

Moonlight Reflections

Stacey Alleaume
Amir Farid



move

Moonlight Reflections

Stacey Alleaume

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Amy Beach

Three Browning Songs, Op. 44

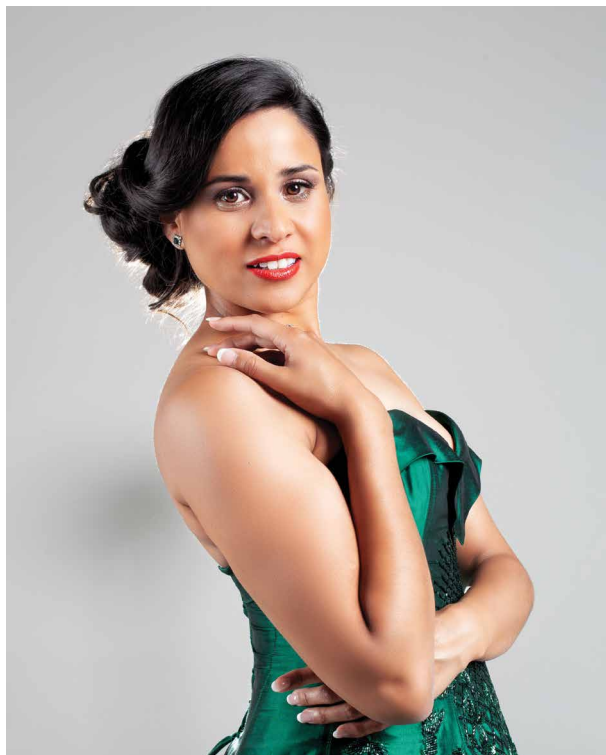
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| 16 No. 1. The Year's at the Spring 0'57" |
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Amir Farid, piano

Zoe Knighton, cello (track 6)

Erica Kennedy, violin (track 17)





STACEY ALLEAUME

Soprano

“Stacey Alleaume triumphs in the role of Fiorilla with a tone of clarity, purity and warmth, navigating virtuosic coloratura passages with lively agility, and taking high notes with piercing fearlessness.”

Sydney Morning Herald,
Peter McCallum

Australian-Mauritian Soprano **Stacey Alleaume** has established herself as one of Australia’s most accomplished performers.

After being invited to join the Moffatt Oxenbould Young Artist Program at Opera Australia in 2016, Stacey was awarded the prestigious Dame Joan Sutherland Scholarship for outstanding Australian operatic talent. In her first year as a young artist, she made three role debuts at the Sydney Opera House: **Micaëla** in *Carmen*, **Leïla** in *The Pearl Fishers* and **Alexandra Mason** in *The Eighth Wonder*.

Since then, her principal roles with Opera Australia have included **Violetta Valéry** in *La Traviata* both on the mainstage and Handa Opera on Sydney Harbour, **Fiorilla** in *Il Turco in Italia*, **Sophie** in *Werther*, **Gilda** in *Rigoletto*, **Susanna** in *Le Nozze di Figaro* and **Valencienne** in *The Merry Widow*. Stacey has also toured with Opera Australia performing the roles of **Gretel** in *Hansel and Gretel*, **Pamina** in *The Magic Flute* and **Rosina** in *The Barber of Seville*. On the concert stage, Stacey has performed works with the Tasmanian Symphony Orchestra and the Melbourne

Symphony Orchestra, notably Nielsen’s Symphony No. 3 under Maestro Sir Andrew Davis.

In 2019, Stacey made her European debut performing **Gilda** in *Rigoletto* in the Bregenzer Festspiele, and was invited to return in the 2021/22 season to reprise the role. She also covered the title role in **Lakmé**, and sang the role of **Frasquita** in *Carmen*, both for The Royal Opera House Muscat.

Stacey features in the romantic comedy *Falling for Figaro*, as the singing voice of Millie (Danielle Macdonald). Directed by Ben Lewin, the film will be released internationally in 2021.

Stacey has enjoyed considerable success in important vocal competitions, winning the Waiariki Institute of Technology New Zealand Aria in 2011, as well as Australia’s longest-running and most prestigious awards, The Sydney Eisteddfod Opera Scholarship 2012 and the Herald Sun Aria 2013.

