Songs in Portuguese, Catalan and Spanish

Live Recordings featuring:

Carolyn Finley, mezzo-soprano

Patricia Kent, soprano

and

Edward Turley, piano

with

special guest

Deidre Harkins, English horn

CSB/SJU Music Department  Azulão
Program Notes

Argentinian composer Carlos Guastavino (1922-) has composed two hundred songs inspired by the dance rhythms and folk songs of Argentina. His songs are full of nature images including doves, flowers, water, and mountains. An excellent pianist, Guastavino spent years accompanying singers in voice lessons and learning how to compose songs that would draw upon their vocal strengths. There is a lyrical nature to his compositional style as evidenced in “La rosa y el sauce” and the vocal duet, “Pueblito mi pueblo,” both based on the poetry of Francisco Silva.

Claudio Santoro (1919-1989), Brazilian composer, conductor, and educator, was trained as a pianist and violinist. He later studied with Nadia Boulanger in Paris and became a popular music educator in Germany. “Acalanto da rosa” from his song cycle Canções de Amor, 1st series was composed in Rio de Janeiro, 1958. Lyricist Vinicius de Moreaes, also lyricist of “The Girl from Ipanema”, wrote the text to both series of Canções de Amor. Amor em lágrimas, composed in 1957, is the third song from Santoro’s song cycle entitled Três Canções Populares with text also by de Moreaes.

The traditional Afro-Brazilian lullaby “Nigue-Nigue-Ninhas,” arranged by the Brazilian conductor and composer Francisco Ernani Braga (1868-1945), is from a set of five songs entitled Canción de cuna afro-brasileña, which are longer in print. Since the text is a mixture of Portuguese and an African dialect, it is difficult to find an exact translation. Braga spent time in Europe studying composition with Massenet and others, however, he returned to Brazil in 1890. He had a large influence on the musical scene in Rio de Janeiro and Sâo Paulo, and taught composition at the National Institute of Music in Rio de Janeiro while conducting and composing.

The thirty-six art songs of Colombian composer, conductor, and pianist Jaime León (1921-2015) have been receiving more attention recently by performers and scholars. Musicologist and Soprano Dr. Patricia Caicedo has published two volumes of his songs providing translations and IPA. Both songs--“Pequeña pequeñita” and “Viaje”--can be found in the second collection and were composed to the text of Francisco Delgado Santos. León studied composition at Julliard under Vittorio Giannini and Bernard Wagenaar.

Composer, pianist, cellist and singer Montserrat Campany (1901-1990) was born in Barcelona although her family moved to Argentina soon afterwards. She returned to Barcelona in 1929 after receiving her music education at the Conservatory in Buenos Aires and becoming a renowned composer. She spent many years collaborating with musicians in the Barcelona ‘scene’. Due to the Spanish Civil War (1936-1939) she went back to Buenos Aires, where she lived until her death. “Canto de Amor”, with text by Agustín Dentone, was composed in 1954 and part of a set of five songs depicting a less traditional approach to harmony.

“El Vito” is a Spanish dance that was typically performed on table tops in a tavern, and this song is one of many transcriptions of a popular song heard in Madrid in the early 1800’s. Fernando Obradors, born in Barcelona, was known for his tuneful neo-classical songs based upon Spanish dance rhythms and vocal display. His song collections Canciones clásicas españolas are published by Union Musical Española and are among his best-known works.
Uruguay composer and violinist Eduardo Fabini (1882-1950) was one of several Uruguayan composers using more nationalistic trends in their compositions during the early 20th century. He studied composition at the Brussels Conservatoire under Adolfo de Boeck as well as others. Fabini composed four settings entitled *Triste*. No. 4, composed in 1930, features the voice with orchestra with lyrics by Elías Regules Uriarte (1861-1929).

Although best known for his piano composition *Goyescas* (1911), Enrique Granados (1867-1916) composed numerous songs and an opera entitled *Goyescas* in 1916, which had a successful premiere in America with the composer present. “La Maja Dolorosa” and “El Mirar de la Maja” are songs from his larger work entitled *Colección de Tonadillas*, composed between 1896 and 1900 and set to text by Fernando Periquet. Although born a Catalan (Barcelona), Granados wrote very few of his songs in his native tongue. He identified more with Madrid, and his songs reflect the popular Spanish style of imitating the guitar in the piano accompaniment by use of arpeggiated and quickly repeated chords, providing support for the voice to execute rapid melismatic passages.

