

UNIVERSITY OF WISCONSIN

OSHKOSH
Department of Music

Presents

a Senior Voice Recital

Alejandra Gonzalez-Serna
mezzo soprano

Dr. Kirstin Ihde, piano

Friday, April 1, 2022
Arts & Communication Center

7:00 PM
Music Hall

Program

Già il sole dal Gange from *L'honestá negli amori* Alessandro Scarlatti (1660-1725)
Almen se non poss'io Vincenzo Bellini (1801-1835)

Cacho de Cielo Salvador Bartoli Soler
El majo discrete Enrique Granados (1867-1916)

An die Nachtigall Franz Schubert (1797-1828)
Du bist wie eine Blume Robert Schumann (1810-1856)
Dein blaues Auge Johannes Brahms (1833-1897)

Plaisir d'amour Johann-Paul Martini (1741-1816)
Au bord de l'eau Gabriel Fauré (1845-1924)

Come Ready and See Me Richard Hundley (1931-2018)
My Master Hath a Garden Richard Hundley (1931-2018)
The Green Dog Herbert Kingsley (1858-1937)

INTERMISSION

Put on a Happy Face from *Bye Bye Birdie* Charles Strouse (b. 1928)
Anything Goes from *Anything Goes* Cole Porter (1891-1964)

Hamilton: An American Musical Lin-Manuel Miranda (b. 1980)
You'll Be Back Alex Lacamoire (b. 1975)
Burn

Evermore from *Beauty and the Beast* Alan Menken (b. 1949)

BRIEF PAUSE

Coco
La Llorona Germaine Franco (b. 1987)
Remember Me Kristen Anderson-Lopez (b. 1972) & Robert Lopez (b. 1975)
(In loving memory of Mamá Cuca)

*As a courtesy to the artists and to those in attendance,
please silence all electronic devices.*

Alejandra is from the studio of Dr. Anna Hersey.

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This recital is in partial fulfillment of the Bachelor of Music degree
with an emphasis in Music Business and Audio Production.

For additional events, visit the University of Wisconsin Oshkosh
Music Department website at:
<https://uwosh.edu/music/community/calendar>

Alejandra Gonzalez-Serna

Senior Recital
Notes and Translations

“Già il sole dal Gange” (from the opera *L’honestá negli amori*)

Text by Felice Parnasso

Composed by Alessandro Scarlatti (1660-1725)

Felice Parnasso is believed to be the librettist for this Italian opera. However, there isn’t much information about him, and it is even said to be a pen name for someone else. In a score explanation, the name is said to mean “happy-one-who-has-reached-the-heights.”

Alessandro Scarlatti is an Italian composer and was believed to be one of the most important Italian opera composers. He was born in Palermo, a city in Sicily, Italy and later moved to Rome at the age of twelve. While his level of music education is uncertain, he was able to make a living for his family and himself by patrons commissioning his works. Scarlatti has written over 40 operas, as well as many other pieces of music throughout his lifetime.

L’honestá negli amori was the second opera Scarlatti had written, and “Già il sole dal Gange” is one of the arias found in his work. The context surrounding the aria follows the character Saldino as he is admiring the view of the sunrise in Algiers. The movement of the melodic lines with the combination of the piano accompaniment allows the listeners to visualize what Saldino was seeing and accurately portrays his feelings.

“Già il sole dal Gange” (Already, from over the Ganges, the sun)

*Già il sole dal Gange
Più chiaro sfavilla,
E terge ogni stilla
Dell'alba che piange.*

Already, from over the Ganges, the sun
Sparkles more brightly
And dries every drop of the dawn, which
weeps.

*Col raggio dorato
Ingemma ogni stelo,
E gli astri del cielo
Dipinge nel prato.*

With the gilded ray
It adorns each blade of grass;
And the stars of the sky
It paints in the field.

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Archive.

“Almen se non poss’io”

Text by Pietro Metastasio

Composed by Vincenzo Bellini

Antonio Domenico Bonaventura Trapassi, better known as Pietro Metastasio, is one of the most recognized librettists in eighteenth century Europe, having his librettos set over 800 times. His works had captured the attention of Gian Vincenzo Gravina, an Italian jurist, who later changed Trapassi’s name into Pietro Metastasio.

Vincenzo Bellini was born in Catania, Sicily in Italy. He is most known for his compositional skills in vocal works. His musical knowledge began at home, as his entire family were musicians and it followed him into his studies. His work *Il pirata* (1827) was the work that stimulated his international popularity.

“Almen se non poss’io” is believed to be part of the song cycle *Sei Ariette* (six arrietas), which are short and simple arias. In this piece, the accompaniment is much simpler than the melody line, as it consists of mostly arpeggios. The melodic line is filled with fast and intricate vocal runs which complement the piano. The simplicity of the accompaniment gives way for the vocalist to shine through.

