

SUPPLEMENTAL MATERIAL

I'm Glad I'm Not a Tenor

Translations, Program Notes, and Performer Bios

I.

Erlkönig (Erl-King)

text by Johann Wolfgang von Goethe (1782)

Schubert set this famous Goethe text in 1815 when the composer was only 18 years old. Of the more than 600 *Lieder* he composed, it remains one of the most recognizable. As with all *Lieder*, the accompaniment provides more to the gestalt than a simple musical foundation for the vocal line; it is a crucial player in the drama, a fully integrated second storyteller. Most noticeably, the pervasive triplets propel the narrative from strophe to strophe while overtly suggesting the gallop of the horse upon which the boy and his father ride. The use of minor mode throughout—juxtaposed strikingly against the Erl-King's insidious wooing in the relative major key—evokes the drama inherent in the tale. Schubert closes the ballad with a recitative-like phrase, simple and declamatory, like Goethe's abrupt and chilling pronouncement of the boy's demise.

Wer reitet so spät durch Nacht und Wind? Es ist der Vater mit seinem Kind; er hat den Knaben wohl in dem Arm, er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"

"Siehst, Vater, du den Erlkönig nicht? Den Erlenkönig mit Kron und Schweif?"

"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm, geh mit mir! Gar schöne Spiele spiel ich mit dir; manch bunte Blumen sind an dem Strand, meine Mutter hat manch gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht, was Erlenkönig mir leise verspricht?"

"Sei ruhig, bleibe ruhig, mein Kind; in dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn? Meine Töchter sollen dich warten schön; meine Töchter führen den nächtlichen Reihn, und (Sie) wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht dort Erlkönigs Töchter am düstern Ort?"

"Mein Sohn, mein Sohn, ich seh es genau, es scheinen die alten Weiden so grau."

Who rides so late through night and wind? It is the father with his child; he has the boy well in the arm, he grasps him securely, he keeps him warm.

"My son, why do you hide your face so fearfully?"

"Father, do you not see the Erl-King? The Erl-King with crown and train?"

"My son, it is a streak of mist."

"You lovely child, come, go with me. I will play very beautiful games with you; many lovely flowers are on the shore, my mother has many golden garments."

"My father, my father, and do you not hear what the Erl-King softly promises me?"

"Be calm, remain calm, my child; the wind rustles in the dry leaves."

“Do you want to go with me, fine boy? My daughters shall wait on you well; my daughters lead the nocturnal dance; they will rock and dance and sing you to sleep.”

“My father, my father, and do you not see Erl-King’s daughters there in the dark place?”

“My son, my son, I see it clearly; there shine the old willows so grey.”

“*Ich liebe dich, mich reizt deine schöne Gestalt, und bist du nicht willig, so brauch ich Gewalt.*”

“*Mein Vater, mein Vater, jetzt faßt er mich an! Erlkönig hat mir ein Leids getan!*”

Dem Vater grauset’s, er reitet geschwind, er hält in Armen das ächzende Kind.

Erreicht den Hof mit Mühe und Not; in seinen Armen das Kind war tot.

“I love you, your beautiful form arouses me; and you are not willing, so I will use force.”

“My father, my father, now he grasps onto me! Erl-King has done me harm!”

This horrifies the father; he rides quickly, holding in his arms the groaning child.

He reaches the courtyard with effort and in distress; in his arms the child was dead.

Im wunderschönen Monat Mai

Ich grolle nicht

from *Dichterliebe* (“The Poet’s Love”), text by Henrich Heine (1827)

Composed in 1840, *Dichterliebe* contains 16 settings from Heinrich Heine’s *Lyrisches Intermezzo* (further excerpted from the poet’s *Buch der Lieder*, 1827). Widely considered Schumann’s best song cycle, it traces an emotional arc from love expressed to love unrequited. The first song, *Im wunderschönen Monat Mai* (**In the wondrously beautiful month of May**), highlights the poet’s optimism with springtime imagery. The unresolved final chord hints at a less favorable outcome, however. By the seventh song, *Ich grolle nicht* (**I bear no grudge**), the poet’s tone is decidedly jaded. Thoughts of the lover have already slipped into the past tense, and the music conveys a bitterness that ironically belies the insistent declarations of the text.

Im Wunderschönen Monat Mai, als alle Knospen sprangen, da ist in meinem Herzen die Liebe aufgegangen.

Im Wunderschönen Monat Mai, als alle Vögel sangen, da hab’ ich ihr gestanden mein Sehnen und Verlangen.

