



SCHOOL OF MUSIC

Presents

## *Celestial*

Klark Johnson, Soprano

Edward Newman, Piano

*Featuring*

*Kayden Burns, baritone*

Saturday, April 13, 2024

4:00 P.M.

PepsiCo Recital Hall

### **Program**

#### *Nycthemeron*

Sole e amor  
Canto d'anime  
Night

Giacomo Puccini  
(1858-1924)  
Florence Price  
(1887-1953)

“On The Steps Of The Palace” from *Into the Woods*

Stephen Sondheim  
(1930-2021)

The Wind at Dawn

Edward Elgar  
(1857-1934)

#### *Juvenescence*

The Lake Isle of Innisfree

Ben Moore  
(1960-Present)

“Blute nur, du liebes Herz!” from *Matthäus-Passion, BWV 244*

Johann Sebastian Bach  
(1685-1750)

“No One Is Alone” from *Into the Woods*

Stephen Sondheim  
(1930-2021)

*featuring Kayden Burns, baritone*

“Journey to the Past” from *Anastasia*

Stephen Flaherty  
(1960-Present)

### **Intermission**

### *Perennial*

“In Summer” from <i>Frozen</i>	Kristen Anderson-Lopez, Robert Lopez (1972-Present) (1975-Present)
Automne	Gabriel Fauré (1845-1924)
“Flowers” from <i>Hadestown</i>	Anaïs Mitchell (1981-Present)
<i>Songs for Leontyne</i> IV. Winter Song	Lee Hoiby (1926-2011)
“Er ist's” from <i>Mörrike-Lieder</i>	Hugo Wolf (1860-1903)

### *Adolescence*

<i>The Wider View</i> IV. Love Come and Love Gone	H. Leslie Adams (1932-Present)
Let My Song Fill Your Heart	Ernest Charles (1895-1984)
“Laurie's Song” from <i>The Tender Land</i>	Aaron Copland (1900-1990)
And So, Goodbye!	Ernest Charles (1895-1984)

This recital is given in partial fulfillment of the requirements for a Bachelor of Music in Vocal Performance. Klark Johnson is a student of Professor Twyla Robinson. The use of recording equipment or taking photographs is prohibited. Please silence all electronic devices including watches, pagers, and phones.

## *Celestial*

[suh-les-chuhl]

**Celestial**, according to Dictionary.com, means pertaining to the sky, visible heaven, or to the universe beyond the earth's atmosphere. The Sun, the Moon, the stars, and everything in between are considered Celestial Bodies. These Bodies control our night, day, and evidently the passage of time. While we endure birth, change, growth, and death, these Bodies move around and with us. Celestial Beings are those who operate between these Bodies and realms, meaning we and the art we create are evidently Celestial. I have chosen to title this body of work 'Celestial' to pay tribute to the art and artists that evoke Celestial feelings and Celestial moments in time.

## *Nychthemeron*

[ny-them-er-on]

**Nychthemeron** means a full period of a night and a day.

### **Sole e Amor**

*Text by Anonymous*

Il sole allegramente  
Batte ai tuoi vetri.  
Amor pian, pian batte al tuo cuore,  
E l'uno e l'altro chiama.

Il sole dice:  
"O dormente mostrati che sei bella."

Dice l'amor:  
"Sorella, col tuo primo pensier pensa a chi t'ama!  
Pensa a chi t'ama! Pensa!"

Al Paganini, G. Puccini.

### **Sun and Love**

*Giacomo Puccini (1858-1924)*

The sun cheerfully  
Beats at your window.  
Love slowly beats at your heart,  
And both of them call out.

The sun says:  
O sleeping one, show yourself for you are  
beautiful.

Love says:  
Sister, with your first thought, think of the one  
who loves you! Think of the one who loves you!  
Think!"

To Paganini, from G. Puccini  
*Translation by Jennifer Rushworth and Klark  
Johnson*

**Giacomo Puccini (1858-1924)** was an Italian composer regarded as the most successful proponent of Italian opera after Verdi, and one of the greatest exponents of operatic realism. His more famous operas include *La Bohème*, *Tosca*, *Madama Butterfly*, and *Turandot*. **Sole e Amor** was written in 1888, and was later adapted into music shared by Mimì and Rodolfo, and launches the first half of their quartet with Musetta and Marcello in *La Bohème*. The song personifies the "Sun" and "Love" as they encourage the audience to wake up and show the world their beauty while pursuing whom they love. Puccini gave the song a dedication to Paganini in the final phrase as a nod to the magazine the song was published in, Paganini magazine, and a nod to the great violinist, Niccolò Paganini.