“Almen se non poss’io” (At least, if I am not able)

*Almen se non poss'io
seguir l'amato bene,
affetti del cor mio,
seguitelo per me.
Già sempre a lui vicino
raccolti amor vi tiene
e insolito cammino
questo per voi non è.*

At least, if I am not able
to follow my beloved,
you affections of my heart,
go with him for me.
Already near him always,
Love keeps you gathered,
and the path to him is not
an unfamiliar one for you.

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**“Cacho de Cielo”
Text by F. Gras y Elias
Composed by Salvador Bartoli Soler**

Salvador Bartoli Soler isn't a well known composer. Many details of his life remain unknown, such as where he was born and the year he passed away. The same can be said for Francisco Gras y Elias, as there are limited amount of details for them both.

The poem that is used for this piece deals with a mix of emotions from the speaker. Their admiration for this beautiful woman is combined with a feeling of inadequacy, as the woman seems to pay no mind to the speaker. This swing of emotions is portrayed throughout the piece and its different sections. Most of the verses are when the speaker is giving his admiration, but the melodic material often changes. Some melodic lines are fast-paced and have some bounce to represent their enthusiastic admiration, while others are hushed as if they were in disbelief.

“Cacho de Cielo” (Piece of Heaven)

Con el clavel en la boca,
el desden en la mirada,
abanicandote el rostro
y haciendo eses la falda:

Te vi airosa y altanera
en la calle de la Palma,
como diciendo a la gente:
¡Paso, a la reina de España!

A carnation on your lips,
d disdain on your face,
Fanning your face
And swirling your skirt:

I saw you, graceful and haughty
On the street of la Palma,
As if telling the people:
Make way for the Queen of Spain!

Cacho de cielo,
¡porque siendo la gloria
das el infierno!

Desde entonces que te sigo
que vivo al pie de tu casa,
que contemplando to reja
me encuentra la luz del alba,

Que a sus hierros les confío
los desvelos de mi alma,
Y ensalzo tu zarandeo
Al compás de mi guitarra.

Cacho de cielo,
¡porque siendo la gloria
das el infierno!

Con la rumbosa mantilla
vas en calesa a la plaza,
los toreros te saludan,
la fiera inclina las astas
la gente moza te obsequia
con refrescos y naranjas:
y aceptas tanta fineza
diciendo muy seria: gracias.

Cacho de cielo,
¡porque siendo la gloria
das el infierno!

Eres el sol de la corte,
Eres reina entre las majas,
es tu cuerpo de claveles
Y un remolino de gracias;
Y negras como tus ojos,
Dios te ha dado las entrañas,
Pues te tiré el corazón,
Y lo pisaron tus plantas.

Cacho de cielo,
¡porque siendo la gloria
das el infierno!

Piece of heaven,
Even being glory
You bring hell!

Since then I follow you,
And I live by the foot of your house,
And when contemplating your fence
the light of dawn finds me.

To the wires I confess
The restlessness of my soul,
And I praise your dance
To the beat of my guitar

Piece of heaven,
Even being glory
You bring hell!

With your graceful veil
You ride your carriage to the plaza,
The bull riders say hello,
And the beast bows its antlers
Young people gift you
With oranges and refreshments:
You accept such fineries
And with a serious face say, thanks.

Piece of heaven,
Even being glory
You bring hell!

You are the court's sunlight,
You are a queen amongst commoners,
Your body of carnations
And a whirlwind of graces;
As dark as your eyes,
God has given you your soul,
I had given you my heart
And it got trampled by your feet.

Piece of heaven,
Even being glory
You bring hell!

~Translation by Alejandra Gonzalez-Serna

“El majo discreto”(Doce tonadillas en estilo antiguo)

Text by Fernando Periquet (1873-1940)

Composed by Enrique Granados (1867-1916)

Fernando Periquet was a Spanish librettist that was most known for writing the opera *Goyescas* in collaboration with Enrique Granados. Before he was known as a librettist, he was also a writer and journalist. *Goyescas* was initially a drama but was later altered to fit the music Granados had composed. The growing popularity of the opera ultimately caused him to be known more for the songs he had written.

Enrique Granados was a Spanish composer and pianist and is believed to have pushed for the concept of nationalism in Spanish music during the nineteenth century. His musical education consisted of composition in Barcelona and piano in Paris. After returning home, he had made a name for himself as a pianist before being known as a composer.

