childhood and preferred to learn by ear. His father Dr. William A. Rodgers loved to sing the latest Broadway songs, while his wife accompanied him on the piano. This constant immersion in Broadway stuck with Rodgers, and soon he became one of the most famous Broadway composers. In 1919 he met Lorenz Hart and said after leaving his house that he had “acquired in one afternoon a career, a partner, a best friend, and a source of permanent irritation.” (Block 2001)

According to PBS Service, Lorenz Hart (1895-1943) was born in New York and had affluent parents that sent him to two private schools and to the School of Journalism at Columbia University. He was known to be irresponsible, lazy, and incredibly ingenious as a lyricist. Together Rodgers and Hart were the perfect duo that balanced each other out musically and professionally.

Bill Holcombe arranged this version on My Funny Valentine. He was known for composing and arranging recordings for symphony orchestras. He produced a set of jazz etude books through his company and became very competitive and successful in the music publishing industry. (Music Publishing RRS)

## My Funny Valentine

Behold the way our fine feathered friend, his virtue doth parade.  
Thou knowest not, my dimwitted friend, the picture thou has made.  
Thy vacant brow and thy tousled hair conceal thy good intent.  
Thou noble, up right, truthful, sincere and slightly dory gent, you're  
My Funny Valentine, sweet comic valentine,  
You make me smile with my heart.  
Your looks are laughable, unphotographable,  
Yet you're my favorite work of art.

Is your figure less than Greek; is your mouth a little weak,  
When you open it to speak, are you smart?

But, don't change a hair for me, not if you care for me. Stay, little valentine, stay.  
Each day is Valentine's Day.

Text by Lorenz Hart (1774-1855)

## Rude

Nasri Atweh  
(b.1981)

Magic is a Canadian reggae-pop band based in California. Nasri Atweh is the producer and does half of the song writing for the group. This song was inspired by a bad break up that Nasri went through. "Nasri was inspired to write the song after an unpleasant encounter with a drunken ex-girlfriend. He recalled to *Rolling Stone*: "It was a rough night, and she was mean. The next day, I was just writing: 'Why you gotta be so rude? Don't you know I'm human too?' That hook really stuck with Mark (Pellizzer, guitar) more than me – I didn't care. He kept saying, 'You gotta write that song.' I was like, 'I don't like it.'"(PeoplePill)

Eventually Nasri played the hook for Adam Messinger and he suggested the song should be more upbeat. "He was playing the guitar and I started singing this whole story," Nasri recalled. "Wrote it in about 15 minutes – it just came out. So, yeah, there's an evolution to the song, but it comes from somewhere real. I think that's why people feel it." His 2014 single "Rude" was enormous in multiple countries including Australia and Canada and even topped the Billboard Hot 100 chart. (PeoplePill)

Adam Messinger (b.1972) partnered with Nasri Atweh to create a writing and producing team called "The Messengers". Adam plays the sax, piano, guitar bass, and percussion. Together they have worked with and created hit songs for Justin Bieber, Christina Aguilera, Chris Brown, Pitbull, and many more.

The specific version I used is by an Artist who goes by the name Fatai. She is known for her renditions of popular songs. Contrary to the original lyrics from Atweh, Fatai changed the lyrics to be from a female point of view. Her

guitar technique and overall groove caught my attention, and I begged my best friend Tia to learn the part. Together we have created what I believe to be one of the most unique covers of a cover that I am proud to share.

## Rude

Saturday morning jumped out of bed  
And put on my best suit  
Got in my car and raced like a jet  
All the way to you  
Knocked on your door with heart in my hand  
To ask you a question  
'Cause I know that you're an old-fashioned man, yeah

Can I have your daughter for the rest of my life?  
Say yes, say yes 'cause I need to know  
You say I'll never get your blessing 'til the day I die  
Tough luck, my friend, but the answer  
is 'No'

Why you gotta be so rude?  
Don't you know I'm human too?  
Why you gotta be so rude?  
I'm gonna marry her anyway  
Marry that girl  
Marry her anyway  
Marry that girl  
Yeah, no matter what you say  
Marry that girl  
And we'll be a family  
Why you gotta be so  
Rude

I hate to do this, you leave no choice  
Can't live without her  
Love me or hate me we will be both  
Standing at that altar  
Or we will run away  
To another galaxy, you know  
You know she's in love with me  
She will go anywhere I go  
Can I have your daughter for the rest of my life?  
Say yes, say yes 'cause I need to know  
You say I'll never get your blessing 'til the day I die  
Tough luck, my friend, 'cause the answer's still 'No'

