COLLEGE OF MUSIC

University of North Texas College of Music

Senior Recital | Wednesday, November 19, 2025 | 3:30 p.m.
Paul Voertman Concert Hall

Natalie Harlos, mezzo-soprano

Timothy Sanchez, piano

Joy Outside the Lines

Acht Zigeunerlieder, Op. 103 (1888) ..... Johannes Brahms (1833–1897)
Text by Hugo Conrat (1845–1906)

I. He, Zigeuner, greife in die Saiten
II. Hochgetürmte, Rimaflut
III. Wißt ihr, wann mein Kindchen
IV. Lieber Gott, du weisst wie oft
V. Brauner Bursche
VI. Röslein dreie in der Reihe
VII. Kommt dir manchmal in den Sinn
VIII. Rote Abendwolken zien

Steven Harlos, piano

from *Carmen* (1874) ..... Georges Bizet (1838–1875)
Libretto by Henri Meilhac (1831–1897), Ludovic Halévy (1834–1908)

L'Amour est un oiseau rebelle (Habanera)

Pres des remparts de Seville (Seguidille)

Program one hundred ninety-five of the 2025–2026 season
Photography and videography are prohibited

Agnus dei, from Mass in B minor, BWV 232 (1749) ..... Johann Sebastian Bach
(1685–1750)
Text derived from Catholic Mass

-INTERMISSION-

from Hermit Songs, Op. 29 (1954) ..... Samuel Barber
(1910–1981)
Text authors anonymous

I. Saint Patrick's Purgatory
II. Church Bell at Night
III. Saint Ida's Vision
V. Crucifixion
VI. Sea-Snatch
VII. Promiscuity
VIII. The Monk and His Cat
X. The Desire for Hermitage

from Sei ariette da camera, B II. 5 (1829) ..... Vincenzo Bellini
(1801–1835)
Text by Pietro Metastasio
(1698–1782)

VI. Ma rendi pur contento

Program one hundred ninety-five of the 2025–2026 season
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Natalie Harlos, mezzo-soprano, hails from Fort Worth, Texas. Her first two years of her undergrad was pursued at Cottey College, a small institution in Nevada, Missouri. In 2022, she was invited to be part of Mid-America Productions Grand Chorus at Carnegie Hall as a soprano singer under direction of Dr. Amity Bryson from Avila University in Kansas City, Missouri. She also performed solo in honor of the inauguration of the Cottey College president's inaugural ceremony in Nevada, Missouri. Finishing out her time at Cottey was celebrated with a solo sophomore recital under guidance of Theresa Spencer.

Currently, Natalie is completing her undergraduate degree at the University of North Texas in Denton, Texas under the mentorship of Mary Mills-Gertken. Natalie has been a previously active performer in UNT Opera as a chorus member for a production of Puccini's *La Rondine* and as a member of four UNT choirs. Her junior recital was hosted jointly with fellow mezzo-soprano, and UNT graduate Diane Tiscareño. Natalie is also currently a private instructor for voice and various other instruments for Creative Soul Music School, located in various cities across the Dallas-Fort Worth metroplex.

Post-graduation, Natalie intends to attend graduate school to further her education in vocal performance, but currently has no institution selected. Some schools she is currently considering include University of North Texas, Rice University in Houston, Texas, and Yale University in New Haven, Connecticut.

Program Notes, Texts and Translations

Acht Zigeunerlieder, Op. 103 (1888) | Johannes Brahms (1833–1897) | Text by Hugo Conrat (1845–1906)

This Romantic collection features the poetry of Polish-born merchant, poet, and composer, Hugo Conrat. Not much is known about Conrat, but he was part of Johannes Brahms' social circle and collaborated in the composition of Brahms' "Elf Zigeunerlieder", Op. 103 (Eleven Gypsy Songs).