Granados had a great interest in music of the eighteenth century and he expressed it through the composition of his *tonadillas*, which is a type of Spanish music that is short and comedic. “El majo discreto” is part of his *Doce tonadillas en estilo antiguo*, his collection of songs. The comedic and light-hearted nature of the piece is reflected in the fast movement of the melody as well as the bounce-like feel of the piano accompaniment.

“El majo discreto” (The discreet lover)

*Dicen que mi majo es feo.
Es posible que sí que lo sea,
que amor es deseo
que ciega y marea.
Ha tiempo que sé
que quien ama no ve.
Mas si no es mi majo un hombre
que por lindo descuelle y asombre,
en cambio es discreto
y guarda un secreto
que yo posé en él
sabiendo que es fiel.*

*¿Cuál es el secreto
que el majo guardó?
Sería indiscreto
contarlo yo.
No poco trabajo costara saber
secretos de un majo con una mujer.
Nació en Lavapiés.
¡Eh, ¡eh!
¡Es un majo, un majo es!*

Some say that my beloved is homely.
It is possible that he may be,
For love is desire
Which blinds and dizzies.
For long have I known
That loving is not seeing.
But if my beloved is not a man
Whose beauty turns heads and astonishes, Then he
is discreet
And the keeper of a secret
That I entrusted to him
Knowing that he is true.

What could this secret be
That my beloved is safeguarding?
It would be indiscreet
For me to reveal it.
It is no small feat to learn
The secrets between a man and a woman.
He was born in Lavapiés.
Uh-huh!
He is handsome, handsome is he!

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“An die Nachtigall” D. 497 (Op. 98, No. 1)
Text by Matthias Claudius (1740-1815)
Composed by Franz Schubert (1797-1828)

Matthias Claudius was a German poet and author. He is most known for the German children’s song *Der Mond ist aufgegangen* (“The Moon Has Risen”). During his lifetime he had worked in many editorial positions, including for *Der Wandsbecker Bothe*, a popular journal in collaboration with many of the important writers of the time.

Franz Schubert is an Austrian composer that is greatly acknowledged for his compositional skills in both his lieder (songs) and chamber music. He is often credited for being one the composers to ease the transition between the Classical and Romantic periods. Schubert had come from a musical family, and him and his siblings forming their own string quartet.

The poem “An die Nachtigall” was written in 1771, with its original title being “Nachtigall, Nachtigall.” The poem reads of a person that is admiring their lover while they sleep. They address the nightingale and plead them to not awaken their sleeping love. The tempo marking on the score *Mässig* indicates to the performers to play in a moderate tempo, to further establish the hushed tone of the admirer.

“An die Nachtigall” (To the Nightingale)

*Er liegt und schläft an meinem Herzen,
Mein guter Schutzgeist sang ihn ein;
Und ich kann fröhlich sein und scherzen,
Kann jeder Blum’ und jedes Blatts mich freun.
Nachtigall, ach! Nachtigall, ach!
Sing mir den Amor nicht wach!*

He lies sleeping upon my heart;
my kind tutelary spirit sang him to sleep.
And I can be merry and jest,
delight in every flower and leaf.
Nightingale, ah, nightingale,
do not awaken my love with your singing!

~Translation © Richard Wigmore, author of
Schubert: The Complete Song Texts, published
by Schirmer Books,
provided courtesy of Oxford Lieder
(www.oxfordlieder.co.uk)

“Du bist wie eine Blume” (*Myrthen*). Op. 25, no. 24

Text by Heinrich Heine (1797-1856)

Composed by Robert Schumann (1810-1856)

Heinrich Heine is a German poet who is well known for writing his *Buch der Lieder* (Book of Songs). The songs in this book have been widely used by many composers that set the music to his poems. Heine was the child of Jewish parents, but his life seemed to be deeply influenced by his millionaire uncle. Although his family set forth a path of a businessman, he took a liking to literature.

Robert Schumann was a German composer during the Romantic era. He was recognized for his compositions for piano and orchestra, as well as his lieder (songs). Most of his popular piano music was specifically written for his wife Clara Schumann, who was a pianist and a composer. While he was pressured into leaving his music education behind to study law, Schumann was utterly devoted to composition.

“Du bist wie eine Blume” is one of the songs found in *Myrthen*, a song cycle that consists of 26 songs. Schumann had written this song cycle for his wife, Clara, as a wedding gift. The cover of the text is believed to have been decorated with green myrtles, symbolizing marriage. The song cycle uses texts from a variety of poets.

“Du bist wie eine Blume” (You are like a flower)

*Du bist wie eine Blume,
So hold und schön und rein;
Ich schau' dich an, und Wehmut
Schleicht mir ins Herz hinein.
Mir ist, als ob ich die Hände
Aufs Haupt dir legen sollt',
Betend, dass Gott dich erhalte
So rein und schön und hold.*

You are like a flower,
So sweet and fair and pure;
I look at you, and sadness
Steals into my heart.
I feel as if I should lay
My hands upon your head,
Praying that God preserve you
So pure and fair and sweet.