Ich grolle nicht, und wenn das Herz auch bricht, Ewig verlор’nes Lieb, ich grolle nicht.

Wie du auch strahlst in Diamantenpracht, es fällt kein Strahl in deines Herzens Nacht. Das weiß ich längst.

Ich grolle nicht, und wenn das Herz auch bricht.

Ich sah dich ja im Traume, und sah die Nacht in deines Herzens Raume,

In the wondrously beautiful month of May, when all the buds were blooming, then in my heart did love rise up.

In the wondrously beautiful month of May, when all the birds sang, then have I confessed to her my yearning and longing.

I bear no grudge, even though my heart is breaking; eternally lost love, I bear no grudge.

Although you shine with a diamond-like splendor,
no ray of light falls into the night of your heart. I
have known that for a long time

I bear no grudge, even though my heart is breaking.

I have seen you in a dream, and I saw the night in
the room of your heart,

*Und sah die Schlang', die dir am Herzen frisst, ich
sah mein lieb wie sehr du elend bist.*

Ich grolle nicht.

And saw the snake that feeds upon your heart; I
saw, my dearest, how extremely miserable you are.

I bear no grudge.

Der Feuerreiter (The Fire-Rider)

text by Eduard Mörike (1823/24)

Aria-like in both scope and drama, the intensity of this ballad from Wolf's *Mörike-Lieder* collection rivals that found in Schubert's *Erlkönig* and evokes a similar *Affekt* from the listener. Here again, the accompaniment is an inextricable and equal partner with the voice: the tonal ambiguity and frantic rhythmic pacing of the first four stanzas give way to a more settled fifth stanza. A final requiem brings both repose from and closure to the horrific scene.

*Sehet ihr am Fensterlein dort die rote Mütze
wieder?*

*Nicht geheuer muss es sein, den er geht schon auf
und nieder.*

*Und auf einmal welch Gewühle bei der Brücke nach
dem Feld!*

Horch! das Feuerglöcklein gellt:

*Hinter'm Berg, hinter'm Berg, brennt es in der
Mühle!*

*Schaut! Da sprengt er wütend schier durch das Tor,
der Feuerreiter, auf dem rippendürren Tier, als auf
einer Feuerleiter.*

*Querfeldein! Durch qualm und Schwüle, rennt er
schon und ist am Ort!*

*Drüben schallt es fort und fort: Hinter'm Berg,
hinter'm Berg, brennt es in der Mühle!*

*Der so oft den roten Hahn meilenweit von fern
gerochen,*

*Mit des heil'gen Kreuzes Span freventlich die Glut
besprochen*

*Weh! Dir grinst vom Dachgestühle dort der Feind im
Höllenschein.*

Do you see there at the window the red cap again?

Something must be wrong, for he is pacing back and
forth.

And all of a sudden, what a bustling crowd is now
by the bridge out on the field!

Hark! The fire-bell rings out:

Behind the mountain, behind the mountain, the mill
is burning!

Look, there he goes, galloping furiously through the
gate, the fire-rider, on his bony horse, as if upon a
fireman's ladder.

Cross country, through smoke and oppressive heat,
he races and reaches the place.

Over there the bells ring on and on: Behind the
mountain, behind the mountain, the mill is burning!

He who so often has smelled a burning fire from miles away,

With a splinter of the Holy Cross sacrilegiously has tried to subdue the blaze.

Woe! Grinning down at you from the rafters stands man's old enemy there in the hellish light.

Gnade Gott der Seele dein!

Hinter'm Berg, Hinter'm Berg, rast er in der Mühle!

Keine Stunde hielt es an, bis die Mühle barst in Trümmer; doch den kecken Reitersmann sah man von der Stunde nimmer.

Volk und Wagen im Gewühle kehren heim von all' dem Graus: auch das Glöcklein klinget aus:

Hinter'm Berg, hinter'm Berg, brennt's!

Nach der Zeit ein Müller fand ein Gerippe samt der Mützen aufrecht an der Kellerwand auf der beinern' Mähre sitzen:

Feuerreiter, wie so kühle reitest du in deinem Grab!

Husch! da fällt's in Asche ab.

Ruhe wohl, ruhe wohl, drunten in der Mühle!
May God have mercy on your soul!

Behind the mountain, behind the mountain, he rages in the mill!

It wasn't an hour before the mill collapsed into rubble; But the bold rider from that hour was not seen again.