Johannes Brahms was born July 5th, 1833, in Hamburg, Germany to Johann Jakob Brahms, a musician, and Johanna Henrika Christiane Nissen, a seamstress. Johann Jakob was Johannes' first influence in his training as a musician, and began his studies in piano at seven years old. Despite his rigorous piano studies and performance record from having to help earn extra income for his family, he did not gain wide public recognition until he was nineteen in a concert tour. He was later introduced to Robert Schumann, of whom was impressed by young Brahms' skills as a pianist and wrote an article in his 1853 issue of *Neue Zeitschrift für Musik*, telling everyone who read of this brilliant young man, who, he claimed, "was destined to give ideal expression to the times." His work as a composer launched during this same time as a result of this sudden change in trajectory of his career.[1]

This version performed includes eight of those songs in the cycle; the original first seven and the final eleventh song. The original eleven are the first cycle out of two, with the second part of these cohesive works being his "Vier Zigeunerlieder", Op. 112 (Four Gypsy Songs), for four voices and piano. The first performance of Op. 103 was in Berlin on October 31, 1899. Overall, this piece was composed with a means of unbridled fun and pleasure, embodying flighty tempi with dance-like and bouncing rhythms that can encourage a foot-tap to the mostly merry melodies that drive the work.[2]

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[1] Webmaster. "Johannes Brahms (1833-1897)." Mahler Foundation, March 11, 2024. https://mahlerfoundation.org/mahler/contemporaries/johannes-brahms/.

[2] Hansen, Kelly Dean. "Eleven Zigeunerlieder (Gypsy Songs) for Vocal Quartet, Op. 103." Opus 103 listening guide -Eleven Zigeunerlieder (gypsy songs) for vocal quartet (with Solo Arrangements of Nos. 1-7, 11), 2017. http://www.kellydeanhansen.com/opus103.html.

I. He, Zigeuner, greife in die Saiten

He, Zigeuner, greife in die Saiten ein!	Hey, gypsy, pluck your strings!
Spiel das Lied vom ungetreuen Mägdelein!	Play the song of the unfaithful maiden!
Laß die Saiten weinen, klagen, traurig bange,	Let the strings weep and lament, mournful and despairing,
Bis die heiße träne netzet diese Wange!	Until the hot tears flow down these cheeks!

II. Hochgetürmte, Rimaflut

Hochgetürmte Rimaflut, wie bist du so trüb,	High towering River Rime, how murky you are,
An dem Ufer klag ich laut nach dir mein Lieb!	On the water's edge, I loudly lament you, my beloved!
Wellen fliehen, Wellen strömen,	The waves flee, the waves stream by,
Rauschen an den Strand heranzu mir;	Roaring at me on the shore;
An dem Rimaufer laßt mich ewig weinen nach ihr!	At the edge of the Rima, let me weep for her forever!

III. Wißt ihr, wann mein Kindchen

Wißt ihr, wann mein Kindchen	Do you know when my girl
Am allerschönsten ist?	Is most lovely?
Wenn ihr süßes Mündchen	When her sweet little mouth
Scherzt und lacht und küßt.	Jokes and laughs and kisses.
Schätzelein, du bist mein,	Sweetheart, you are mine,
Inniglich, küß ich dich,	Tenderly, I kiss you,
Dich erschuf der liebe Himmel	You were made from Heaven
Einzig nur für mich!	Only for me!
Wißt ihr, wann mein Liebster	Do you know when my beloved
Am besten mir gefällt?	Is the most pleasing?
Wenn in seinen Armen	When he holds me
Er mich umschlungen hält.	In his arms' embrace.

IV. Lieber Gott, du weisst wie oft

Lieber Gott, du weißt, wie oft bereut ich hab,	Dear God, you know how often I have regretted
Daß ich meinem Liebsten einst ein Küßchen gab.	That little kiss I once gave my dearest.
Hertz gebot, daß ich ihn küsschen muß,	My heart decreed I had to kiss him,
Denk so lang ich leb an diesen ersten Kuß.	As long as I live I'll think of that first kiss.