### **Canto d'anime**

*Text by Luigi Illica (1857-1919)*

Fuggon gli anni, gli inganni e le chimere,  
Cadon recisi i fiori e le speranze,  
In vane e tormentose disianze  
Svaniscon le mie brevi primavere;

Ma vive e canta ancora forte e solo  
Nelle notti del cuore un ideale,  
Siccome in alta notte siderale  
Inneggia solitario l'usignolo.

Canta, canta ideal tu solo forte  
E dalle brume audace eleva il vol lassù,  
A sfidar l'oblio, l'odio, la morte,  
Dove non son tenèbre e tutto è sol!  
Tutto è sol! Tutto è sol!

### **Souls' Chant**

*Giacomo Puccini (1858-1924)*

Run away years, hoaxes and chimeras  
Fall down severed flowers and hopes  
In vain and tormenting inequalities  
Vanish my short springs

But it lives and sing so strong and alone  
A cause in the heart of the night,  
Because in another sidereal night  
Praises the lone nightingale

Sing, sing loud only you, cause  
And from the bold mist elevate the flight above  
Changelling the oblivium, the hate, the death  
Where there is no darkness and all is sun!  
All is sun! All is sun!

*Translation by Bertram Kottmann and Klark Johnson*

Puccini's **Canto d'anime** was composed to text by Luigi Illica, Puccini's librettist for *La Bohème*, *Tosca*, and *Madama Butterfly*. Puccini was contracted to compose a song which would be produced exclusively for the Gramophone machine, the mechanical predecessor to the electric record player. This song is about how although life is short and fleeting, one must sing loudly, live in the light, and challenge oblivion.

### **Night**

*Text by Louise C. Wallace (1902-1973)*

Night comes, a Madonna clad in scented blue.  
Rose red her mouth and deep her eyes,  
She lights her stars, and turns to where,  
Beneath her silver lamp the moon,  
Upon a couch of shadow lies  
A dreamy child,  
The wearied Day.

**Florence Beatrice Price (1887-1953)** was the first female African-American classical composer to be recognized as a symphonic composer, and the first to have a composition played by a major orchestra. **Night** tells the story of Night personified as the mother of Day, sending her child off to sleep. The text is believed to be symbolically equating the rich, dark beauty of the nighttime sky with the beauties and riches of Black culture.

## On The Steps Of The Palace

Text by Stephen Sondheim (1930-2021)

He's a very smart Prince.  
He's a Prince who prepares.  
Knowing this time I'd run from him,  
He spread pitch on the stairs.  
I was caught unawares.  
And I thought: well, he cares-  
This is more than just malice.  
Better stop and take stock  
While you're standing here stuck  
On the steps of the palace.  
You think, what do you want?  
You think, make a decision.  
Why not stay and be caught?  
You think, well, it's a thought,  
What would be his response?  
But then what if he knew  
Who you were when you know  
That you're not what he thinks  
That he wants?

And then what if you are?  
What a Prince would envision?  
Although how can you know  
Who you are till you know  
What you want, which you don't?  
So then which do you pick:  
Where you're safe, out of sight,  
And yourself, but where everything's wrong?  
Or where everything's right  
And you know that you'll never belong?

And whichever you pick,  
Do it quick,  
'Cause you're starting to stick  
To the steps of the palace.

It's your first big decision,  
The choice isn't easy to make.  
To arrive at a ball  
Is exciting and all-  
Once you're there, though, it's scary.  
And it's fun to deceive  
When you know you can leave,  
But you have to be wary.  
There's a lot that's at stake,  
But you've stalled long enough,  
'Cause you're still standing stuck  
In the stuff on the steps...

Better run along home  
And avoid the collision.  
Even though they don't care,  
You'll be better off there  
Where there's nothing to choose,  
So there's nothing to lose.  
So you pry up your shoes.  
Then from out of the blue,  
And without any guide,  
You know what your decision is,  
Which is not to decide.  
You'll leave him a clue:  
For example, a shoe.  
And then see what he'll do.

Now it's he and not you  
Who is stuck with a shoe,  
In a stew, in the goo,  
And you've learned something, too,  
Something you never knew,  
On the steps of the palace.