Her artistic development has been supported by Melba Opera Trust scholarships in 2010 and 2012. She is a graduate of the University of Melbourne (Bachelor of Music, 2008) and an alumna of the Music Academy of the West, Santa Barbara (2015).

www.staceyalleaume.com



AMIR FARID

Piano

“Farid’s playing is intelligent and nuanced and his technique is first class allowing him to make everything sound effortless.”

The Music Trust, Inge Southcott

Winner of the 2006 Australian National Piano Award, US born Iranian-Australian pianist Amir Farid has been described as “a highly creative musician – a pianist of great intelligence and integrity”. Residing in both Melbourne and New York City, Amir has performed as a solo recitalist, concerto soloist and collaborative artist in concert halls and festivals internationally, including Carnegie Hall New York, St. Martin in the Fields London, Mostly Mozart Festival at Lincoln Center New York, Al-Hashemi-II Kuwait, MONA FOMA Festival Hobart, Sidney Myer Music Bowl Melbourne, Coriole Festival SA, Huntington Festival NSW, as well as other venues in Canada, Germany, Switzerland, New Zealand and China.

Recital collaborations include tenor Ian Bostridge, saxophonist Claude Delangle, violinists Arabella Steinbacher and Nikki Chooi, violist Lise Berthaud, cellists Mats Lidström, Alexander Baillie and Martin Loveday, sopranos Greta Bradman and Siobhan Stagg, baritone Wolfgang Holzmair, flautist Michel Bellavance and clarinetist Philippe Cuper. As a chamber musician, Amir is pianist of the Benaud Trio, winning the Piano Trio prize at the 2005 Australian Chamber Music Competition. He is also a

recorded artist on the Steinway & Sons Spirio catalogue, as part of the piano manufacturer’s revolutionary player-piano system.

Amir has studied with Ronald Farren-Price, Andrew Ball, Geoffrey Tozer, Rita Reichman and Timothy Young, studying at the Royal College of Music, Melbourne Conservatorium of Music and the Australian National Academy of Music. He continues to work with Farren-Price, having begun studies with the acclaimed Australian pianist in the mid ‘90s. While in NYC, Amir is a staff pianist at the Vocal Arts department of the Juilliard School, and works as a rehearsal pianist with the New York Philharmonic.

www.amirfarid.com



ZOE KNIGHTON

Cello

“She radiates confidence in her work and participates with personality and no little finesse... Well worth hearing for the pleasure given through this player’s familiar warmth and honesty of musical character.”

Clive O’Connell

Zoe is a founding member of Flinders Quartet, one of Australia’s finest chamber ensembles. Flinders Quartet has toured internationally, nationally, and appears regularly at Australian festivals as well as their own celebrated subscription series. The group has commissioned many works, been nominated for an ARIA for best classical album, and continues to be a champion of Australian Chamber music.

After starting the cello at the age of 9 with Jill Kahans, and graduating from the University of Melbourne with the highest mark of her year, Zoe went on to establish herself as one of the country’s busiest cellists. Having studied with Christian Wojtowicz, Michel Strauss (Paris), Nelson Cooke, and Angela Seargeant, she is now in demand as a chamber coach and teacher at various institutions. A regular panelist for major competitions, Zoe combines many facets of her career with performing.

Zoe has played numerous concertos with Melbourne Orchestras, and with pianist Amir Farid made an impressive debut at the Melbourne Recital Centre to great critical acclaim in 2009. Their partnership continues

with recordings for ABC, concerts throughout Australia, and the release of 6 CDs on the Move label. Her three other titles on the Move label include the complete suites for solo cello by J.S Bach. She has been praised for her “thrilling tenor sound” (Limelight Magazine), “sublime phrasing”, and “many great technical demands carried off with ease.”



ERICA KENNEDY

Violin

Erica Kennedy [and the] soloists exercised their well-practiced talents to create an abundance of exquisite musical conversation...
Limelight Magazine, Megan Burslem

As a soloist and chamber musician, Erica has performed and recorded throughout Australia and overseas. Over twelve years as founding first violinist with the Flinders Quartet, she undertook residencies at the Banff Centre for the Arts in Canada and at the International Musicians' Seminar in the UK, as well as numerous international tours. She has performed in most of the major Australian festivals and has enjoyed guest performances with groups including the Australian String Quartet, the Tinalley String Quartet, and the Southern Cross Soloists, as well as collaborations with the Goldner Quartet and the Melba Quartet.