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Lieber Gott, du weißt, wie oft in stiller	Dear God, you know how often in silent nights
Nacht ich in Lust und Leid an meinen Schatz gedacht.	I've thought of my love in joy and pain.
Lieb ist süß, wenn bitter auch die Reu,	Love is sweet, however bitter the regret,
Armes Herze bleibt ihm ewig, ewig treu.	My poor heart will ever be faithful to him.

V. Brauner Bursche

Brauner Bursche führt zum Tanze	A swarthy lad leads his lovely
Sein blauäugig schönes Kind,	Blue-eyed lass to the dance,
Schlägt die Sporen keck zusammen,	Boldly clashes together his spurs,
Csardas-Melodie beginnt,	A csárdás melody begins,
Küßt und herzt sein süßes Täubchen,	He kisses and hugs his sweet little dove,
Dreht sie, führt sie, jauchzt und springt;	Turns her, leads her, exults and leaps;
Wirft drei blanke Silbergulden	Throws three shining silver florins
Auf das Cimba, daß es klingt.	That make the cimbalom ring.

VI. Röslein dreie in der Reihe

Röslein dreie in der Reihe blühn so rot,	Three little red roses bloom side by side,
Daß der Bursch zum Mädel gehe, ist kein Verbot!	It's no crime for a lad to visit his lass!
Lieber Gott, wenn das verboten wär,	Dear God, if that were a crime,
Ständ die schöne weite Welt schon längst nicht mehr,	This fair wide world would long ago have ceased to exist,
Ledig bleiben Sünde wär!	Staying single would be a sin!
Schönstes Städtchen in Alföld ist Ketschkemet	The loveliest town in Alföld is Kecskemét,
Dort gibt es gar viele Mädchen schmuck und nett!	Where many smart and nice girls live!
Freunde, sucht euch dort ein Bräutchen aus,	Friends, find yourselves a young bride there,
Freit um ihre Hand und gründet euer Haus,	Win her hand and set up a house,
Freudenbecher leeret aus!	Drain beakers of joy!

VII. Kommt dir manchmal in den Sinn

Kommt ihr manchmal in den Sinn,	Do you sometimes recall,
Mein süßes Lieb,	My sweetest love,
Was du einst mit heil'gem Eide mir gelobt?	What you once pledged me with a sacred oath?

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Täusch mich nicht, verlaß mich nicht,	Do not deceive me, do not leave me,
Du weißt nicht wie lieb ich dich hab,	You do not know how much I love you,
Lieb du mich, wie ich dich,	Love me as I love you,
Dann strömt Gottes Huld auf dich herab!	And God's grace will pour down on you!

VIII. Rote Abendwolken zien

Rote Abendwolken ziehn am Firmament,	Red evening clouds drift across the sky,
Sehnsuchtsvoll nach dir, mein Lieb, das Herze brennt;	My heart burns longingly, for you my love;
Himmel strahlt in glühnder Pracht	The sky's ablaze in glowing glory
Und ich träum bei Tag und Nacht	And night and day I dream
Nur allein von dem süßen Liebchen mein.	Solely of my sweet love.

***Carmen* (1874) | Georges Bizet (1838–1875) | Libretto by Henri Meilhac (1831–1897), Ludovic Halévy (1834–1908)**

The librettists of the opera, *Carmen*, were Parisian-born Henri Meilhac and Ludovic Halévy. Both came into connection with each other in 1860, and a long, 20-year connection and collaboration in writing many works for the stage, including their most famous work, *Carmen*, for Georges Bizet. However, much of the duo's work lay in the compositions of Offenbach, with productions such as *Froufrou* (1869).[3] Both were independently accomplished writers, with Mailhac a journalist of articles in the Parisian newspapers, and Halévy, an accomplished author and was exposed to opera at an early age, thanks to his uncle, Fromental Halévy, of whom was a notable composer of French operas at the time.[4]

