



SCHOOL OF MUSIC

Presents

**Ryan Sawicki, Baritone**  
**Andrew Packard, Piano**

November 3rd, 2023

8:30 pm

PepsiCo Recital Hall

### **Program**

Sound The Trumpet

Henry Purcell  
(1659-1695)

Emma Cave, Soprano

Ici-Bas

Gabriel Fauré  
(1845-1924)

Ici-Bas Tous les Lilas Meurent

Pauline Viardot  
(1821-1910)

Nacht und Träume

Ständchen

Rastlose Liebe

Franz Schubert  
(1797-1828)

No One Else

From *Natasha, Pierre, and the Great Comet of 1812*

Dave Malloy  
(b.1976)

Holding Her is Where I Learned Forgiveness  
From *Muerte en una tarde de verano*

Sergio Díaz De Rojas, Lo-Fang  
(b.1994, b.1983)

Alexander Jaime, Cello

*Intermission*

Pampamapa

Carlos Guastavino  
(1912-2000)

Asturiana

Manuel De Falla  
(1876-1946)

Te Quiero Dijiste

Maria Grever  
(1885-1951)

Let You Break My Heart Again

Laufey Lín Jónsdóttir  
(b.1999)

I Wish You Love

Charles Trenet  
(1913-2001)

Arr. Ryan Sawicki, Emma Cave

Emma Cave, Soprano  
Alexander Jaime, Cello  
Joey Carter, Piano

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This recital is given in partial fulfillment of the requirements for a Degree  
in Major. Ryan Sawicki is a student of Dr. James Rodriguez.  
The use of recording equipment or taking photographs is prohibited.  
Please silence all electronic devices including watches, pagers, and phones.

## Sound The Trumpet

Henry Purcell

“Sound the Trumpet” is a celebratory piece written by Henry Purcell, and is the third movement from *Come Ye Sons of Art, Away*, completed in 1694. Originally written as a welcome ode for the celebration of Queen Mary’s Birthday, the vocal lines are written to emulate the sound of trumpets. Though written as part of a serious celebration, Purcell still made room for humor, with the line “You make the listening shores resound,” referencing two trumpet players of his orchestra, John Shore and William Shore, who were not playing on this piece. Purcell was arguably one of the most prolific Baroque composers, writing church music, opera, music for the royal family, and for private courts. “Sound the Trumpet,” specifically demonstrates Purcell’s mastery of the Baroque style and his understanding of creating soundscapes through his composition.

### Sound the Trumpet

Sound, sound, sound the trumpet till around  
You make the list'ning shores rebound.  
On the sprightly hautboy play  
All the instruments of joy  
That skillful numbers can employ,  
To celebrate the glories of this day.

## Ici-bas

Gabriel Fauré

Fauré, one of the most recognized French composers of his time, is known primarily for his compositions of *mélodie*, which are a form of French art songs. Ici-bas is a prime example of this style, which often consists of a heavier poem set for voice and piano such that both instruments tell the story together, reminiscent of German *lieder*, and a staunch contrast to the previous dominant French style of art song, the *romance*. Fauré’s Ici-Bas is likely the most well-known arrangement of the text, Ici-bas tous les Lilas meurent, written by René-François Sully-Prudhomme (1839-1907). Prudhomme’s poetic style is influenced by his previous studies, originally attending school to be an engineer, which becomes visible in the simplicity and observational style of his poetry.

## Ici-bas tous les lilas meurent

Pauline Viardot

Viardot is a similarly accomplished French musician, training as a singer, gaining international recognition, becoming an esteemed teacher, and composing throughout her life. Via her travels, she was able to master the characteristics of numerous national styles, and is known for her ability to shift her composition to reflect a style of choice. Viardot’s “Ici-bas tous les lilas meurent” is not as well-known as Fauré’s due to the failure of the classical music industry to recognize the talent of marginalized groups, including women, but Viardot deserves acclaim and recognition for her masterful compositions, including this setting of “Ici-bas tous les lilas meurent.”

## Ici-Bas

Ici-bas tous les lilas meurent,  
Tous les chants des oiseaux sont courts,  
Je rêve aux étés qui demeurent  
Toujours...