Lacerdo Osvaldo (1927-2011) was a Brazilian nationalist composer and pianist who studied composition with Camargo Guarnieri in Saõ Paulo. He felt strongly that his music should reflect the ethnic musical characteristics found in folk music, as evidenced by his use of the Brazilian northeastern mixolydian mode featuring a raised 4th scale tone. He was the first Brazilian composer to win a Guggenheim Fellowship to study in America. He studied composition with American composers, Aaron Copland and Vittorio Giannini in 1963. Osvaldo is best known for his choral and organ music, although he composed in all musical genres. The vocal duet *Fuga Saudosa* was composed in 1993, using the first stanza of a poem by Brazilian poet Bastos Tigre (1882-1957). (The performers are indebted to Osvaldo’s widow, Eudóxia de Barros, Brazilian concert pianist, for her permission to record this selection.)

Catalan composer Jaume Pahissa (1880-1969) spent many years in Barcelona teaching composition and conducting at the Escuela Municipal de Música until leaving for Argentina in 1937 during the Spanish War. He is known for several operas and numerous songs, which experimented with polytonality and twelve-tone techniques, yet infusing his personal expressiveness based on Spanish culture’s folk song influences. He studied under another great Spanish composer, Enric Morera, who was a mentor for many composers early in the 20th century. “Rosa” is one of his less musically sophisticated songs and set to his text. The song is a metaphor for someone who invests dearly in a relationship but knows that if it is unrequited, they will need to walk away.

Catalan violinist and composer Eduardo Toldrá (1895-1962) composed equally well for voice, opera, and orchestra. His songs are cherished among singers for their romantic flavor merged with French impressionism. Unlike several of his colleagues, he remained in Barcelona during the Spanish war. His songs cultivate the Catalan language into a musical language resulting in his reputation for being a ‘renaissance’ Catalan composer influenced by nationalism. He was loyal to Catalan poets and set texts by Josep Carner—“Canço Incerta”, Joan Maragall—“Romança Sense Paraules”, Josep Maria de Sagarra—“Romanç de Santa Llucia” to mention a few.
The music of Catalan composer Manuel Blancafort (1897-1987) was partly influenced by the French composers ‘Les Six’, while reflecting a blend of Catalan nationalism and neo-classicism. His most significant repertoire was composed for the piano and orchestra, although he composed numerous songs, which unfortunately were often compared to those of his friend and colleague composer Federico Mompou. He studied with Lamote de Grignon, a mentor for many Spanish composers in the early 20th century while living in Spain. “Cançó de L’únic Camí” utilizes text by Catalan poet Tomàs Roig i Llop.

“Cançó De La Fira” and “Damunt de tu només les flors” are perfect examples of songs reflecting the diverse compositional talent of Catalan composer Federico Mompou (1893-1987). He was half French and half Catalan and his music reflects influences from both musical styles. His thirty-seven songs are arguably his best works, and exhibit his comfort in composing in smaller forms. Mompou was attracted to poetry of a somber nature as seen in his song “Damunt de tu només les flors” from a larger work entitled Combat del somni composed in 1949, text by Josep Janés. Trained to be a concert pianist, he studied piano in Paris and has composed numerous selections for piano as well as orchestral compositions. “Cançó De La Fira”--composed in 1949--was set to text by Tomás Garcés and published as a single song.

The music of Brazilian composer Heitor Villa-Lobos (1887-1959) is known for its characteristic nationalism, driving rhythms, and original instrumentation. He was trained at a young age to play the cello, viola, and guitar and although he intended to become a doctor, he found himself performing regularly with local popular musicians in evening venues, experimenting with various musical styles. Largely self-taught, he spent several years composing and playing freelance cello in cafes and cinemas to earn a living. After gaining success with several orchestral works, he travelled to Paris where he continued to have success as a composer. When returning to Brazil, he became a member of a group of artists known as the New Nationalist Regime. In 1945, he founded the Brazilian Academy of Music and would spend his later years travelling between New York, Paris and Brazil. Canção de amor is one of five songs from Villa-Lobos’ work entitled Canções da floresta do Amazona published in 1958 and scored for voice and orchestra with text by Dora Vasoncelos. The music for this suite was originally written as part of a movie score from Green Mansions, from which the composer extracted four songs.