Composer Georges Bizet was born in Paris in 1838 to wigmaker and voice teacher, Adolphe Bizet, and a mother of whom has very little in terms of a background, but was likely young Bizet's first exposure to music as his initial piano teacher. He also often listened in on his father's lessons, learning rather complicated songs from memory.[5] Bizet had gained much of his influence from Charles Gounod, a prominent composer of the time in French opera. Later on, he was also influenced by Italian composers, such as Donizetti and Rossini, and was in the midst of writing shooter,

on-act operas. Bizet, however, never saw any financial success among his works until he had written *Carmen*, which was completed in 1874, and premiered on March 3rd, 1875, roughly three months before his untimely demise to a heart attack at only 36 years old. *Carmen* at the time was the breakthrough needed for Bizet's success, and remains one of the most famous opera productions today with its iconic Spanish-like musical themes and attitude in its flirtatious arias and tragically gorgeous story of fleeting love and misunderstanding.

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[3] Opera San Jose, "Henri Meilhac(1831-1897)," Opera San Jose: Henri Meilhac Bio, 2016, https://www.operasj.org/wp-content/uploads/2016/02/Henri-Meilhac-Bio.pdf.

[4] Opera San Jose, "Ludovic Halévy(1834-1908)," Opera San Jose: Ludovic Halevy, 2016, https://www.operasj.org/wp-content/uploads/2016/02/Ludovic-Hal%C3%A9vy-Bio.pdf.

[5] "The Life of Georges Bizet: Compositions & Operas: Eno," English National Opera, September 11, 2025, https://www.eno.org/people/georges-bizet/.

The "Habanera" aria ("L'amour est un oiseau rebelle") is named for its stylistic dotted eighth-sixteenth accompaniment patterns that emulate a Cuban dance, named for its heritage in Havana, Cuba, and is closest in style to tango. Habanera dance was developed by Cubans of African descent from European social dances that eventually blossomed in popularity overseas in the Americas and Europe.[6] The "Habanera" aria remains the most popular aria from *Carmen*, and is widely regarded for its enticing chromatic vocal line, and energetic phrases that proclaim its striking message of rebellious love, and its strange unpredictability in its appearance.

The "Seguidilla" aria ("Pres des remparts de Seville") is also named for the somewhat aggressive and intricate Spanish folk dance, which follows a typical ¾ pattern and begins with an instrumental introduction. The music typically used for the dance consists of a type of Spanish song called *coplas*. A *copla* is an improvised song of love or satire in which the first and third line in each stanza may rhyme.[7] In this part of the opera, Carmen has been taken into custody by Don Jose for refusing to speak on the matter of a violent brawl with one of the other cigarette girls in the factory she is employed. She then improvises a story to convince Don Jose to let her free that also ultimately beckons his own confession of love for her. Whether it's true or not is never made clear, but regardless she is freed and ends the first act of the opera.

L'Amour est un oiseau rebelle (Habanera)

Translation courtesy of AthenaOpera, LyricsTranslate.com ©2010

L'amour est un oiseau rebelle	Love is a rebellious bird
Que nul ne peut apprivoiser,	That no one can tame,
Et c'est bien en vain qu'on l'appelle	And if you call for it, it will be quite in vain
S'il lui convient de refuser	For it's in its nature to refuse.
Rien n'y fait, menaces ou prières	Nothing helps, neither a threat nor prayer
L'un parle bien, l'autre se tait	One speaks well, the other rests silent
Et c'est l'autre qu je préfère	And it's the other one that I prefer
Il n'a rien dit mais il me plait.	Doesn't say a thing but pleases me.
L'amour! L'amour! L'amour! L'amour!	Love! Love! Love! Love!
L'amour est enfant de Bohême,	Love is a Bohemia's child,
Il n'a jamais, jamais connu de loi	It has never, never known what law is,
Si tu ne m'aimes pas, je t'aime	If you do not love me, I love you,
Si je t'aime, prends garde à toi!	If I love you, then beware!
Si tu ne m'aimes pas,	If you do not love me,
Si tu ne m'aimes pas, je t'aime!	If you do not love me, I love you!
Mais, si je t'aime,	But if I love you,
Si je t'aime, prends garde à toi!	If I love you, then beware!