Having studied in the USA, Switzerland, London and the Australian National Academy of Music with masters such as Gabor Takacs-Nagy, David Takeno, Hatto Beyerle and the Emerson and Vermeer String Quartets, Erica now enjoys mentoring and has tutored for Youth Music Australia, Mount Buller Chamber Music Summer School, Melbourne Youth Music, and the University of Melbourne. She has given various international masterclasses and is a faculty member of the Tutti Youth Music Festival in Beijing.

As soloist and concertmaster, Erica has performed with many of Australia's orchestras

including the Tasmanian Symphony Orchestra, the Melbourne Symphony Orchestra, the Adelaide Symphony Orchestra, Orchestra Victoria and the Melbourne Chamber Orchestra. She is currently Associate Principal Violin with Orchestra Victoria, a member of the Melbourne Chamber Orchestra, the Melbourne Chamber Players, and teaches at Monash University.

Commercial recordings include the solo violin arrangement of Richard Meale's *Cantilena Pacifica* with the Tasmanian Symphony Orchestra, *Reinventions* with the Flinders Quartet and Genevieve Lacey, *Fandango* with the Flinders Quartet and guitarist Karin Schaupp and *Paganini and Piazzolla* with Italian guitarist Massimo Scattolin, and works for solo violin by Stuart Greenbaum and Matt Laing.

1 L'été

Text by *Edouard Guinand* (1838 -1909)

Music by *Cécile Chaminade* (1857 – 1944)

Ah! chantez, chantez,
Folle fauvette,
Gaie alouette,
Joyeux pinson, chantez, aimez!
Parfum des roses,
Fraîches écloses,
Rendez nos bois, nos bois plus embaumés!
Ah! chantez, aimez!

Soleil qui dore
Les sycomores
Remplis d'essaims tout bruissants,
Verse la joie,
Que tout se noie
Dans tes rayons resplendissants.
Ah! chantez, aimez...

Souffle, qui passes
Dans les espaces
Semant l'espoir d'un jour d'été.
Que ton haleine
Donne à la plaine
Plus d'éclat et plus de beauté.
Ah! chantez, aimez!

Dans la prairie
Calme et fleurie,
Entendez-vous ces mots si doux.
L'âme charmée,
L'épouse aimée
Bénit le ciel près de l'époux!
Ah! chantez, aimez...

Summer

Ah! sing, sing,
wild warbler,
cheerful lark,
joyful chaffinch, sing, love!
Perfume of roses,
newly opened,
make our woods, our woods more fragrant!
Ah! sing, love!

Sun that gilds
the sycamores
filled with swarms all buzzing,
pour the joy,
let everything drown
in your resplendent rays.
Ah! sing, love...

Breeze, that wafts
through the air
sowing hope for a summer day.
May your breath
give to the plain
more brilliance and more beauty.
Ah! sing, love!

In the meadow
calm and flowery,
hear these sweet words.
The charmed soul,
of the beloved wife,
blesses heaven by her husband's side!
Ah! sing, love...

2 L'Invitation au voyage

Text by *Charles Baudelaire* (1821 – 1867)

Music by *Henri Duparc* (1848 – 1933)

Mon enfant, ma sœur,
Songe à la douceur
D'aller là-bas vivre ensemble,
Aimer à loisir,
Aimer et mourir
Au pays qui te ressemble!

Les soleils mouillés
De ces ciels brouillés
Pour mon esprit ont les charmes
Si mystérieux
De tes traîtres yeux,
Brillant à travers leurs larmes.

Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.

Vois sur ces canaux
Dormir ces vaisseaux
Dont l'humeur est vagabonde ;
C'est pour assouvir
Ton moindre désir
Qu'ils viennent du bout du monde.

Les soleils couchants
Revêtent les champs,
Les canaux, la ville entière,
D'hyacinthe et d'or ;
Le monde s'endort
Dans une chaude lumière!

Là, tout m'est qu'ordre et beauté,
Luxe, calme et volupté.

Invitation to the voyage

My child, my sister,
dream of the sweetness
of going there to live together,
to love at leisure,
to love and to die
in the country that resembles you!

The humid suns
of these hazy skies
to my mind has the
mysterious charms
of your treacherous eyes,
shining brightly through their tears.

There, all is order and beauty,
luxury, calm and sensual pleasure.