**Stephen Sondheim (1930-2021)** is credited with reinventing the American musical and was regarded as one of the most important figures in 20th-century musical theater. He wrote many famous musicals including *Company*, and *Sweeney Todd: The Demon Barber of Fleet Street*. **On The Steps Of The Palace**, from the musical *Into The Woods*, tells the thoughts of the character Cinderella and the events that took place that evening when she attended the King's Festival and Ball.

## **The Wind at Dawn**

*Text by Caroline Alice Roberts (1848-1920)*

And the wind,  
the wind went out to meet with the sun  
At the dawn when the night was done,  
And he raked the clouds in lofty disdain.  
As they flocked in his airy train.

And the earth was grey,  
and grey was the sky,  
In the hour when the stars must die;  
And the moon had fled with her sad,  
wan light,  
For her kingdom was gone with night.

Then the sun upleapt in might and on power,  
And the worlds woke to hail the hour,  
And the sea stream'd red from the kiss of his  
brow,  
There was glory and light enow.

To his tawny mane and tangle of flush  
Leapt the wind with a blast and a rush;  
In his strength unseen, in triumph upborne,  
Rode he out to meet with the morn!

**Sir Edward William Elgar (1857-1934)** was an English composer best-known for his compositions of orchestral works including *the Enigma Variations*, *the Pomp and Circumstance Marches*, concertos for violin and cello, and his two symphonies. The text for **The Wind at Dawn** was written in 1880 by Caroline Alice Roberts before she had met Elgar, and they were married in the year after the song was written. The song tells the story of the struggle the “Wind” faces to meet with the “Sun” at dawn.

## ***Juvenescence***

[ju-vuh-nes-sence]

**Juvenescence** is the process of growing from childhood to youth.

## **The Lake Isle of Innisfree**

*Text by William Butler Yeats (1865 - 1939)*

I will arise and go now, and go to Innisfree  
And a small cabin build there, of clay and wattles  
made;  
Nine bean rows will I have there, a hive for the  
honey bee  
And live alone in the bee-loud glade

And I shall have some peace there, for peace  
comes dropping slow  
Dropping from the veils of the morning to where  
the cricket sings;  
There midnight's all a glimmer, and noon a purple  
glow  
And evening full of the linnet's wings

I will arise and go now, for always night and day  
I hear lake water lapping with low sounds by the  
shore;  
While I stand on the roadway, or on the  
pavements gray  
I hear it in the deep heart's core

**Ben Moore (1960-present)** is a prolific American composer and composer of art songs, operas, musical theatre pieces, cabarets, chamber music, choral music and comedic materials. Moore composed the scores for the operas *Enemies*, *A Love Story*, *Odyssey*, and *Robin Hood*. **The Lake Isle of Innisfree** is a poem by William Butler Yeats and one of his most famous works. The poem is named after a small, uninhabited island that sits in Lough Gill, a lake in Yeats's home county of Sligo, Ireland. The narrator of this piece reminisces on a simpler time back when they were younger and more in tune with the nature of their home.

**Blute nur, du liebes Herz!**

*Text by Christian Friedrich Henrici "Picander"  
(1700-1764)*

Blute nur, du liebes Herz!  
Ach! ein Kind, das du erzogen,  
Das an deiner Brust gesogen,  
Droht den Pfleger zu ermorden,  
Denn es ist zur Schlange worden.

**Bleed out, you loving heart!**

*Johann Sebastian Bach (1685-1750)*

Bleed out, you loving heart!  
Alas! A child that you raised,  
that nursed at your breast,  
threatens to murder its caretaker,  
since it has become a serpent.  
*Translation by Pamela Dellal*

**Johann Sebastian Bach (1685-1750)** was a late Baroque composer best known for his orchestral music, solo instrumental works, and choral works such as *the St Matthew Passion* and *the Mass in B minor*. **Blute nur, du liebes Herz**, from his *St Matthew Passion*, is an aria about the moment it is revealed that Judas has betrayed Jesus. Mary is grieving for her son and the betrayal against him.

**No One Is Alone**

*Text by Stephen Sondheim (1930-2021)*

Mother cannot guide you  
Now you're on your own  
Only me beside you  
Still, you're not alone  
No one is alone  
Truly, no one is alone  
I wish... I know.

Mother isn't here now  
Wrong things, right things  
Who knows what she'd say?  
Who can say what's true?  
Nothing's quite so clear now  
Do things, fight things  
Feel you've lost your way?  
You decide, but  
You are not alone  
Believe me  
No one is alone (no one is alone)  
Believe me. Truly.