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[6] Emma Riggle, "Dances with Style! - Habanera: ICAN: International Children's Arts Network," ICAN, September 29, 2022, https://icanradio.org/blog/dances-with-style-habanera/.

[7] The Editors of Encyclopaedia Britannica Encyclopaedia Britannica's editors oversee subject areas in which they have extensive knowledge, whether from years of experience gained by working on that content or via study for an advanced degree, "Seguidilla," Encyclopædia Britannica, accessed October 23, 2025, https://www.britannica.com/art/seguidilla.

L'oiseau que tu croyais surprendre	The bird you thought you had caught by surprise
Battit de l'aile et s'envola…	Beats its wings and flies away…
L'amour est loin, tu peux l'attendre	Love lies afar, you can wait for it
Tu ne l'attends plus, il est là!	And when you don't expect it anymore, there it is!
Tout autour de toi, vite, vite	All around you twirls faster, faster
Il vient, s'en va, puis il revient	It comes and goes, then returns
Tu crois le tenir, il t'évite	You think you've caught it, it eludes you,
Tu crois l'éviter, il te tient.	You think you've escaped it, it captures you.
L'amour! L'amour! L'amour! L'amour!	Love! Love! Love! Love!

L'amour est enfant de Bohême,	Love is a Bohemia's child,
Il n'a jamais, jamais connu de loi	It has never, never known what law is,
Si tu ne m'aimes pas, je t'aime	If you do not love me, I love you,
Si je t'aime, prends garde à toi!	If I love you, then beware!
Si tu ne m'aimes pas,	If you do not love me,
Si tu ne m'aimes pas, je t'aime!	If you do not love me, I love you!
Mais, si je t'aime,	But if I love you,
Si je t'aime, prends garde à toi!	If I love you, then beware!

Pres des remparts de Seville (Seguidille)

Translation courtesy of Aaron Green, 2019, liveabout.com

Près des remparts de Séville,	Near the walls of Seville,
Chez mon ami, Lillas Pastia	At my friend's house, Lillas Pastia
J'irai danser la Seguedille	I will dance the Seguidilla
Et boire du Manzanilla.	And drink Manzanilla.
J'irai chez mon ami Lillas Pastia.	I will go to the home of my friend, Lillas Pastia.
Oui, mais toute seule on s'ennuie,	Yes, but alone one can get bored,
Et les vrais plaisir sont à deux;	And real pleasure is for two;
Donc, pour me tenir compagnie,	So, to keep me company,
J'emmènerai mon amoureux!	I'll take my lover with me!
Mon amoureux, il est au diable,	My lover, he is the devil,
Je l'ai mis à la porte hier!	I did away with him yesterday!
Mon pauvre coeur très consolable,	My poor heart is very consolable,
Mon cœur est libre comme l'air!	My heart is as free as the air!
J'ai des galants à la douzaine,	I have a dozen suitors,
Mais ils ne sont pas à mon gré.	But they are not to my liking.
Voici la fin de la semaine:	This is the end of the week:
Qui vent m'aimer? Je l'aimerai!	Who will love me? I will love him!

continued on following page

Qui veut mon ame? Elle est a prendre.	Who wants my soul? It is for you to take.
Vous arrivez au bon moment,	You arrived at the perfect time,
Je n'ai guère le temps d'attendre,	I have very little time to wait,
Car avec mon nouvelle amant,	Because with my new lover,
Près des remparts de Séville,	Near the walls of Seville,
Chez mon ami, Lillas Pastia!	It is the house of my friend Lillas Pastia!
Nous danserons la Seguedille	We dance the Seguidilla
Et boirons du Manzanilla.	And drink Manzanilla.