The crowd of people and carts return home from all the horror; and the bell, too, dies away:

Behind the mountain, behind the mountain, there is a fire!

Later the miller found a skeleton with a cap, upright against the cellar wall sitting on the bony nag:

Fire-rider, how coolly you are riding in your grave!

Whoosh! It falls down into ashes.

Rest in peace, rest in peace, down there in the mill!

II.

Confutatis

from *Messa da Requiem* (1873/74)

It should be no surprise that the master of Italian opera composed a concert work for soloists, chorus, and orchestra that is magnificently operatic in its scope. In this aria from the *Dies irae* movement of Verdi's setting of the *Requiem* mass, the bass soloist earnestly pleads that his soul might find mercy and absolution upon his body's demise. The wide dynamic and vocal ranges and use of predominantly minor mode aid the supplicant in dramatically acknowledging his woeful, fallen state.

Confutátis maledíctis, flámmis ácribus addíctis, vóca me cum benedíctis.

Óro súpplex et acclínis, cor contrítum quási cínis gére cúram méi finis.

Accursed and confounded, condemned to the bitter flames, call me to be with the blessed.

I pray in supplication and kneeling, my heart contrite as if in ashes, lead me with care at my end.

It is Enough

from *Elijah*, libretto by Julius Schubring; translated from German by William Bartholomew (1845/46)

Mendelssohn greatly admired the oratorios of J.S. Bach and Handel and modeled the form of his own contributions to the genre on the works of those Baroque masters. Recalling the biblical account found in I Kings chapter 19, this aria is a soliloquy in which the prophet Elijah alternates between despair and righteous indignation. The piece divides rather cleanly into two representative sections (AB), with a very brief and truncated reprise of the A section that recalls the *da capo* form so prevalent in the Baroque era. However, the lyricism, harmonic language, and dynamic contrast remind us that we are reveling in the work of an early Romantic-era master.

III.

A un dottor della mia sorte

from *Il barbiere di Siviglia*, libretto by Cesare Sterbini (1816)

Rossini based his acclaimed opera on the first of the three plays by French playwright Beaumarchais that revolve around the crafty Figaro, the barber of the title. The wealthy young Rosina is the ward of the irritable (and rather aged) Doctor Bartolo who allows her very little freedom because he plans to marry her when she is of age in order to secure her substantial dowry. With Figaro's help, Rosina has been attempting to arrange a secret liaison with the Count Almaviva, who has been serenading her from the street under the pseudonym "Lindoro" with the hopes of making her love him for himself rather than for his money and status. Immediately preceding this aria, Bartolo has presented Rosina with evidence that causes him to be suspicious of her recent activities, upon which she made excuses in an attempt to cover her actions (and thereby her true intentions). In the aria, he bloviates and blusters about how she cannot expect to deceive him and get away with it. He gives her the opportunity to come clean, and when she remains silent, he rants about what he will do to keep her "in her place." The cabaletta of this buffo (comic) aria includes one of the lengthiest passages of vocal patter in the entire repertoire.

A un dottor della mia sorte queste scuse, signorina!

Sono inutili le smorfie; ferma là, non mi toccate!

Vi consiglio, mia carina, un po' meglio a imposturar.

To a doctor of my standing you try such excuses, young lady?!

I confetti alla ragazza! Il ricamo sul tamburo! Vi scottaste? Eh via!

You'll have to try something else, my child, in order to fool me.

Ci vuol altro, figlia mia, per potermi corbellar.

The sweets for the little girl! Embroidery for a drum? You burned yourself? Ha, go on.

Perché manca là quel foglio? Vo' saper cotesto imbroglio.

I advise you, my dear, you'll have to learn to lie better.

Why is there a piece of paper missing? I want to know about this mess.

Your sweet faces won't work on me. Stop! Don't touch me!

Figlia mia non lo sperate ch'io mi lasci infinocchiare.

Via, carina, confessate; son disposto a perdonar.

Non parlate? Vi ostinate? So ben io quel che ho da far.

Signorina, un'altra volta quando Bartolo andrà fuori, la consegna ai servitori a suo modo far saprà.

Ah, non servono le smorfie, faccia pur la gatta morta.

Cospetton! Per quella porta nemmeno l'aria entrar potrà.

E Rosina innocentina, sconsolata, disperata, in sua camera serrata fin ch'io voglio star dovrà.

My child, don't hope that you will be able to fool me.

Come, my girl, confess; I am disposed to forgive you.

You won't speak? You refuse? I know what I must do.