See on those canals
the sleeping vessels
whose nature is to roam;
It is to satisfy
your slightest desire
that they have come from the ends of the earth.

The setting suns
cover the fields,
the canals, the entire town,
with hyacinth and gold;
The world falls asleep
in a warm light!

There, all is order and beauty,
luxury, calm and sensual pleasure.

3 O that it were so!

Text by *Walter Savage Landor* (1775 – 1864)

Music by *Frank Bridge* (1879 -1941)

It sometimes comes into my head,
That we may dream, may dream when we are dead,
But I am far from sure we do.
O that it were so,
O that it were so, then my rest
Would be, would be indeed among the blest,
I should forever dream,
I should forever dream of you.

4 Terra e mare

Text by *Enrico Panzacchi* (1840–1904)

Music by *Giacomo Puccini* (1858 – 1924)

I pioppi, curvati dal vento,
Rimugghiano in lungo filare.
Dal buio, tra il sonno, li sento
E sogno la voce del mar.

E sogno la voce profonda
Dai placidi ritmi possenti;
Mi guardan, specchiate dall'onda,
Le stelle nel cielo fulgenti.

Ma il vento più forte tempesta,
De' pioppi nel lungo filare,
Dal sogno giocondo me desta...
Lontana è la voce del mar!

Earth and sea

The poplars, bent by the wind,
are roaring in a long row.
In the darkness, half asleep, I hear them
and I dream of the voice of the sea.

And I dream of the profound voice
with its peaceful and powerful rhythms;
reflected in the wave, the shiny stars
are looking at me from the sky.

But the wind rages louder,
through the long row of poplars,
it awakens me from my joyful dream...
Distant is the voice of the sea!

5 Sole e amore

Text *Anonymous*

Music by *Giacomo Puccini* (1858 – 1924)

Il sole allegramente batte ai tuoi vetri;
amor pian pian batte al tuo cuore
e l'uno e l'altro chiama.
Il sole dice: "O dormente, mostrati che sei bella"
dice l'amor: "Sorella, col tuo primo pensier
pensa a chi t'ama!"

Al Paganini. G. Puccini

Sun and love

The sun cheerfully beats on your windows;
love softly taps at your heart
and both of them are calling.
The sun says: "O sleeper, show yourself, since you are beautiful"
love says: "Sister, with your first thought,
think about who loves you!"

To Paganini, G. Puccini

6 Chanson d'amour, Op. 21: No. 1

Text by *Victor Hugo* (1802 – 1885)

Music by *Amy Beach* (1867 – 1944)

L'aube naît et ta porte est close!
Ma belle, pourquoi sommeiller ?
À l'heure où s'éveille la rose
Ne vas-tu pas te réveiller ?

O, ma charmante,
écoute ici.
L'amant, qui chante,
et pleure aussi!

Toute frappe à ta porte bénie,
L'aurore dit, je suis le jour!
L'oiseau dit : je suis l'harmonie!
Et mon cœur, mon cœur dit : je suis l'amour!

O, ma charmante...

Je t'adore ange, et t'aime femme,
Dieu, qui par toi m'a complété
A fait mon amour pour ton âme,
Et mon regard pour ta beauté.

O, ma charmante...

Song of love

Dawn is born and your door is closed!
My beauty, why are you sleeping?
At the hour when the rose awakens
Won't you wake up?

O my lovely,
listening here,
The lover, who sings,
and weeps too!

Every knock at your blessed door,
The dawn says: I am the day!
The bird says: I am the harmony!
And my heart, my heart says: I am love!

O my lovely...

I adore you angel, and I love you wife,
God, who through you has completed me
Has made my love for your soul,
And my gaze for your beauty.

O my lovely...

7 Stornello

Text by *Arnaldo Frateili* (1888 – 1965)

Music by *Pietro Cimara* (1887-1967)

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Stornello is one of Cimara's earliest compositions, and was most likely composed while he was studying at the *Accademia di Santa Cecilia* in Rome, where he was a pupil of Ottorino Respighi. Originating in Tuscany, the stornello was a popular form of mainly improvised poetry, that spread across Italy over several centuries before becoming well loved in Rome. The art of stornello began as a competition and entertainment in old pubs (*taverne* or *osterie*): the first singer improvising a verse of the stornello and the second singer replying by improvising a second verse in response. This contest could continue back and forth for hours, or as long as the listeners remain amused. Cimara's *Stornello*, set to poetry by Arnaldo Frateili, is a particularly sensual interpretation of the form. In the poem, we hear the narrator reminiscing about his lover's "velvety and vermillion" lips, imploring her to nourish him with kisses, and to revitalise his empty heart with sparks of love.