Ici-bas les lèvres effleurent  
Sans rien laisser de leur velours,  
Je rêve aux baisers qui demeurent  
Toujours...

Ici-bas, tous les hommes pleurent  
Leurs amitiés ou leurs amours;  
Je rêve aux couples qui demeurent  
Toujours...

René-François Sully-Prudhomme

## In this World

In this world all the lilies die,  
All the songs of birds are short;  
I dream of the summers that last  
Forever...

In this world lips brush but lightly,  
And nothing of their velvet remains;  
I dream of the kisses that last  
Forever...

In this world every man is mourning  
His friendships or his loves;  
I dream of the couples who last  
Forever...

Translation by Richard Stokes, edited by  
Ryan Sawicki

## Nacht und Träume, Ständchen, Rastlose Liebe

**Franz Schubert**

Franz Schubert was an Austrian pianist and early Romantic composer, known most widely for his contributions to the style of German *lieder*. Schubert helped to “Romanticize” this genre of art song, adding more rhythmic intrigue to the piano accompaniment and, most notably, recognizing the piano as a storyteller of equal importance to that of the voice, creating more interesting and important piano accompaniments while maintaining simplicity. In addition to his works of *lieder*, he was known for his piano compositions, many of which are regarded as masterful, blending the melodic focus of many Baroque styles with the unique and colorful harmony of the Romantic periods. Unfortunately, Schubert fell ill towards the end of his relatively short life with what many suggest might be syphilis, leading him to have increasingly debilitating neurological effects. This can be seen in his music as it becomes increasingly dramatic and unexpected, likely expressing much of the alienation and unrest he felt in the later years of his life. These pieces, though performed as a set are not originally grouped together in a set, though a thematic development can be seen throughout, with a dream turning into love, then into longing. *Nacht und Träume* was written 1825, *Ständchen* composed in 1828, and *Rastlose Liebe* originally in 1815.

## Nacht und Träume

Heil'ge Nacht, du sinkest nieder;  
Nieder wallen auch die Träume,  
Wie dein Mondlicht durch die Räume,  
Durch der Menschen stille Brust.

Die belauschen sie mit Lust;  
Rufen, wenn der Tag erwacht:  
Kehre wieder, heil'ge Nacht!  
Holde Träume, kehret wieder!

Matthäus Casimir von Collin

## Night and Dreams

Holy night, you sink down;  
dreams, too, float down,  
like your moonlight through space,  
through the silent hearts of men.

They listen with delight,  
crying out when day awakes:  
come back, holy night!  
Fair dreams, return!

Translation by Richard Wigmore

## Ständchen

Leise flehen meine Lieder  
Durch die Nacht zu Dir;  
In den stillen Hain hernieder,  
Liebchen, komm' zu mir!

Flüsternd schlanke Wipfel rauschen  
In des Mondes Licht;  
Des Verräters feindlich Lauschen  
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?  
Ach! sie flehen Dich,  
Mit der Töne süßen Klagen  
Flehen sie für mich.

Sie verstehn des Busens Sehnen,  
Kennen Liebesschmerz,  
Rühren mit den Silbertönen  
Jedes weiche Herz.

Lass auch Dir die Brust bewegen,  
Liebchen, höre mich!  
Bebend harr' ich Dir entgegen!  
Komm', beglücke mich!

Heinrich Friedrich Ludwig Rellstab

## Serenade

Softly my songs plead  
through the night to you;  
down into the silent grove,  
beloved, come to me!

Slender treetops whisper and rustle  
in the moonlight;  
my darling, do not fear  
that the hostile betrayer will overhear us.

Do you not hear the nightingales call?  
Ah, they are imploring you;  
with their sweet, plaintive songs  
they are imploring for me.

They understand the heart's yearning,  
they know the pain of love;  
with their silvery notes  
they touch every tender heart.

Let your heart, too, be moved,  
beloved, hear me!  
Trembling, I await you!  
Come, make me happy!

Translation by Richard Wigmore

## Rastlose Liebe

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 es Schmerzen!