People make mistakes  
Fathers, mothers  
People make mistakes  
Holding to their own  
Thinking they're alone  
Honor their mistakes  
Fight for their mistakes  
Everybody makes  
One another's terrible mistakes  
Witches can be right, giants can be good  
You decide what's right, you decide what's good  
Just remember, just remember...

Someone is on your side (our side)  
Someone else is not  
While we're seeing our side (our side)  
Maybe we forgot, they are not alone  
No one is alone.  
Someone is on your side  
No one is alone.

**No One Is Alone** is another selection from Stephen Sondheim's *Into the Woods*. At this point in the show, Little Red Riding Hood has lost her mother. In this piece, Cinderella is consoling Little Red Riding Hood's loss and telling her that she is growing up, and that she will have to make choices on her own now.

## **Journey to the Past**

*Text by Lynn Ahrens (1948-Present)*

Heart don't fail me now  
Courage don't desert me  
Don't turn back now that we're here  
People always say  
Life is full of choices  
No one ever mentions fear  
Or how the world can seem so vast  
On a journey to the past

Somewhere down this road  
I know someone's waiting  
Years of dreams just can't be wrong  
Arms will open wide  
I'll be safe and wanted  
Finally home where I belong  
Well starting now I'm learning fast  
On this journey to the past

Home, love, family  
There was once a time  
I must have had them too  
Home, love, family  
I will never be complete until I find you

One step at a time  
One hope, then another  
Who knows where this road may go  
Back to who I was  
Onto find my future  
Things my heart still needs to know  
Yes, let this be a sign  
Let this road be mine  
Let it lead me to my past  
And bring me home  
At last

**Stephen Flaherty (1960-Present)** is an American composer of musical theatre and film, best known for writing the Broadway musicals *Ragtime* and *Once on This Island*. The song **Journey to the Past** was written for the animated musical film *Anastasia*. The musical is about Grand Duchess Anastasia Nikolaevna of Russia losing her memory after escaping her family's execution. She now goes by Anya and embarks on a journey to find out where she comes from and what lies ahead for her. This song expresses how Anya feels as she prepares to find the truth about her family while she readies herself for this journey.

## ***Perennial***

[puh-ren-ee-uhl]

**Perennial** implies enduring existence, often through constant renewal. This relates to the four seasons that the earth experiences as it completes its yearly rotation.

## **In Summer**

*Text by Kristen Anderson-Lopez (1972-Present) and Robert Lopez (1975-Present)*

*But sometimes I like to close my eyes and imagine what it'd be like when summer does come. Ah!  
Bees'll buzz, kids'll blow dandelion fuzz and I'll be doing whatever snow does in summer.  
A drink in my hand, my snow up against the burning sand, probably getting gorgeously tanned in summer.*

I'll finally see a summer breeze blow away a winter storm, and find out what happens to solid water when it gets warm! And I can't wait to see what my buddies all think of me. Just imagine how much cooler I'll be in summer!

Dah dah, da doo... The hot and the cold are both so intense, put 'em together it just makes sense!  
Rrr Raht da daht... Winter's a good time to stay in and cuddle but put me in summer and I'll be a - happy snowman!

When life gets rough, I like to hold on to my dream, of relaxing in the summer sun, just lettin' off steam. Oh, the sky will be blue, and you guys will be there too! When I finally do what frozen things do in summer. In summer!



**Kristen Anderson-Lopez (1972-Present) and Robert Lopez (1975-Present)** are married American composers best known for co-writing the songs for the musical film *Frozen* and its sequel *Frozen II*. In the musical *Frozen*, Princess Elsa accidentally unleashes an unending winter on her kingdom with her ice powers. Princess Anna, her sister, then goes on a journey with her friends Kristof, Sven the reindeer, and Olaf the loveable snowman to bring her back and stop the winter. **In Summer** is sung by Olaf the snowman as he dreams about what life will be back when summer returns, not knowing that snow melts in the warm summer heat.

### **Automne**

*Text by Armand Silvestre (1837-1901)*

Automne au ciel brumeux, aux horizons navrants,  
Aux rapides couchants, aux aurores pâlies,  
Je regarde couler, comme l'eau du torrent,  
Tes jours faits de mélancolie.

Sur l'aile des regrets mes esprits emportés,  
Comme s'il se pouvait que notre âge renaisse!  
Parcourent, en rêvant, les coteaux enchantés  
Où jadis sourit ma jeunesse.