Jayme Ovalle (1894-1955) was a Brazilian composer, poet and diplomat later residing mostly in New York and London. He is best known for the song Azulão (bluebird) set to text by Manuel Bandeira, a poet popular among Brazilian composers. He has written symphonic and piano compositions as well.
Translations

Pueblito, Mi Pueblo
(Oh, little town, my hometown—Francisco Silva)
Oh, little town, my hometown.
How I miss those evenings
In my hometown.
I cannot forget you.
Such a yearning
Grips my soul tonight.
Oh! To dream once more
Beneath your willow trees.
Watching the clouds pass by.
Oh! When the sun has set
To breathe that fragrant breeze
Scented with orange blossoms.

Acalanto da rosa
(Lullaby of the Rose—Vinicius de Moreaes)
A star sleeps in the sky
The rose sleeps in its garden.
The moon rests in the sea
Love sleeps inside of me.
You must tread softly
Ah, you must not speak.
My love is slumbering
How sweet is her perfume.
Sleep in peace, pure rose,
Your slumber has no end.

Nigue-nigue-ninhas (African Lullaby)
La, la, lullaby.
You are so cute!
Macamba, bring your guitar!
To give birth to the sleep spirit:
Musangolá quina quinê! (sleeping spell)

Pequeña pequeñita
(Tiny Little Girl—Francisco Delgado Santos)
I’m still a tiny girl.
But I now walk like a young lady.
Even though sometimes
My shoes get tangled.
I run around the kitchen,
The parlor, and the garden.
When I see Daddy
Get home from work,
I don’t run, but fly down the stairs.
But since he is tall
I only hug his legs.
And he takes my face
Between his hands.
I now paint the walls like an artist.
And die of death when
They talk about the dentist.
Because despite everything,
Like my doll, I’m still a tiny girl.

Canto de amor
(Song of Love—Agustin Dentone)
With a silver moon,
With sunshine of gold,
We’ll make a crib for our love.
Cut from the valleys
The most beautiful flowers,
For our hands to adorn our crib.
And hoping when it feels cold to us,
We will have a large poncho
For our affection.
With two hands together
Let’s pray for God’s guidance.

El Vito (Spanish Folksong and Dance)
An old woman is worth a coin,
And a young girl two cents.
But since I am poor,
I will be the cheapest.
With dancing, dancing, etc.
Stop your teasing, sir,
So that I don’t start blushing.

La rosa y el sauce
(The Rose and the Willow—Francisco Silva)
The rose awakened
In the willow’s embrace.
The impassioned tree loved her so.
But a coquettish maiden has
Stolen the rose away.
And the heartbroken willow
Weeps for the rose.

Viaje
(Journey—Francisco Delgado Santos)
In the sad street,
As if it were a cradle
My baby slept, under the moonlight.
He slept purple with cold.
In his strange dream he was carried
Without a boat down the river,
Naked, floating on fleeting channels
Of blue melody.
And there in the distance
A thousand streams of foam,
Kissed his body,
Clothed in moonlight.

Triste
(Sadness—Elías Regules Uriarte)
I, too, can have a soul full of pain.
Where pain lives, pleasure can still spring forth.
There is in everything sweetness with splendor.
The tiger has his love, the dove his sweetheart.
The rose gives its scent and even the thistle gives flowers.
I, too, can have a soul full of pain.
Where pain lives, pleasure can still spring forth.

La Maja Dolorosa, No. 1
(The Sorrowful Maja—Fernando Periquet)
Oh, cruel death!
Why have you so treacherously
Stolen my majo, my passion?
I cannot live without him,
Life without him is merely death.
It is impossible to feel worse pain:
My soul is drowning in my tears.
Oh, God! Return my beloved to me,
For life without him is merely death
Callejeo
(Wandering—Fernando Periquet)
I have wandered for two hours,
Agitated, without peace;
I don’t see him,
He to whom I trustingly gave my soul.
I have never seen a man
Who lied more than him
Who now deceives me;
But, it will not matter, for
I have always been a stubborn woman
And, if necessary,
I’ll run after him without stopping
Throughout all of Spain.

Fuga Saudosa
(The Flight of Longing—Bastos Tigre)
Longing, sweet word,
Which construes such bitterness!
Longing, is as if pierced by
A thorn while smelling the flower.

Rosa
(The White Rose—Jaume Pahissa)
A rose garden
Where the light is missing;
I will come to the top to prune it
Bringing light to the branches.
If I cannot have
My treasured white roses,
From love I will die
At the foot of the branches.