Why you gotta be so rude?  
Don't you know I'm human too?  
Why you gotta be so rude?  
I'm gonna marry her anyway  
Marry that girl  
Marry her anyway  
Marry that girl  
No matter what you say  
Marry that girl  
And we'll be a family  
Why you gotta be so  
Rude  
Rude

Lyrics by Nasri Atweh and Adam Messinger (b.1972)

**Love Is Here To Stay**  
From *The Goldwyn Follies*

George Gershwin  
(1898-1937)

George Gershwin grew up in Brooklyn New York. He was very involved in the Tin Pan Alley, where some of the most famous jazz musicians played. His career was that of a legend. By the age of twenty he was a well-known Broadway composer, and a decade later one of the most famous musicians in America. Love is here to stay was the last song that Gershwin composed after suddenly dying from a brain tumor. (Bordman 2001)

Ira Gershwin finished writing the song alone to honor the love the two brothers had for each other. Ira was a genius lyricist that began working with George after having his own success under a fake name, Arthur Frances. Though Ira was in the shadows of George, soon he was known to be one of the finest lyricists in America. (Memorial Music 2019)

**Love Is Here To Stay**

The more I read the papers, the less I comprehend.  
The world and all its capers, **and** how it all will end.  
Nothing seems to be lasting, **but** that isn't our affair;  
We've got something permanent, I mean in the way we care.

It's very clear, our love is here to stay; **not** for a year, **But** ever and a day.  
The radio and the telephone and the movies that we know,  
may just be passing fancies, and in time may go.

But, oh my dear, Our Love Is Here To Stay; together we're going a long, long way.  
In time the Rockies may crumble, Gibraltar may tumble, they're only made of clay,  
But, Our Love Is Here To Stay.

Lyrics by Ira Gershwin (1896-1983)



## Work Cited

- Antonio De Trueba - Encyclopedia*, theodora.com/encyclopedia/t/antonio\_de\_trueba.html.
- “Bill Holcombe, Founder.” *Musicians Publications RSS*, billholcombe.com/?page\_id=29.
- Block, Geoffrey. "Rodgers, Richard." Grove Music Online. 2001. Oxford University Press. Date of access 21 Oct. 2020,  
<<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000023644>>
- Bordman, Gerald, and Thomas S. Hischak. "Gershwin, Ira." Grove Music Online. 2001. Oxford University Press. Date of access 21 Oct. 2020,  
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045732>
- Bozarth, George S., and Walter Frisch. "Brahms, Johannes." Grove Music Online. 2001. Oxford University Press. Date of access 21 Oct. 2020,  
<<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051879>>
- Felice, Elena Sala Di. "Zeno, Apostolo." Grove Music Online. 2001. Oxford University Press. Date of access 24 Oct. 2020,  
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000030928>
- Hess, Carol A. "Falla (y Matheu), Manuel de." Grove Music Online. 2001. Oxford University Press. Date of access 21 Oct. 2020,  
<<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009266>>
- “Hugo Conrat.” *Oxford Lieder*, www.oxfordlieder.co.uk/poet/399.
- “Ira Gershwin.” *Gershwin*, gershwin.com/ira/.
- “Lorenz Hart.” *PBS*, Public Broadcasting Service, www.pbs.org/wnet/broadway/stars/lorenz-hart/.
- “Memorial Music: ‘Love Is Here to Stay’ by George and Ira Gershwin.” *SevenPonds Blog*, 3 Jan. 2019,  
blog.sevenponds.com/a-right-of-passage/memorial-music-love-is-here-to-stay-by-george-and-ira-gershwin.
- Orledge, Robert. "Satie, Erik." Grove Music Online. 2001. Oxford University Press. Date of access 21 Oct. 2020,  
<<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040105>>
- PeoplePill. “About Adam Messinger: Canadian Musician: Biography, Facts, Career, Wiki, Life.” *PeoplePill*,  
peoplepill.com/people/adam-messinger/.

Ross, Daniel. "Gypsy Influence." *Classic FM*, 6 Nov. 2012, [www.classicfm.com/composers/brahms/guides/brahms-facts-great-composer/brahms-eduard-remenyi/](http://www.classicfm.com/composers/brahms/guides/brahms-facts-great-composer/brahms-eduard-remenyi/).

Talbot, Michael, and Nicholas Lockey. "Vivaldi, Antonio." Grove Music Online. July 30, 2020. Oxford University Press. Date of access 20 Oct. 2020, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040120>