Wie soll ich flieh'n?  
Wälderwärts zieh'n?  
Alles vergebens!  
Krone des Lebens,  
Glück ohne Ruh,  
Liebe, bist du!

Johann Wolfgang von Goethe

## Restless Love

Into the snow, the rain,  
and the wind,  
through steamy ravines,  
through mists,  
onwards, ever onwards!  
Without respite!

I would sooner fight my way  
through suffering  
than endure so much  
of life's joy.  
This affection  
of one heart for another,  
ah, how strangely  
it creates pain!

How shall I flee?  
Into the forest?  
It is all in vain!  
Crown of life,  
happiness without peace –  
this, O love, is you!

Translation by Richard Wigmore

## No One Else

**Dave Malloy**

This piece, "No One Else," comes from *Natasha, Pierre, and the Great Comet of 1812*, and is widely regarded as Malloy's best work. Written in 2012 (no, not 1812), this piece is based on a section of Leo Tolstoy's "War and Peace," which follows the relationship of the two main characters, Natasha and Pierre as they navigate the Russian Elite life through the looming invasion of Napoleon Bonaparte. Malloy attended Ohio University and studied English literature and composition, providing him with the knowledge needed to support his affinity for musicals based on classical English literature works. Malloy described *Natasha, Pierre, and the Great Comet of 1812* as an "electro pop opera," and his style and demeanor is generally quite avant-garde, exploring a unique synthesis of styles.

## No One Else

The moon—  
First time I heard your voice  
Moonlight burst into the room  
and I saw your eyes  
and I saw your smile  
and the world opened wide  
and the world was inside of me

And I catch my breath  
and laugh and blush  
and I hear guitars  
You are so good for me

I love you, I love you, I love you, I love  
you, I love you

Oh, the moon  
Oh, the snow in the moonlight  
And your childlike eyes  
and your distant smile  
I'll never be this happy again  
You and I  
and no one else

We've done this all before  
We were angels once  
Don't you remember?

Joy and life,  
inside our souls,  
and nobody knows,  
just you and me  
It's our secret

This winter sky  
How can anyone sleep?  
There was never such a night before!  
I feel like putting my arms round my  
knees and squeezing tight as possible  
and flying away  
Like this:

Oh, the moon  
Oh, the snow in the moonlight  
And your childlike eyes  
and your distant smile  
I'll never be this happy again  
You and I  
You and I  
You and I  
and no one else

Maybe he'll come today  
Maybe he came already  
and he's sitting in the drawing room  
and I simply forgot.

## Holding Her is Where I Learned Forgiveness

Sergio Díaz de Rojas

Sergio Díaz de Rojas is a Peruvian composer that comes from a family of musicians, going back to his grandparents. Díaz de Rojas is particularly fond of the neoclassical style of composition, takes a unique approach to recording, incorporating ambient noise, such as the creaking of a piano's wood as the keys are pressed, into his recordings to create more atmospheric pieces. Díaz de Rojas has released a number of singles, EPs and Albums, and even toured across Europe being a successful musician.

Released in 2023, "Holding Her is Where I Learned Forgiveness" comes from the album *Muerte en una Tarde de Verano*, meaning death on a summer afternoon. This album was written in following the onset of the COVID-19 pandemic when he began to unpack the suicide of his grandfather a decade prior, confronting the death and loss he had experienced. The album itself seems to capture moments in time through minimalist

piano works, such as “Nuestra caja de postales y otros recuerdos” (Our box of post cards and other memories) by utilizing simple and flowing melodies over predictable piano accompaniments. “Holding her is where I learned forgiveness,” however, takes a step away from the focus of the rest of the album and offers an alternate perspective, recognizing how the love he feels for his partner has allowed him to heal.

As Garrett Brooke wrote in his review of the album: “It is through love that Díaz De Rojas has found meaning. It imbues everything he touches, making the mundane profound. A box of postcards becomes a precious treasure, a cat hiding among plants represents innocence, a glass of wine upon a piano recalls a special evening. The gorgeous fifth track, Holding Her is Where I Learned Forgiveness, with lyrics and vocals by Lo-Fang, is clearly a love song for Seraphina and closes with the line “the melody contains a way”. In *Muerte en una tarde de verano* Díaz De Rojas shows that he has found a way to embrace life in all its bittersweet complexity. His gift is to show us that we too can find a way.”