~ Translation © Richard Stokes, author of *The Book of Lieder*, published by Faber, provided courtesy of Oxford Lieder
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“Dein blaues Auge” Op. 59, No. 8

Text by Klaus Groth (1819-1899)

Composed by Johannes Brahms (1833-1897)

Klaus Groth started off his career as a schoolteacher, then later became entranced by dialect poems. His admiration for his native dialect, Dithmarschen, allowed him to use it as a means for his own poetry. Not much can be found about his family life.

Johannes Brahms was an influential figure during the Romantic era with many compositional accomplishments, having written chamber music, choral works, piano music, and over 200 songs. Brahms and Robert Schumann had a close friendship, often praising each other and their works publicly.

“Dein blaues Auge” is the last song in a collection of eight songs composed by Brahms. Groth was recognized for his poems being set to music by Brahms. This poem in particular talks of the blue eyes of what could only be a love interest. The tone of the piece is set by the smooth movement of the melody as well as the slow tempo of the accompaniment. These musical features allow the listeners to almost feel the slowing of time as someone is admiring their love.

“Dein blaues Auge” (Your Blue Eyes)

*Dein blaues Auge hält so still,
Ich blicke bis zum Grund.
Du fragst mich, was ich sehen will?
Ich sehe mich gesund.
Es brannte mich ein glühend Paar,
Noch schmerzt das Nachgefühl:
Das deine ist wie See so klar
Und wie ein See so kühl.*

Your blue eyes stay so still,
I look into their depths.
You ask me what I seek to see?
Myself restored to health.
A pair of ardent eyes have burnt me,
The pain of it still throbs:
Your eyes are limpid as a lake,
And like a lake as cool.

~ Translation © Richard Stokes, author of *The Book of Lieder*, published by Faber, provided courtesy of Oxford Lieder
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“Plaisir d’amour”

Text by Jean-Pierre Claris de Florian (1755-1794)

Composed by Johann-Paul Martini (1741-1816)

Jean-Pierre Claris de Florian was a very popular writer throughout his lifetime. However, as it often goes, his popularity began to decline. Most of his work is not recognized and his name isn't mentioned unless it is by French literature scholars. During the nineteenth century, he was often commemorated in many festivals in Soeaux. While there were great hopes for him and his work to remain well-known through time, he unfortunately did not live up to the expectations.

Johann-Paul Martini was a German composer that lived in France, where he made a name for himself by writing operas. It is mentioned that he is credited as the first composer in France to write actual piano accompaniments, moving away from the tradition of using simple basso continuo. Aside from writing operas and this piece, he also composed chamber music and church music.

“Plaisir d’amour” is a romance, and it was composed by Martini in 1784. After its creation, it became an addition to the novella *Célestine*. This particular style of song is said to have come from “French poetic-vocal forms.” While the most romances during this time, had a “less-important” accompaniment, Martini went against that tradition and created a beautiful collaboration between piano and voice.

“Plaisir d’amour” (The pleasure of love)

*Plaisir d'amour ne dure qu'un moment,
Chagrin d'amour dure toute la vie.
J'ai tout quitté pour l'ingrate Sylvie,*

The pleasure of love only lasts one moment;
The regret of love lasts one's whole life.
I left everything for the ungrateful Sylvie;

*Elle me quitte et prend un autre amant.
Plaisir d'amour ne dure qu'un moment,
Chagrin d'amour dure toute la vie.*

She leaves me and takes another lover.
The pleasure of love only lasts one moment;
The regret of love lasts one's whole life.

*Tant que cette eau coulera doucement
Vers ce ruisseau qui borde la prairie,
Je t'aimerai, me répétait Sylvie.
L'eau coule encore, elle a changé pourtant.
Plaisir d'amour ne dure qu'un moment,
Chagrin d'amour dure toute la vie.*

As long as this water flows softly
Toward this brook that borders the plain
I will love you, repeated Sylvie to me.
The water still flows, she has changed however.
The pleasure of love only lasts one moment;
The regret of love lasts one's whole life.

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“Au bord de l’eau”
Text by Sully Prudhomme (1839-1907)
Composed by Gabriel Fauré (1845-1924)

René-François-Armand Prudhomme, better known as Sully Prudhomme, was a French poet. As a poet, he seemed to be opposed to the over-the-top traditions of Romanticism, therefore, he sought after a more “elegant and balanced” writing style. Prudhomme is a recipient of the Nobel Prize for Literature, which he received in 1901.