Agnus dei, from Mass in B minor, BWV 232 (1749) | Johann Sebastian Bach (1685–1750)
Text derived from Catholic Mass

Johann Sebastian Bach was born in 1685 in Eisenach, Germany to composer and organist Johann Ambriosius Bach and Maria Elisabeth Lämmerhirt. From an early age, Johann Sebastian Bach had an extensive exposure to music, yet there is little record of his earlier life, with the only official documentation of a formal education stemming from his time at Latin grammar schools in Eisenach and Ohrdruf. His mother died in 1694, then his father shortly after in 1695. He was orphaned at barely 10-years-old, then moved to Ohrdruf under the guardianship of his older brother, Johann Christoph Bach. He spent his life in Ohrdruf as a choir boy, then later learned his skill in organ and organ construction from Johann Christoph.[8] During his life, he became a highly skilled organist and composer, but remained in careers in churches across only a couple of German states. However, he did travel northward over 200 miles on foot to Lübeck in witness to the performance of Dietrich Buxtehude for roughly over three months. His original leave from his church job in Arnstadt, however, only granted four weeks.

Throughout his life, Bach was a rather devout Lutheran, and composed many cantatas and works that followed the typical Lutheran mass. The only full work based on texts of the Catholic mass, however, is his B Minor Mass, BWV 232.[9]
Over the course of his life, he was able to compile some parts of the mass from previous works originally written for services. He had taken this as an opportunity to venture into other forms of genres, such as full masses, as the demands and tastes for music in that time was beginning to shift to something more modern in text and technique. The mass, being a timeless text, would have been a work that could last into the new era as a timeless work, with its more universal message that aligned to much of his personal religious background as well, combining his antiquated compositional techniques with some other bolder, more intricate harmonies and melodic lines that both demand high technical aptitude from the singers and instrumentalist while maintaining a slight glimpse into some early Classical ideas of symmetry and beauty. The entire work was completed in 1749. Bach died on July 28th, 1750 from a stroke as a result of vague health complications that may have contributed to his death.

The Agnus Dei in the order of the mass is close to the end of the liturgy, and is typically recited in regular mass (with the exception of Good Friday and Holy Saturday) three times by the priest before receiving communion in or outside of mass.

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[8]"Johann Sebastian Bach – a Chronology," Johann Sebastian Bach - A Chronology, 2025, https://www.bach-leipzig.de/en/neutral/johann-sebastian-bach-%E2%94%80-chronology.

[9]Church Plant Media -> churchplantmedia.com, "Lutheran vs. Catholic," Faith Lutheran Church: Corning, NY, accessed October 2, 2025, https://www.faithlutherancorning.org/lutheran-vs-catholic.

Traditionally, the agnus dei in musical settings is usually simple, maintaining its roots in medieval plainsong, and Bach portrays this simplicity in both the vocal and instrumental lines, while still upholding the Baroque practice of the expectation of embellishment where appropriate, giving the aria a shimmering sense that follows with the additional beauty that follows closely with the reformation era of the Catholic church in combatance with the simpler protestant-stemming denominations.[10]

Translation courtesy of William Atkinson, University of Colombia

Agnus Dei,	O lamb of God,
qui tollis peccata mundi,	that takes away the sins of the world,
miserere nobis.	have mercy upon us.

Hermit Songs, Op. 29 (1954) | Samuel Barber (1910–1981) | Text authors anonymous

Samuel Barber was born March 9th, 1910 in West Chester, Pennsylvania. He had early exposure to music, writing his first-ever piece at 7-years-old and his first opera at 10-years-old. He later studied voice and piano and received a formal education in composition and conducting from the Curtis Institute in Philadelphia. Much of his work in his lifetime was and still is reaping the fruits of success.[11] His most iconic work, Adagio for Strings, remains a staple in Western instrumental repertoire with its evoking ascending motives, and long, dissonant harmonies between sections that bring tears to many an eye in its build-up to a spectacular climax in the most extreme range of height for pitch, dynamic, and affect.