### **Holding her is where I learned forgiveness**

I drift into her arms  
Holding her is where I learned forgiveness  
The strength to carry on  
Her memory is a song  
She has her silver shoes on  
Dancing again  
The melody contains a way

### **Pampamapa**

### **Carlos Guastavino**

Carlos Guastavino is an Argentinian composer, Santa Fé, who lived and worked during the 20th century. Guastavino has written over 300 pieces, from standalone art songs to multi-movement orchestral works. Guastavino places a heavy emphasis on the melody in his compositions, utilizing Argentinian folk songs as the foundation of many of his pieces. While this was a common practice for 20th century composers in search of a relatable national style, Guastavino’s compositions are unique. He incorporates subtle romanticism, creating pieces that are especially remarkably emotional and interesting while maintaining the simplicity that makes folk songs so relatable and catchy.



## **Pampamapa**

Yo no soy de estos pagos pero es lo mismo  
He robado la magia de los caminos.

Esta cruz que me mata, me da la vida  
Una copla me sangra que canta herida.

No me pidas que deje mis pensamientos

No encontrarás la forma de atar al viento.

Si mi nombre te duele, échalo al agua

No quiero que tu boca se ponga amarga,  
Se ponga amarga.

A la huella, mi tierra, tan trasnochada.  
Yo te daré mis sueños, dame tu calma.

Text by Hamlet Lima Quintana

## **Pampamapa**

I am not from here but it doesn't matter  
I have stolen the magic of the paths.

This cross that kills me, gives me life  
A song bleeds from me and sings in pain.

Don't ask me to leave my thoughts behind

You won't find a way to hold down the  
wind.

If my name pains you, throw it to the  
water

I don't want to make your mouth bitter,  
But I make it bitter.

On the trail, my land, so sleepless.  
I will give you my dreams, give me your  
calmness.

Translation by Lorena Paz Nieto, edited by  
Ryan Sawicki

## **Asturiana**

## **Manuel De Falla**

Manuel De Falla was a prolific Spanish composer, now regarded as one of the greatest, from the 1900s. Growing up, De Falla was taught piano by his mother and later moved to Madrid to continue studying, beginning to write in a numerous genres with a distinctly Spanish style. Composing in the 20th century, his style is reminiscent of the dramatic aspects of the Romantic era, the simplicity of the neoclassical style, and the emphasis on national styles of many composers of the 1900s. The song is titled after the Spanish Principality of the Asturias, a mountainous and lush region in Northern Spain.

## **Asturiana**

Por ver si me consolaba,  
arrimeme a un pino verde,  
Por verme llorar, lloraba.  
Y el pino como era verde,  
por verme llorar, lloraba!

Anonymous

## **Asturiana**

To see if it might console me  
I drew near a green pine.  
To see me weep, it wept.  
And the pine, since it was green,  
wept to see me weeping!

Translation by Jacqueline Cockburn

## **Te Quiero Dijiste**

**Maria Grever**

Maria Grever is one of the most prolific composers of Mexican song, gaining international acclaim and writing over 1000 pieces over the course of her life, an incredible output for a composer. Grever began taking piano and violin lessons at a young age, later studying with Claude Debussy. Not only did Grever compose but she also performed, planning and putting on concerts of her own pieces. Stylistically, Grever incorporates many Latin American musical ideas, making it her goal to share Mexican music with the world while also seeking to make her music approachable and relatable, incorporating jazz chords and stylistic features.

### **Te Quiero Dijiste**

Te quiero, dijiste tomando mis manos  
Entre tus manitas de blanco marfil.  
Y sentí en mi pecho un fuerte latido  
después un suspiro  
Y luego el chasquido de un beso febril.

Muñequita linda de cabellos de oro  
De dientes de perla, labios de rubí.  
Dime si me quieres cómo yo te adoro,  
Si de mí te acuerdas como yo de ti.