Gabriel Fauré was a French composer that seemed to have been a great influence for modern French music. He proved to have been musically inclined since childhood his progress as a composer continued to work throughout his studies. Fauré had written more than 100 songs as well as multiple song cycles and piano pieces.

Fauré had accomplished Prudhomme’s ideals in his setting for the poem. The “elegance and balance” can be heard in the movement of both the accompaniment and the melodic line. The piano allows for the slow and steady feel of the piece, and it further establishes the sweet tone of the poem. The speaker wishes to pass time with their lover and to savor each and every moment with them. The more passionate moments of the text are often emphasized by the peaks in the melody.

“Au bord de l’eau”

*S'asseoir tous deux au bord d'un flot qui passe,
Le voir passer;
Tous deux, s'il glisse un nuage en l'espace,
Le voir glisser;
À l'horizon, s'il fume un toit de chaume,
Le voir fumer;
Aux alentours si quelque fleur embaume,
S'en embaumer;
Entendre au pied du saule où l'eau murmure
L'eau murmurer;
Ne pas sentir, tant que ce rêve dure,
Le temps durer;
Mais n'apportant de passion profonde*

To sit together on the bank of a flowing stream,
To watch it flow;
Together, if a cloud glides by,
To watch it glide;
On the horizon, if smoke rises from thatch,
To watch it rise;
If nearby a flower smells sweet,
To savour its sweetness;
To listen at the foot of the willow, where water murmurs,
To the murmuring water;
Not to feel, while this dream passes,
The passing of time;
But feeling no deep passion,

*Qu'à s'adorer,
Sans nul souci des querelles du monde,
Les ignorer;
Et seuls, tous deux devant tout ce qui lasse,
Sans se lasser,
Sentir l'amour, devant tout ce qui passe,
Ne point passer!*

Except to adore each other,
With no cares for the quarrels of the world,
To know nothing of them;
And alone together, seeing all that tires,
Not to tire of each other,
To feel that love, in the face of all that passes,
Shall never pass!

~ Translation © Richard Stokes, author of *The Book of Lieder*, published by Faber, provided courtesy of Oxford Lieder (www.oxfordlieder.co.uk)

**Songs from *Eight Songs: Voice and Piano*
Texts by James Purdy (1923-2009)
Anonymous Elizabethan Verses
Composed by Richard Hundley (1931-2018)**

James Purdy was an American author that was credited for his acknowledgement of American life. Purdy studied the University of Chicago as well as the University of Puebla in Mexico. His career progressed from teaching to writing full time.

Richard Hundley is an American composer that is known for his vocal music. Since he was a child, Hundley had expressed musical talent and interest. So much so that he began studying music at seven years old. As he continued to compose vocal music, his popularity began to rise until he was able to work with successful singers, such as Rosalind Elias and Anna Moffo.

“Come Ready and See Me” is considered to be Hundley’s most memorable piece. Hundley had dedicated the song to a close friend of his, Jeffrey L. Cerza, who unfortunately passed at a young age. With this dedication, the piece takes on a new meaning. At first glance, the text seems to pertain to a distant lover that perhaps has left but implied they’d return. Knowing of his friend’s passing, the words portray the yearning for them to be close. Both interpretations contain feelings of longing for a loved one. “My Master Hath a Garden” is another song composed by Hundley. In contrast with the ballad-like feel of the previous piece, this one is more up-beat and exclamatory. There is, however, a shift to a mellow tone when the words “O Jesus, Lord...” are introduced.

“Come Ready and See Me”

Come ready and see me
No matter how late
Come before the years run out.
I’m waiting with a candle
No wind will blow out,
But you must haste
By foot or by sky
For no one can wait forever
Under the bluest sky
I can’t wait forever,
For the years are running out.

“My Master Hath a Garden”

My Master hath a garden
Full-filled with diverse flowers
Where thou may’st gather posies gay
All times and hours
Here nought is heard but paradise bird
Harp, dulcimer and lute
With cymbal and timbrel
And the gentle sounding flute

O Jesus, Lord, my heal and weal
My bliss complete
Make thou my heart a garden plot
True, fair and neat
That I may hear this music clear
Harp, dulcimer and lute
With cymbal and timbrel
And the gentle sounding flute

“The Green Dog”

Text and Music by Herbert Kingsley (1858-1937)

Herbert Kingsley is an American composer, known for “The Green Dog” as well as his music for the ballet *Terminal*. He grew up with German Lutheran parents alongside his brother. Kingsley had shown a great interest in music before any other subject. His interest and musical skill continued to develop as he furthered his musical studies.