Canço Incerta
(Song of Uncertainty—Josep Carner)
This path so narrow,
Who knows where it leads?
To the town or pine
On the hill.
A sky-blue lily
Says, ‘Come, come’;
But ‘Do not pass’, 
Says a spider’s web.
Is this a daring short cut,
A steep descent,
Or is it a lover’s path,
Covered with brush?
Is it a shelter to sleep
For one in pain?
This path so narrow,
Who knows where it leads?
Who knows whether sad or smiling
It greets the traveler?
Who knows if it dies suddenly
Beneath the thicket?
Who would ever know this path,
For what does it now invite me?
Every morning is an uncertain path,
And every life is too.

**Cançó de l’únic cami**
(Song of the Unique path—Tomàs Roig I Llop)
Look at the blue sea
And the white sails.
Let’s both go out
Because all is well.
But oh! What if our mood changes
And disappointment finds us
While sailing on the blue sea.
Dear illusion, where are you?
No, it’s not land or the blue sea.
The illusion that we dream of
Lives in our hearts
If we are meant for each other.

**Cançó de la Fira**
(Song of the Fair—Tomás Garcés)
The fair displays its wonders
For you to grasp in either hand.
I am so tired of looking
And my soul sighs.
Cotton candy, merry-go-round,
Jugs of glass and earrings
Sing and dance as they quiver.
Amid the clamor of cymbals
Your eyes full of eagerness,
Craves an immortal wish.
Are you seeking a spectacle
Beyond the fair?
The stars pierce the whole sky.
The breeze scatters the star shine.
Look how gradually the fire dies
Beneath the light of that star.
Craving to catch the star?
Oh, that desire clutches your heart!
To never leave the golden jewels,
The raucous laughter, and the puppets.

**Damunt de tu només les flors**
(Lying upon you were only flowers--Josep Janés)
Lying upon you were only flowers,
And like a white offering,
Your body drew light from them.
The branch was lonely without them
As they gave their kiss to you and
Surrounded you with their fragrance.
With your eyes closed,
Your body was immersed in light.
Could I be like the sighing lily,
Giving you my own self as well.
Then my very being could fade
Upon your breast,
Never resting again at night
As your soul leaves your side.

**Romanç de Santa Lucia**
(Ballad of Saint Lucy—Josep Maria de Sagarra)
Since today is Saint Lucy’s day,
The most glorious day of the year,
Around the new square
I linger with my love.
Let’s go to the fair together,
My friend, let’s go early,
So that a little bit of mountain
Lifts our sadness.
We will buy handfuls of moss,
And a branch of strawberry tree,
And a white miller*,

*Note: The meaning of the word “miller” is unclear from the context.
And a sheep and a shepherd.
At noon, we will put everything
In our dining room
And, before sitting at the table,
We will both look at these little things,
So that a little bit of mountain
Makes our food sweeter.
Since today is Saint Lucy’s day,
The most glorious day of the year
Such words have come to my mind
When I saw my beloved.
(* traditional Christmas crèche figurine)

**Romanza sense paraules**
(Romance without words—Joan Maragall)
In the basin of the fountain
A red rose floats;
Leaning over the jet of the spout,
A young girl is drinking,
Fresh water trickles
Down chin and neck;
The younger brothers
Laugh about her getting wet;
She drinks and laughs with them
And at last she sputters.
All begin to shout,
They become excited and merry,
And the youngest, in a cradle,
Inside the little house,
Hearing that racket, totally naked,
Laughs and kicks his legs,
And begins to sing all alone,
A ballad without words.

**Amor em lágrimas**
(Love in Tears—Vinicius de Moreaes)
Listen to the sea
Which sobs in solitude.
Listen, love, to the sea
Which sobs in the saddest solitude.
And listen, love, to the winds
Back from voids that no one knows.
The waves curl over
And sob in passion.
And listen, love, in the depth of night
How the trees in the face of the wind
Bow in lament
And sob at the ground.