My dear, the next time when Bartolo goes out, I will know better how to entrust you to the servants.

No, no sweet faces or playing the innocent will help you.

Yes! Not even a breath of air will be allowed to enter here.

And Rosina, the innocent, disconsolate, forlorn, will have to remain locked in her room until I let her out

IV.

To a Poet (op. 13a)

At Finzi's death some two dozen songs were left complete but unpublished. Finzi's friend and fellow-composer Howard Ferguson, together with Finzi's widow, Joy, and eldest son, Christopher, divided these songs into four sets. **To a Poet** brought together six of these songs (all with texts by different poets) in a set for baritone. The songs span the whole of Finzi's career, dating from the 1920s to the 1940s.

To a Poet a Thousand Years Hence dates from the early 1920s, although it was revised in 1940. It is a fitting marriage of text and tune, for James Elroy Flecker's words are matched to Finzi's own artistic creed that a work of art spans time and space to create a bond between the artist and individuals yet to be born. (Significantly, Finzi buried this song in a time capsule under his house while it was being built.) One of Finzi's "biggest" songs, this setting is almost a mini-cantata in scale. Each of the six stanzas is set to different music, ranging from recitative-like drama to hymn-like simplicity. The listener will notice a mixture of conjunct movement and large leaps which became somewhat characteristic of Finzi's expressiveness—achieved by contour rather than chromaticism. The composer also incorporated several dramatic modulations which serve to effectively point up the text and its implications.

On Parent Knees (1935) is a setting of an epigram translated from Persian, attributed to the eighteenth century scholar William Jones, although Finzi's erudite footnote points to an alternative source (Samuel Rogers). Finzi

skillfully balances the poem's time span—a crying baby is watched by smiling faces: a man on his deathbed smiles peacefully while onlookers weep—by inserting a bar's rest between the two halves.

Intrada sets prosaic words from *Centuries of Meditation* (by Thomas Traherne) as a quasi-recitative (its metrical organization includes no time signatures). It may date from the 1920s when Finzi was setting other Traherne texts for *Dies Natalis*. Its relatively wide vocal range, greater degree of chromaticism, and irregular rhythms effectively paint the declamatory prose of this short text.

Finzi had intended to compose a set of songs to poems by Walter de la Mare; one song was completed in 1920, the next, **The Birthnight**, 36 years later, three months before his death. This tranquil song's ending is particularly effective, with its rapt change of key ushering in human warmth and happiness at the arrival of the newborn child after the cold chill of night outside.

In **June on Castle Hill** (1940), F. L. Lucas's description of a quiet and serene countryside gives way to the image of the "laden bee," transformed into a wartime plane loaded with bombs. This transformation is captured by Finzi as a subtle tonal and rhythmic shift; an initial lyrical melody and obliging accompaniment give way to a deliberate vocal line and the syncopated, throbbing chords of the accompaniment, heavy with foreboding.

Ode on the Rejection of St. Cecilia was a 1948 BBC commission. Six new poems were to be set by different composers for a program about composers' approach to word setting. In the event, only Finzi fulfilled the commission, writing a scena-like song with far-ranging moods that conjures the "fury and magnificence" he found in George Barker's poetry. Similar in scope and scale as the first piece in this set, Finzi set the poem as a long arioso, the musical equivalent of prose, in contrast to the neat formality of his normal songs. In it, we hear an eclectic, fragmentary mix of fanfare, funeral march, and chorale elements.

V.

The Senator's Stump Speech

A writer, lyricist, and film producer, Steven Mark Kohn is perhaps best known for his American folk-song arrangements. The originator of this text is uncertain, but most attribute it to Noah S. ("Soggy") Sweat, a judge and member of the Mississippi legislature, circa 1952. Categorized by the composer as a "concert aria," the through-composed song divides logically into two distinct thematic sections as the senator (in true political fashion) pontificates on both sides of the divisive issue. The harsh dissonance of the A section reflects the cons, while the pros are encapsulated in the lyrical consonance of the B section. A coda of sorts offers the inevitable conclusion that the senator has taken a definite and firm position: none at all.

The Foggy, Foggy Dew

The text of this folk song dates to at least 1689. First published by the London printer J. Millet, the original poem had twelve stanzas and was titled "The Fright'ned York-shire Damosel, or, Fears Dispers'd by Pleasure." The text (and various interpretations thereof) evolved as it subsequently made its way throughout the region. Britten arranged these three stanzas of the Suffolk version of the text, though it was too "bawdy" for some; in the late 1940s and early 1950s, the BBC banned from the air a record of Peter Pears singing the arrangement.