The text setting of this piece is very out-of-the-box and whimsical. The rhyming verses and the unusualness of the subject matter gives the music a theatrical and light-hearted tone. Having written both the text and the music, Kingsley had a great amount of freedom to set the expression of the piece exactly as he pleased. Some things to listen for are the placements of the highest and longest notes at the punch line of the text.

“The Green Dog”

If my dog were green
I never would be seen
without a sea-green bonnet
with an enormous feather upon it.

Shoes of leaf-green,
Hose of tea-green,
Coat of apple-green,
Gloves of bottle-green,
In fact, I never would be seen
except in green

If my dog were green.

But, alas! no matter what you've heard,
The facts are consistently absurd,
For my dog isn't green,
And, what sets the matter even more agog -
I haven't any dog!

“Put on a Happy Face” (from *Bye Bye Birdie*)

Text by Lee Adams (1924-)

Composed by Charles Strouse (1928-)

Lee Adams is a recognized lyricist in the musical theatre world. He is known for his contributions to *Bye Bye Birdie* (1960) and *Hello, Dolly!* (1964), as well as many other musicals. Prior to writing musicals, Adams had studied journalism and worked for newspapers and magazines. After meeting Charles Strouse, he began his career as a musical theater lyricist and librettist.

Charles Strouse had worked side-by-side with Lee Adams for a long time. Before he wrote for musical theater, Strouse had studied at the Eastman School of Music and intended to stay within the realms for classical music. He had even studied under Aaron Copland for some time. Once he began working with Adams, he began to explore the musical theater realm which later led to his big hit *Bye Bye Birdie*.

This musical follows the story of the MacAfee family as well as the community of Sweet Apple, Ohio. The story progresses when Conrad Birdie comes to town and creates buzz among the people. Everyone awaits who he will decide serenade before he leaves for the army.

“Put On a Happy Face”

Gray skies are gonna clear up,
Put on a happy face;
Brush off the clouds and cheer up,
Put on a happy face.

Take off that gloomy mask of tragedy,
It's not your style;
You'll look so good that you'll be glad ya' decided to smile!

Pick out a pleasant outlook,
Stick out that noble chin,
Wipe off that full-of-doubt look,
Slap on a happy grin!

And spread sunshine all over the place, just
Put on a happy face!

“Anything Goes” (from the musical *Anything Goes*)
Text and Music by Cole Porter (1891-1964)

Cole Porter is one of the most well-known composers and lyricists of the twentieth century. His musical education began when he was very young. As an adult, he attended Yale University to further his musical studies. For some time after that, he attended Harvard Law School, but inevitably returned to his true passion. His first big hit was the musical *Anything Goes* (1934), and was soon followed by more works, including film songs.

Anything Goes (1934) follows Reno Sweeny as she boards the S. S. American along with her friend Billy Crocker. The story progresses when Billy finds out that his love, Hope Harcourt, has become engaged to Lord Evelyn Oakleigh, who also happens to be rich. The musical tells of the shenanigans that happen aboard the ocean liner.

The song “Anything Goes” provides a peek into the gossip that is going around the boat, and it does so in a comedic way. The music and text setting allows for the feeling of exasperation with all of the scandalous happenings.

“Anything Goes”

Times have changed
And we've often rewind the clock
Since the Puritans got the shock
When they landed on Plymouth Rock;

If today
Any shock they should try to stem,
'Stead of landing on Plymouth Rock,
Plymouth Rock would land on them.

In olden days a glimpse of stocking
Was looked on as something shocking
Now heaven knows,
Anything goes

Good authors too who once knew better words
Now only use four-letter words,

Writing prose,
Anything goes

The world has gone mad today
And good's bad today,
And black's white today,
And day's night today,
When most guys today
That women prize today,
Are just silly gigolos;

So though I'm not a great romancer
I know that you're bound to answer when
I propose,
Anything goes.

Songs from *Hamilton: An American Musical*
Text and Music by Lin-Manuel Miranda (1980-)
Arranged by Lin-Manuel Miranda and Alex Lacamoire (1975-)

Alex Lacamoire is an American orchestrator, arranger, and pianist. He attended Berklee College of Music, where he studied professional music, and graduated in 1995. He deemed himself to be a casual fan of musical theater, having starred in a production of *Bye Bye Birdie* when he was

eleven. Lacamoire is very known for his work in *In the Heights* (2008) and *Dear Evan Hansen* (2017).

Lin-Manuel Miranda is a composer, lyricist, and actor that has received many awards throughout his career. Both his musicals, *Hamilton* and *In the Heights*, have received many Tony nominations and awards. Not only did he write the music and lyrics for *Hamilton*, he also starred in it, taking on the leading role. As the name suggests, the musical follows the life the political figure, Alexander Hamilton and the beginning of the United States of America.