Y a veces escucho un eco divino  
Que envuelto en la brisa parece decir:  
Sí te quiero mucho, mucho, mucho,  
mucho  
Tanto como entonces siempre hasta morir.

### **You Said I Love You**

I love you, you said, taking my hands  
between your delicate ivory hands  
And I felt my heart beat strong in my  
chest, then a sigh,  
and then the snap of a feverish kiss

Dearest with golden hair,  
with pearly teeth, and ruby lips.  
Tell me if you love the way I adore you,  
If you remember me like I remember you.

And sometimes I hear a divine sound  
that, carried by the breeze, seems to say:  
Yes I love you so, so, so much  
As much now as then, and until death.

Translation by Ryan Sawicki

## **Let You Break My Heart Again**

**Laufey Lín Jónsdóttir**

Laufey Lín Jónsdóttir is a currently Icelandic Jazz composer, arranger, singer, pianist, and cellist. Growing up, her mother played violin and her father was a lover of Jazz, especially Chet Baker, influencing her style of composition greatly, creating a unique crossover of Big Band Jazz styles and Classical Orchestral sounds. Her parents heavily influenced her musical interests, but it was singing that helped her rise to stardom, holding the first place spot of the number one jazz album for 5 weeks at the time of writing. Laufey, pronounced “lay-vay” is her stage name, and she is known for her rich deep voice and her love-song central repertoire. With a special emphasis on jazz arrangements for symphony orchestra, as this song was originally recorded as, Laufey has a way of creating uniquely rich, lustrous, and intimate moments in her music.

## Let You Break My Heart Again

Feeling kind of sick tonight.  
All I've had is coffee and leftover pie.  
It's no wonder why.

Ooh. Still ,you take up all my mind  
I don't even think that you care like I do.  
I should Ssop, heaven knows I've tried

One day I will stop falling in love with you.  
Some day someone will like me like I like you.  
Until then I'll drink my coffee, eat my pie,  
pretend that we are more than friends.  
Then of course I'll let you break my heart again.

I'm just try'n'a understand  
what I am to you.  
More than songs we've exchanged,  
midnight calls,  
sunset views.

Promise I don't mean to cry,  
but I get overwhelmed and confused.  
If only you knew  
what I felt like.

One day, I will stop falling in love with you.  
Some day, someone will like me like I like you.  
Until then, I'll drink my coffee, eat my pie,  
pretend that we are more than friends.  
Then of course I'll let you break my heart again.

Some day, one day  
I will stop falling in love with you.  
Until I do, I'll be thinking of you  
Let you break my heart again.

## I Wish You Love

Charles Trenet

The tune of *I Wish You Love* was originally composed by Charles Trenet in the French jazz song, *Que Reste-T-Il De Nos Amours?* The jazz standard and English translation of the tune was most notably done by Keely Smith, bringing *I Wish You Love* into many jazz sets in The United States. Emma and I took inspiration from Laufey Lín Jónsdóttir's arrangement, which uses a samba rhythm in the bass and a driving piano

rhythm. Emma and I wanted to create something that is still playful yet has an air of whimsicality, which is how we arrived at our arrangement, with a bit more space and time taken, scored for soprano, baritone, cello, and piano, and giving lots of creative freedom to the performers.

### **I Wish You Love**

I Wish You Bluebirds In The Spring  
To Give Your Heart A Song To Sing  
And Then A Kiss, But More Than This  
I Wish You Love

And In July A Lemonade  
To Cool You In Some Leafy Glade  
I Wish You Health And More Than Wealth  
I Wish You Love

My Breaking Heart And I Agree  
That You And I Could Never Be  
So, With My Best, My Very Best  
I Set You Free

I Wish You Shelter From The Storm  
A Cozy Fire To Keep You Warm  
But Most Of All, When Snowflakes Fall

My Breaking Heart And I Agree  
That You And I Could Never Be  
So, With My Best, My Very Best  
I Set You Free

I Wish You Shelter From The Storm  
A Cozy Fire To Keep You Warm  
But Most Of All, When Snowflakes Fall  
But Most Of All, When Snowflakes Fall  
I Wish You Love, Love, Love

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