His works are mostly tonal, however, the Hermit Songs straddle that divide between tonal Romantic style and atonal 20th Century style. The song cycle uses texts from various medieval Irish monks, ranging from the 5th century through the 13th century that have been translated by colleagues and writers that were mostly contemporaries of Barber's era. The music throughout the cycle is emulative of the modal melodic line characteristic of the time of these anonymous monks, exhibiting itself in unconventional tonal centers that give the impression of tonality without the limitations of key signatures. Each song is also unmetered, or without a time signature, making barlines and specific rhythmic patterns in modern notation appear more as it was in an ancient notation. With this in mind, it should be noted that a modern approach to these pieces with strict, consistent patterns that align perfectly with the accompaniment does not pose great success in their performance, and may authorize something that still maintains order, but in more liberty to the singer, and the tradition of oral lineage of slight variation with each performance. The cycle was commissioned by the Elizabeth Sprague Coolidge Foundation, and premiered at the Library of Congress with soprano Leontyne Price on October 30th, 1954. [12]

I. Saint Patrick's Purgatory | Translated by Seán Proinsias Ó Faoláin

Pity me on my pilgrimage to Loch Derg!
O King of the churches and the bells
Bewailing your sores and your wounds,
But not a tear can I squeeze from my eyes!
Not moisten an eye after so much sin!
Pity me, O King!

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[10]Catholic Answers, "Agnus Dei (in Liturgy)," Catholic Answers, February 27, 2020, https://www.catholic.com/encyclopedia/agnus-dei-in-liturgy.

[11]The Kennedy Center, "Samuel Barber," The Kennedy Center-Samuel Barber, 2025, https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-in teractives/artists/barber-samuel/.

[12]Song of America, "Hermit Songs, Op. 29," Song of America, January 28, 2018, https://songofamerica.net/song/hermit-songs-op-29/.

What shall I do with a heart that seeks only its own ease?
O, only begotten Son by whom all men were made,
Who shunned not the death by three wounds,
Pity me on my pilgrimage to Loch Derg
And I with a heart not softer than a stone!

II. Church Bell at Night | Translated by Howard Mumford Jones

Sweet little bell, struck on a windy night,
I would rather liefer keep tryst with thee
Than be with a light and foolish woman.

III. Saint Ida's Vision | Translated by Chester Kallman

"I will take nothing from my Lord," said she,
"Unless He give His Son from Heaven
In the form of a Baby that I may nurse Him."
So that Christ came down to her in the form of a Baby, and then she said:

"Infant Jesus, at my breast,
Nothing in this world is true
Save, O tiny nursling, You.
Infant Jesus, at my breast,
By my heart ev'ry night,
You I nurse are not
A churl but were begot
On Mary the Jewess by Heaven's Light.
Infant Jesus, at my breast, what King is there but
You who could
Give everlasting Good?
Wherefore I give my food.
Sing to Him, maidens, sing your best!
There is none that has such right
To your song as Heaven's King
Who ev'ry night
Is Infant Jesus at my breast, at my breast."

V. Crucifixion | Translated by Howard Mumford Jones

At the cry of the first bird
They began to crucify thee, O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suffering borne
By the body of Mary's Son,
But sorer still to Him was the grief
Which for His sake
Came upon His Mother.

VI. Sea-Snatch | Translated by Kenneth Jackson

It has broken us, it has crushed us,
It has drowned us, O King of the starbright
Kingdom of Heaven!
The wind has consumed us, swallowed us,
As timber is devoured by crimson fire from Heaven,
It has broken us, it has crushed us,
It has drowned us, O King of the starbright Kingdom of Heaven!