The song “You’ll Be Back” is in the perspective of King George, when he finds out that the American colonists have been talking about their rebellion. The music and the lyrics contain numerous emotions, as King George goes from being the monarch that he is and threatening the colonies to being “upset” and “hurt” at the idea of them wanting independence, almost like relationship break-up.

“You’ll Be Back”

You say
The price of my love's not a price that you're willing to pay.
You cry
In your tea which you hurl in the sea when you see me go by.
Why so sad?
Remember we made an arrangement when you went away.
Now you're making me mad.
Remember, despite our estrangement, I'm your man.

You'll be back.
Soon you'll see.
You'll remember you belong to me.
You'll be back.
Time will tell.
You'll remember that I served you well.
Oceans rise.
Empires fall.
We have seen each other through it all,
And when push
Comes to shove,
I will send a fully armed battalion
To remind you of my love!

You say our love is draining and you can't go on.
You'll be the one complaining when I am gone...
And no don't change the subject,
'Cause you're my favorite subject,
My sweet, submissive subject
My loyal, royal subject,
Forever and ever and ever and ever and ever

You'll be back,

Like before,
I will fight the fight and win the war
For your love,
For your praise,
And I'll love you till my dying days.
When you're gone
I'll go mad
So don't throw away this thing we had.
'Cause when push comes to shove
I will kill your friends and family to remind you of my love.

“Burn” tells the perspective of Eliza Hamilton, wife to Alexander, as his cheating scandal airs. Not only did the nation learn about Alexander’s unfaithfulness towards his wife, he himself released the letters that his mistress and him had addressed towards each other. There is a recurring theme in the piano throughout the song that symbolizes Eliza spiraling into anger and disappointment, as she decides to “erase herself from the narrative,” denying Alexander any chance at redemption, at least for the time being.

“Burn”

I saved every letter you wrote me
From the moment I read them
I knew you were mine
You said you were mine
I thought you were mine

Do you know what Angelica said
When we saw your first letter arrive?
She said

“Be careful with that one, love
He will do what it takes to survive.”

You and your words flooded my senses
Your sentences left me defenseless
You built me palaces out of paragraphs
You built cathedrals
I’m re-reading the letters you wrote me
I’m searching and scanning for answers
In every line
For some kind of sign
And when you were mine
The world seemed to...

Burn

You published the letters she wrote you
You told the whole world how you brought

This girl into our bed
In clearing your name, you have ruined our
lives
Do you know what Angelica said
When she read what you'd done?
She said
"You have married an Icarus
He has flown too close to the sun."

You and your words, obsessed with your
legacy...
Your sentences border on senseless
And you are paranoid in every paragraph
How they perceive you

You, you, you...

I'm erasing myself from the narrative
Let future historians wonder how Eliza
Reacted when you broke her heart
You have torn it all apart
I am watching it
Burn
Watching it burn

The world has no right to my heart
The world has no place in our bed
They don't get to know what I said
I'm burning the memories
Burning the letters that might have redeemed
you
You forfeit all rights to my heart
You forfeit the place in our bed
You sleep in your office instead
With only the memories
Of when you were mine
I hope that you burn

"Evermore" (from *Beauty and the Beast*)

**Text by Tim Rice (1944-)
Composed by Alan Menken (1949-)**

Tim Rice is an English lyricist, librettist, and journalist amongst many other things. Before he began his musical journey, he had studied law. After meeting Andrew Lloyd Weber was when he decided to fully dedicate his time to music. Some of his better known works include his contributions to *Joseph and the Amazing Technicolor Dreamcoat* and *Jesus Christ Superstar*. Rice has also worked outside of the musical theater realm and wrote many songs for films.

Alan Menken had worked on the 1991 version of *Beauty and the Beast* in collaboration with lyricist Howard Ashman. Other projects he's worked on include *Little Shop of Horrors*, *Aladdin*, and *The Little Mermaid*. It is no surprise that Menken decided to come back for the live-action version of *Beauty and the Beast*.

The song "Evermore" takes place when Belle must leave Beast behind to save her father from a frightened and angered town. Beast has an internal monologue as he contemplates his old way of living and how he has fallen in love with Belle. The music and the lyrics portray the longing he feels for her and the hope he has that she will return.