Je sens, au clair soleil du souvenir vainqueur  
Reflourir en bouquet les roses déliées  
Et monter à mes yeux des larmes,  
qu'en mon cœur,  
Mes vingt ans avaient oubliées!

### **Autumn**

*Gabriel Fauré (1845-1924)*

Autumn of misty skies and heartbreaking horizons,  
Of swift sunsets and pale dawns,  
I watch flow by, like torrential water,  
Your days imbued with melancholy.

My thoughts, borne away on the wings of regret,  
As though our time could come round again!  
Roam in reverie the enchanted hills,  
Where long ago my youth once smiled.

In the bright sun of triumphant memory  
I feel untied roses reflower in bouquets,  
And tears rise to my eyes,  
which in my heart  
At twenty had been forgotten!  
*Translation by Richard Stokes*

**Gabriel Fauré (1845-1924)** was a French composer known for his *Pavane*, *Requiem*, *Sicilienne*, *Nocturnes* for piano, and the songs *Après un rêve* and *Clair de lune*. **Automne** is one of Fauré's most celebrated art songs and serves as a metaphor for the elusiveness and inevitability of time, the nature of memory, and ultimate mortality.

### **Flowers**

*Text and set by Anais Mitchell (1981-Present)*

What I wanted was to fall asleep  
Close my eyes and disappear  
Like a petal on a stream, a feather on the air  
Lily white and poppy red  
I trembled when he laid me out  
You won't feel a thing, he said, when you go  
down  
Nothing gonna wake you now  
Dreams are sweet until they're not  
Men are kind until they aren't  
Flowers bloom until they rot and fall apart  
Is anybody listening?  
I open my mouth and nothing comes out

Nothing  
Nothing gonna wake me now  
Flowers, I remember fields  
Of flowers, soft beneath my heels  
Walking in the sun  
I remember someone  
Someone by my side  
Turned his face to mine  
And then I turned away  
Into the shade  
You, the one I left behind  
If you ever walk this way  
Come and find me lying in the bed I made

**Anaïs Mitchell (1981-Present)** is an American singer-songwriter, musician, and playwright. Mitchell has released several studio albums, including *Young Man in America*, *Anaïs Mitchell*, and *Hadestown*, which was later developed into a stage musical using the same name. *Hadestown* is a musical retelling of the story of the Greek myth of Orpheus as embarks on a journey to rescue his love Eurydice from Hadestown. The song **Flowers** is Eurydice expressing her regret at leaving Orpheus behind as her memories of him and the world above slowly fade as she's resigned to her fate as a worker for eternity. The blooming and wilting of flowers represent her meaning and innocence and that when she made a deal with Hades it shows she lost hers within the process.

### **Winter Song**

*Text by Wilfred Owen (1893-1918)*

The browns, the olives, and the yellows died,  
And were swept up to heaven; where they glowed  
Each dawn and set of sun till Christmastide,  
And when the land lay pale for them, pale-  
snowed,  
Fell back, and down the snow-drifts flamed and  
flowed.

From off your face, into the winds of winter,  
The sun-brown and the summer-gold are blowing;  
But they shall gleam with spiritual glinter,  
When paler beauty on your brows falls snowing,  
And through those snows my looks shall be soft-  
going.

**Lee Hoiby (1926-2011)** was an American composer and classical pianist best known as a composer of operas and songs, particularly his setting of Tennessee Williams's *Summer and Smoke*. Soprano Leontyne Price introduced many of his best known songs and arias to the public. **Winter Song** is the fourth song in the song cycle *Songs for Leontyne*. **Winter Song** is a tribute to the beauty of winter.

### **Er ist's**

*Text by Eduard Mörike (1804-1875)*

Frühling lässt sein blaues Band  
Wieder flattern durch die Lüfte;  
Süsse, wohlbekannte Düfte  
Streifen ahnungsvoll das Land.  
Veilchen träumen schon,  
Wollen balde kommen.  
Horch, von fern ein leiser Harfenton!  
Frühling, ja du bist!  
Dich hab ich vernommen!

### **Spring is here**

*Hugo Wolf (1860-1903)*

Spring sends its blue banner  
Fluttering on the breeze again;  
Sweet, well-remembered scents  
Drift propitiously across the land.  
Violets dream already,  
Will soon begin to bloom.  
Listen, the soft sound of a distant harp!  
Spring, that must be you!  
It's you I've heard!