I Bought Me a Cat
from *Old American Songs*, Set I

This traditional children's nonsense song was included by Copland in the first set of his *Old American Songs* after hearing it sung by the American playwright Lynn Riggs, who learned it during his boyhood in Oklahoma.

Epitaph on a Wife

Completed November 15, 1957 this jocular song is the earliest of seven epitaphs set to music by Hundley between 1957 and 1960. The song is reminiscent of Virgil Thomson's settings in its straightforward, declamatory nature—no surprise since Hundley admired Thomson and looked up to him as a sort of mentor. An angular and disjunct melody is appropriately wedded to this comical anonymous text, and a delightfully humorous surprise awaits the listener near the end of the piece.

I'm Glad I'm Not a Tenor

A composer of choral and chamber music and an opera, Ben Moore (b. 1960) has also composed over 70 songs, including theatre and cabaret literature and several opera parodies. Unlike his other comedic works, however, this piece was not commissioned for a particular singer or performance, but was composed merely "for the fun of it." "I was an aspiring singer in my twenties and tried to develop my light baritone voice into the tenor range," says Moore. According to the composer, the song was created "in response to a very common complaint among baritones with good high notes: they are often under pressure to become tenors. This is partly due to the rarity and marketability of good tenors but also to the perception that in opera, tenors get all the best tunes." The opera aficionado (and even the casual but astute listener) will recognize the melodies that surface along the way as the song progresses, and the performer's insistent denial resignedly gives way to one of the most recognizable endings of them all.

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Performer Bios

Troy Castle has been recognized for his robust bass-baritone voice, the regional and national success of his voice students, and the quality of his original research. He has covered and performed leading stage roles, including Mr. Laurence in *Little Women: The Broadway Musical*, Capulet in Gounod's *Roméo et Juliette*, Melchior in Menotti's *Amahl and the Night Visitors*, the title role in Puccini's *Gianni Schicchi*, and Bartolo in Rossini's *Il Barbiere di Siviglia*. His major concert credits include featured solo performances in the Brahms *Requiem*, Handel's *Messiah*, Mendelssohn's *Elijah* and *St. Paul*, Mozart's *Requiem*, and Handel's *Chandos Anthem No. 9*. His performance output also includes numerous collaborations with regional and university ensembles, in addition to many collaborative and solo recitals encompassing a broad range of literature.

Castle was a finalist in the "Men in Opera" category of the 2019–20 American Prize competition, and was a 2018–19 finalist for the "Men in Oratorio/Art Song" category and the Chicago Oratorio Award of the same. In 2017, he was a finalist in the artist division of the National Opera Association's Carolyn Bailey and Dominick Argento vocal competition. He was twice a regional runner-up in the highly competitive National Association of Teachers of Singing (NATS) Artist Award competition.

Castle's students have enjoyed success in their performance endeavors, winning and placing in regional and national competitions, being accepted into competitive graduate programs, and performing in a variety of regional, national, and international venues. A frequent adjudicator of voice competitions, Castle has also presented numerous masterclasses and workshops. He currently serves as the vice president of the Central Illinois chapter of the National Association of Teachers of Singing and continues to perform regularly in addition to his teaching and research endeavors. For more information, visit <https://millikin.edu/people/troy-castle>.

A captivating concert and collaborative pianist, **Pei-I Wang** is Assistant Professor of Piano and Coordinator of Keyboard Studies at Millikin University. She has regularly collaborated with the Illinois Symphony Orchestra, Millikin-Decatur Symphony Orchestra, and Springfield Choral Society as well as performed as the featured soloist with the Illinois Symphony Chamber Orchestra, the Sangamon Valley Civic Orchestra, and the Taiwan National Symphony Orchestra. She has received awards in various competitions, such as the National Music Competition in Taiwan, the UIUC Concerto Competition and the Liszt-Garrison International Competition.

Wang's recent recording of world-premiere four-handed piano duets by Carl Czerny with Dr. Sam Gingher was released in September 2021 by NAXOS label. Wang is a nationally certified teacher of music in piano by MTNA and has served as frequent adjudicator, performer, clinician, and presenter. Currently, she serves as Secretary-Treasurer of Illinois State Music Teachers Association, Chair of ISMTA Competitions SOUTH, and President of Decatur Area Music Teachers Association. Please visit <https://millikin.edu/people/pei-i-wang> to learn more.