"Evermore"

I was the one who had it all
I was the master of my fate
I never needed anybody in my life
I learned the truth too late
I'll never shake away the pain
I close my eyes but she's still there
I let her steal into my melancholy heart
It's more than I can bear

Now I know she'll never leave me
Even as she runs away
She will still torment me
Calm me, hurt me
Move me, come what may
Wasting in my lonely tower
Waiting by an open door
I'll fool myself, she'll walk right in
And be with me for evermore

I rage against the trials of love
I curse the fading of the light
Though she's already flown so far beyond my reach
She's never out of sight

Now I know she'll never leave me
Even as she fades from view
She will still inspire me
Be a part of everything I do
Wasting in my lonely tower
Waiting by an open door
I'll fool myself, she'll walk right in
And as the long, long nights begin
I'll think of all that might have been
Waiting here for evermore

Songs from *Coco*
“La Llorona”
Text from a Traditional Mexican Folk Song
Arranged by Germaine Franco (1987-)

La Llorona is a well-known Mexican myth. The story goes that she drowned her own children in a river, and immediately regretted it. She is said to roam the streets at night, crying out for her children. There can very well be many different versions of the story, as it is often told to children in order to keep them from going out at night. It is no surprise that there are also many songs made in her image.

Germaine Franco is a composer that has received many awards for her collaborations with many films, her most recent being the film *Encanto* (2021). For *Coco*, she co-wrote and produced most of the original songs. Franco collaboration with Disney for the *Coco* animated feature allowed the movie to better grasp an authentic Mexican sound. The film tells the story of Miguel, whose family has been taught to turn away from music for generations. He aspires to be a musician and just as he's about to try and prove himself, he finds himself in the Land of the Dead. The film follows his adventures, alongside Héctor, as he learns about his family's history.

Franco's version of “La Llorona” takes inspiration from another more melancholic version of the song. While some of the melodic material is similar, Franco made her version with a higher energy that fits better with the story line. The song is first introduced in the film when Mamá Imelda sings a snippet of it to Miguel. It then comes back as a duet between Ernesto de la Cruz and Mamá Imelda.

“La Llorona” (The Llorona)

Ay, de mí, Llorona
Llorona de azul celeste
Y aunque la vida me cueste Llorona
No dejaré de quererte

Oh, my Llorona
Llorona, wearing celeste blue
Even when life costs me, Llorona
I will not stop loving you

Me subí al pino más alto Llorona
A ver si te divisaba
Como el pino era tierno, Llorona
Al verme llorar, lloraba

I climbed the tallest pine, Llorona
To see if I could spot you
Since the pine was tender, Llorona
By seeing me cry, it cried

La pena y la que no es pena Llorona
Todo es pena para mí
Ayer lloraba por verte Llorona
Hoy lloro porque te vi

With and without the sorrow, Llorona
Everything is painful to me
Yesterday I cried to see you, Llorona
Today I cry because I saw you

Ay, de mí, llorona, Llorona
Llorona de azul celeste
Y aunque la vida me cueste Llorona
No dejaré de quererte

Oh, my Llorona, Llorona
Llorona, wearing celeste blue
Even when life costs me, Llorona
I will not stop loving you

Y aunque la vida me cueste Llorona
No dejaré de quererte

Ay, ay, ay, ¡a-jajaja!

Even when life costs me, Llorona
I will not stop loving you

Ay, ay, ay, ¡a-jajaja!

~Translation by Alejandra Gonzalez-Serna

“Remember Me” (Lullaby)

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

Kristen Anderson-Lopez and Robert Lopez are a married writing duo that have worked on many different projects together. One of their more well-known projects would be some of the music from *Frozen* (2013). Both of them are also co-creators of musicals: Kristen for *In Transit* and Robert for *The Book of Mormon* and *Avenue Q*. The first song they ever collaborated on was for a Disney program titled *Bear in the Big Blue House*.

The couple won an Oscar for “Remember Me” for Best Original Song, which is the second one they’ve won after *Frozen’s* “Let It Go”. This song is introduced many times in the film, as it is credited to Ernesto de la Cruz, and many characters cover it. In the film, Héctor was actually the one to write the song for his daughter Coco and there is a scene where he sings it as a lullaby to her. While in the film, the lullaby is only sung in one language, both the English and Spanish versions will be sung in order to end the recital on a more personal note.

“Remember Me” (Recuérdame)

Remember me
Though I have to say goodbye
Remember me
Don't let it make you cry
For even if I'm far away I hold you in my heart
I sing a secret song to you each night we are apart

Remember me
Though I have to travel far
Remember me
Each time you hear a sad guitar
Know that I'm with you the only way that I can be
Until you're in my arms again
Remember me

Recuérdame
Hoy me tengo que ir, mi amor
Recuérdame
No llores, por favor
Te llevo en mi corazón, y cerca me tendrás
A solas yo te cantaré soñando en regresar

Recuérdame
Aunque tenga que emigrar
Recuérdame
Si mi guitarra oyes llorar
Ella con su triste canto te acompañará
Hasta que en mis brazos estés
Recuérdame