**Canção de Amor**
(Song of Love—Dora Vasconcelos)
To dream in the blue afternoon
Of your now absent love
To endure so cruel a wound
With this bitter grief hanging above.
The time worsens the torment
Within myself, my love!
As far as I still am from you
And conquered by pain
In this sorry solitude
I still search for you in vain.
Love, my love!
How pleasing it can be to hush
And be crushed by reality.
I live sadly in stifled sobs
When, when will I see you again?
I feel the ardor of many kisses on me.
Ah, any sign at all
Meaningless or thrilling,
Comes to embitter me.
How sweet, so long ago
When I knew your devotion
Yet now, alone with woe
I’m still in love with you.
Here strongly I still feel
Your persistent love!
As far as I still am from you
My woeful heart
Still yearns for you,
It begs for you, it pleads
Love, my love!

**Azulão**
(Bluebird—Manuel Bandeira)
Go bluebird,
Bluebird, my companion, Go!
Fly to my ungrateful love
Tell her that the sertão
Is no longer the same. Go!
Go and tell her, my companion. Fly!

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The Performers

Carolyn Finley (mezzo-soprano) is an active performer and adjudicator throughout the upper Midwest. She received two music degrees from the University of North Texas and a Doctorate of Musical Arts from the University of Minnesota. A Texas native, Carolyn was a three-year member of the Houston Opera Studio where she performed leading and supporting roles in both the Studio and Main House productions for Houston Grand Opera. In the Midwest, she has toured with Nebraska Opera and Midwest Opera Theater, performed with the Plymouth Music Series, Duluth-Superior Orchestra, Rochester Symphony Orchestra, Thursday Musical, Schubert Club, Quite Light Opera Company and Minnesota Center Chorale. She performed as the mezzo-soprano soloist in To Be Certain of the Dawn, Stephen Paulus’ holocaust oratorio, both locally and in Europe. Carolyn performs regularly with the CSB/SJU faculty chamber music ensemble Pastiche and has produced three art song CD’s with her spouse, Edward Turley (piano).

Deirdre Harkins (oboe) is currently an Instructor of Oboes at CSB/SJU. She has a Music Education degree from the University of Mary and a Master of Music in Performance from the University of Michigan with a focus in chamber music. She has taught at Minot State University, University of Mary and Bismarck State College where she was the Head of Instrumental Music and Director of the Wind Ensemble. She then met her husband and moved to his native Scotland where she studied
Traditional music. She has been an active studio teacher, clinician and adjudicator. She is also very active in Liturgical Music, both as a performer and a composer. She is the principle oboist of the Amadeus Chamber Symphony and a frequent performer of the CSB/SJU Chamber group, PASTICHE.

Patricia Kent (soprano) has performed as soloist with many orchestra including Wooster (OH) Symphony, the Duluth Superior Symphony, the Minnesota Orchestra and the St. Paul Chamber Orchestra. Dr. Kent is CSB alumnus and received an MA from Queens College in New York. She holds a DMA from the University of Minnesota, where she won the coveted Schussler Prize. Patricia is a featured artist on several recordings, including the Minnesota AIDS Quilt Songbook and a recording of the songs of Henry Bryan Hays OSB with faculty colleagues Carolyn Finley and Edward Turley. Patricia has also recorded songs of Fanny and Felix Mendelssohn with pianist Robert Koopmann and French songs with Roderick Kettlewell. Recent operatic roles include the Mother in Amahl and the Night Visitors with the Minnesota Orchestra, Lady Billows in Albert Herring, Rosamunde in Dangerous Liaisons, Aminta in Il Re Pastore, and Ariadne in Ariadne auf Naxos. Dr. Kent has been on the CSB/SJU faculty since 1984.

Edward Turley (piano) holds a Bachelor of Music degree from Northwestern University and both the master and doctoral degrees from the University of Colorado, Boulder. Active throughout the Upper Midwest as a recitalist, soloist, accompanist, clinician and adjudicator, he has performed with the Bloomington Symphony, St. Cloud Symphony, Heartland Symphony and in recital for Thursday Musical and the Schubert Club in Minneapolis. Dr. Turley has collaborated on seven CD recordings: “Music for Trumpet and Piano,” “Take Two,” and “The Invincible Cornet” with Dr. Dale White; “The Vocal Music of Bryan Beaumont Hayes,” “Under These Skies – British and American Art Song,” and “The Pleasures of Nature and Youth” with spouse Dr. Carolyn Finley (mezzo-soprano) and other colleagues; and “Due Cappuccini” with Dr. Richard Dirlam (saxophone). He was the recipient of the Sister Mary Grell Teacher of Distinction Award in 1996 and served as chair of the music department at CSB/SJU for sixteen years.