

I would like to thank the many people whose time and effort made this recital possible: Petra Hofírková and Irina Petrova for coaching me on the Czech and Russian pronunciation; Suzanne Jones; the Voice Class; J.R. Magsaysay; Lynda Fox & Becky Godwin; Daniel Epstein; & Mom. A special thanks to Meredith Hinckley, Melissa Hughes, Rachel Lewis, Irina Petrova & Michael Buhl.

Thank you, Ida Faiella, for support, faith and never pulling any punches.

Brian, thank you for everything, I love you.

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Music at Bennington College Presents

Sheila E. Lewandowski, Soprano
Brian J. Rogers, Piano
Thomas Farrell, Piano
& contributing artists



Saturday, May 4th, 1996
4:00 p.m.
Deane Carriage Barn

Program

* All Songs Accompanied by Brian Rogers unless otherwise noted

Gabriel Fauré

Au bord de l'eau, Op. 8, No. 1
Poem by Sully Prudhomme
Clair de Lune (Menuet), Op. 46, No. 2
Poem by Paul Verlaine
Au cimetière, Op. 51, No. 2
Poem, *La Mer*, by Jean Richepin

Bohuslav Martinu

Rosicka, from *Písnický na jednu stránku*

Antonín Dvorák

Když mne stará matka zpívat' ucívala
Poem by Adolf Heyduk

Piotr Ilyich Tchaikovsky

Pique Dame
Lisa and Polina's duet, Act I
Lisa - Sheila Lewandowski
Polina - Irina Petrova
Flutes - Melissa Hughes, Rachel Lewis

Amilcare Ponchielli

La Gioconda
'Suicidio' Act IV, scene I

Gian Carlo Menotti

The Medium
Madame Flora's aria

Leonard Bernstein

On the Town
'Some Other Time'
'I Can Cook Too'
Piano - Thomas Farrell

Bohuslav Martinu

Rosicka: Písnický na jednu stránku
Dew: from "*Songs on One Page*"

(One of a series of seven songs on Moravian Folk Poetry)

The sun is setting behind the maple grove, and dew is falling on the cherry tree. Fall, dew, on my rosemary plant. When it is grown, I will give it to my love.

Antonín Dvorák

Když mne stará matka zpívat ucívala.
When my mother taught me to sing.
Poem by Adolf Heyduk
from, *Cigánské melodie*, Op. 55;
Gypsy Songs

When my mother taught me to sing, I remember her tears.
Now, I weep as I teach the gypsy children to sing.

"My great-grandmother, Irina (known to us as "Bobby" from the Polish word for grandmother), played the piano and sang in Polish and Russian for my sisters and me. I wish I knew the song that goes with the four bars left in my memory." S.E.L.

Peter Ilyich Tchaikovsky

Pique Dame (*The Queen of Spades*)
Libretto by Modeste Tchaikovsky
From the novel by Alexander Pushkin

The story of 'Pique Dame' is melodramatic, filled with superstition and tragedy. Among the gems of this opera is the delightful duet between Lisa (the ingenue) and her servant Poline in Act I, Scene II. Lisa and Poline, in the garden, enjoy the light wind, the scent of the flowers, and the setting sun.

Texts

Amilcare Ponchielli

La Gioconda

Libretto by Arrigo Boito

Adapted from 'Angelo' by Victor Hugo

La Gioconda, a street singer who cares for her elderly, blind mother, is happily in love with Enzo Grimaldo. As the story unfolds, Enzo discovers his long-lost love and leaves La Gioconda. Meanwhile, the ego-driven spy Barnaba, who lusts after La Gioconda, murders her mother while attempting to trap La Gioconda into giving herself to him. La Gioconda debates suicide while, at the same time, she saves the life of her rival for Enzo's love.

Gian Carlo Menotti

The Medium

Libretto by Menotti

Madame Flora (Baba)--a hack medium--is thrown off guard when, after decades of trickery and false 'ghosts', she is choked by an unseen hand during a seance. After failing to discover an explanation, her whole cynical reality is thrown into question and she begins to lose her mind.

Leonard Bernstein

On the Town

Book and lyrics by Bernstein, Betty Comden and Adolph Green

On the Town is a youthful, energetic and innocent piece about three sailors on shore leave in New York City. 'Some Other Time' is sung by the sailors (and the dates they have spent their leave time with) just before they are due to ship back out. In 'I Can Cook Too', Hildy (who is trying to hustle her roommate out of their shared flat) has invited her sailor, Chip, over for dinner; she responds 'Me' when asked, 'What's the specialty of the house?'

Gabriel Fauré

Au bord de l'eau (At the water's edge)

Poem by Sully Prudhomme

As a summation of the refined and eloquent art of Fauré this example could hardly be surpassed: for with all the passionate communication of emotion it contains, the voice never rises above a *mezzo forte*. The piano and voice sensually weave around each other toward the climax, "Sentir l'amour, devant tout ce qui passe. Ne point passer." (*To feel the love, before all that is passing. Will never pass.*)

Clair de lune (Moonlight)

Poem by Paul Verlaine

How like the moon is the beloved. How sad and beautiful (*triste et beau*) is the moon, charming the birds in the trees (*Qui fait rêver les oiseaux dans les arbres*) and singing and dancing behind a mask. Fauré creates this fantastical world independent of the beautiful poetry. The steady pulse of the piano, the repeated playful melody and complementary vocal part, are occasionally interrupted when all becomes still before the beauty and power of the moon. How captivating is the intensity of the beloved.

Au cimetière (In a cemetery)

Poem, La Mer (*The Sea*), by Jean Richepin

Lucky are those souls resting eternally in the cemetery, laid in soft grass under radiant skies. Their beloved family and friends prolong their long good-byes (*Lui font de long adieux*) and water the flowers with their tears. How unfortunate are those who die alone at sea, with only the seaweed to cling to as they sink rolling into the depth of the water, their eyes open wide.

The total compass of this song is barely more than an octave, and for much of its length it moves in the range of but a fifth; the sparseness of the means, both vocal and instrumental, concentrate the attention on the sentiment expressed.