VII. Promiscuity | Translated by Kenneth Jackson

I do not know with whom Edan will sleep,
But I do know that fair Edan will not sleep alone.

VIII. The Monk and His Cat | Adapted by W.H. Auden

Pangur, white Pangur,
How happy we are
Alone together, Scholar and cat.
Each has his own work to do daily;
For you it is hunting, for me, study.
Your shining eye watches the wall;
My feeble eye is fixed on a book.
You rejoice when your claws entrap a mouse;
I rejoice when my mind fathoms a problem.
Pleased with his own art
Neither hinders the other;
Thus we live ever
Without tedium and envy.
Pangur, white Pangur,
How happy we are,
Alone together, Scholar and cat.

X. The Desire for Hermitage | Translation by Seán Proinsias Ó Faoláin

Ah! To be all alone in a little cell
With nobody near me;
Beloved pilgrimage before the last pilgrimage to death.
Singing in the passing hours to cloudy Heaven;
Feeding upon dry bread and water from the cold spring.
That will be an end to evil when I am alone
In a lovely little corner among tombs
Far from the houses of the great.
Ah! To be alone in a little cell, to be alone, all alone:
Alone I came from the world
Alone I shall go from it.

Sei ariette da camera, B II. 5 (1829) | Vincenzo Bellini (1801–1835) | Text by Pietro Metastasio (1698–1782)

Vincenzo Bellini from a young age was a composer, even before receiving a formal education in music. He is most revered for his work in Italian operas, and received the alias of "the Swan of Cantania." His work was admired by contemporaries and those after including Berlioz, Chopin, and Wagner. Although he had an antiquated means of inspiration from composers, such as Mozart, his long, flowing melodies perfectly encapsulated the bel canto style of singing and in larger settings placed a higher importance on the vocal line being heard over the ensemble.[13] He was only 34 years-old upon the time of his death.

"Sei Ariette" was a collection of Italian art songs with texts set to various poets and writers. "Ma rendi pur contento" is derived from the poem that hails the same title by Pietro Metastasio, of whom is most known for his opera librettos for Opera Seria, a genre exclusive to the Italian Baroque and early Classical period. Metastasio's most famous opera is *Clemenza di Tito*, composed by none other than Wolfgang Amadeus Mozart.[14] The text for "Ma rendi pur contento" is a tender message of a lover with the worries of another on himself with little regard to his own troubles; it's a confession of realization and acceptance of this fate, sealed by the somber, yet peaceful melody that follows the vocal line. Not only is this a declaration of understanding, but unconditional love for this unnamed woman. The movement of the piano line, although simple, is emulative of a harp in its broken chord motif in the right hand, and the consistent grounding of each chord in the left hand. This song is the sixth and final song in the collection, and ties the whole work with the characteristic Bellini melodic line that closely resembles the simplicity and emotional correlation that best illustrates the text.

VI. Ma rendi pur contento

Translation courtesy of the LiederNet Archive. Barbara Miller, ©2003

Ma rendi pur contento	Only make happy
Della mia bella il core,	The heart of my beautiful beloved,
E ti perdono, amore,	And I will pardon you, love,
Se lieto il mio non è.	If my own heart is not glad.
Gli affanni suoi pavento	Her troubles I fear
Piu degli affanni miei,	More than my own troubles,
Perché più vivo in lei	Because I live more in her
Di quel ch'io vivo in me.	Than I live in myself.

[13]Philadelphia Chamber Music Society, "Vincenzo Bellini - Classical Music Composers," Philadelphia Chamber Music Society: Vincenzo Bellini, 2025, https://www.pcmsconcerts.org/composer/vincenzo-bellini/.

[14]Nicholas Fuller, "A Note on Metastasio," The Opera Scribe, December 9, 2022, https://operascribe.com/2019/03/31/a-note-on-metastasio/.

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