*Translated by Richard Stokes*

**Hugo Wolf (1860-1903)** was an Austrian composer best known for his Lieder including *Heimweh*, *Verborgenheit*, and *Der Gärtner*. Wolf's *Mörike-Lieder*, a musical collection of Lieder set to the writings of Romantic era poet Eduard Mörike, is regarded as the most comprehensive understanding of a poet's work by any composer. The song **Er ist's** entails the excitement of the arrival of Spring.

*Adolescence*  
[ad-l-es-uhns]

**Adolescence** is the period in which a young person develops from a child into an adult.

**Love Come and Love Gone**

*Text by Georgia Douglas Johnson (1880-1966)*

Consider me a memory, a dream that passed away;  
Or yet a flower that has blown and shattered in a day;  
For passion sleeps, alas,  
and keeps no vigil with the years  
And wakens to no conjuring of orisons or tears.

Consider me a melody that served its simple turn,  
Or but the residue of fire that settles in the urn,  
For love defies pure reasoning and undeterred flows  
Within, without the vassal heart—its reasoning, who knows?

**H. Leslie Adams (1932-Present)** is an American composer whose music, while composed largely within the tradition of Western classical music, also incorporates elements unique to African-American music. **Love Come and Love Gone** is a part of Adam's Song cycle *The Wider View* which is a panoramic portrait of human emotions, from songs of love and the blues to songs of nature and the human spirit. The song *Love Come and Love Gone* discusses the feelings surrounding loss and remembering our past memories fondly.

**Let my song fill your heart**

*Text by Ernest Charles (1895-1984)*

Let my song fill your heart with its melody oh so divine,  
That thrills me like a dream of happiness supreme. It's enchanting, it's sublime!  
Let my song say the words that my lips are afraid to say  
Of the yearning and of desires burning to hold you and to fold you so close, close to my heart.

The evening falls, so come to me, come like the sighing wind from the sea,  
And brightly, so lightly, we'll dance on the shining sand.  
All thro' the night that's filled with sheer delight, our lamp of love will be ever bright,  
And so all through life we will walk hand in hand.

Let my song fill your heart with its melody oh so divine,  
That thrills me like a dream of happiness supreme. It's enchanting, it's sublime!  
Let my song say the words that my lips are afraid to say  
Of the yearning and of desires burning to hold you and to fold you so close, close to my heart.

**Ernest Charles (1895-1984)** was an American composer of art songs, most known for his songs *Let My Song Fill Your Heart* and *When I Have Sung My Songs To You*. **Let My Song Fill Your Heart** is a Viennese Waltz about embracing the song that love and life creates.

## Laurie's Song

Text by Horace Everett "Erik Johns" (1927-2001)

Once I thought I'd never grow tall as this fence.  
Time dragged heavy and slow.  
But April came and August went  
before I knew just what they meant,  
and little by little I grew;  
and as I grew I came to know  
how fast the time could go.

Once I thought I'd never go outside this fence.  
This space was plenty for me.  
But I walked down the road one day,  
and just happened I can't say;  
but little by little it came to be.  
That line between the earth and sky  
came beckoning to me.

Now the time has grown short.  
The world has grown so wide.

I'll be graduated soon!  
Why am I strange inside?  
What makes me think I'd like to try  
to go down all those roads beyond that line  
above the earth and 'neath the sky?

Tomorrow when I sit upon  
the graduation platform stand,  
I know my hand will shake  
when I reach out to take that paper  
with the ribboned band.

Now that all the learning's done,  
O who knows what will now begin?

O it's so strange.  
I'm strange inside.  
The time has grown so short;  
the world so wide!

**Aaron Copland (1900-1990)** was an American composer best known for his works *Appalachian Spring*, *Fanfare for the Common Man*, and the "Hoedown" from *Rodeo*. **Laurie's Song** is an aria from Copland's opera *The Tender Land*, sung by a young girl, Laurie, on the cusp of graduation. This particular moment Laurie is coming to terms with her impending adulthood as she will soon graduate and be able to explore the world on her own.

## And So, Goodbye

Text by Ernest Charles (1895-1984)

And so, goodbye!  
Go now; no, do not say a word.  
I do not care to know the reason why;  
Too deep the grief  
That now my heart must bear;  
Enough to know my dreams are all awry,

And so, goodbye.  
Go now; no, do not touch my hand.  
I could not stand that added bit of pain:  
Enough to remember one hour of joy,  
One hour of ecstasy, and so, goodbye.

**And So, Goodbye** by **Ernest Charles (1895-1984)** is a send off expressing the deep pain it is to say goodbye to something or someone that is deeply loved.