8 L'Énamourée

Text by *Théodore Faullin de Baunville* (1823 – 1891)

Music by *Reynaldo Hahn* (1874 – 1947)

Ils se disent, ma colombe,
Que tu rêves, morte encore,
Sous la pierre d'une tombe ;
Mais pour l'âme qui t'adore,
Tu t'éveilles, ranimée,
O pensive bien-aimée!

Par les blanches nuits d'étoiles,
Dans la brise qui murmure,
Je caresse tes longs voiles,
Ta mouvante chevelure,
Et tes ailes demi-closes
Qui voltigent sur les roses.

O délices, je respire
Tes divines tresses blondes ;
Ta voix pure, cette lyre,
Suit la vague sur les ondes
Et, suave, les effleure,
Comme un cygne qui se pleure!

The loved one

They say, my dove,
that you dream, even though dead,
beneath the headstone of a grave;
but for the soul that adores you,
you awaken, reanimated,
O pensive beloved!

Through the sleepless starry nights,
in the murmuring breeze,
I caress your long veils,
your flowing hair,
and your half-closed wings,
which flutter over the roses.

O delights, I breathe in
your divine blonde tresses;
your pure voice, this lyre
follows the waves across the waters
and softly, touches them,
like a swan that is weeping!

9 À Chloris

Text by *Théophile de Viau* (1590 – 1626)

Music by *Reynaldo Hahn* (1874 – 1947)

S'il est vrai, Chloris, que tu m'aimes,
(Mais j'entends, que tu m'aimes bien,)
Je ne crois pas que les rois mêmes
Aient un bonheur pareil au mien.

Que la mort serait importune
À venir changer ma fortune
Pour la félicité des cieux !
Tout ce qu'on dit de l'ambrosie
Ne touche point ma fantaisie
Au prix des grâces de tes yeux !

10 Notte, P.97: No. 1

Text by *Ada Negri* (1870 – 1945)

Music by *Ottorino Respighi* (1879 – 1936)

From 6 Liriche, Series 2, P. 97

Sul giardino fantastico
Profumato di rosa
La carezza de l'ombra
Posa.

Pure ha un pensiero e un palpito
La quiete suprema;
L'aria come per brivido,
Trema.

La luttuosa tenebra
Una storia morte
Racconta alle cardenie
Smorte?

Forse perché una pioggia
Di soavi rugiade
Entro I socchiusi petali
Cade

To Chloris

If it is true, Chloris, that you love me,
(and I hear that you love me well,)
I do not believe that even kings
could have a happiness equal to mine.

How death would be unwelcome
if it came to exchange my fortune
for the bliss of heaven!
All that they say of ambrosia
does not inspire my imagination
at the price of the graces of your eyes!

Night

On the fantastic garden
perfumed with roses
the caress of the shadow
rests.

The supreme stillness
has nonetheless a thought and a pulse;
the air, as if shivering,
trembles.

Does the mournful darkness
a story of death
to the pale gardenias
tell?

Perhaps it is because a shower
of gentle dew
within the half-closed petals
falls

Su l'ascose miserie
E su l'ebbrezze perdute,
Sui muti sogni e l'ansie
Mute,

Su le fugaci gioie
Che il disinganno infrange,
La notte le sue lacrime
Piange.

ff Nebbie

Text by *Ada Negri* (1870 – 1945)
Music by *Ottorino Respighi* (1879 – 1936)

Soffro. Lontan lontano
Le nebbie sonnolente
Salgono dal tacente
Piano.

Alto gracchiando, i corvi,
Fidati all'ali nere,
Traversan le brughiere
Torvi.

Dell'aere ai morsi crudi
Gli addolorati tronchi
Offron, pregando, i bronchi
Nudi.

Come ho freddo!... Son sola;
Pel grigio ciel sospinto
Un gemito d'estinto
Vola;

E mi ripete: Vieni;
È buia la vallata.
O triste, o disamata
Vieni!... Vieni!...

On the hidden miseries
and on lost delights,
on mute dreams and mute
worries,

on the fleeting joys
that are shattered by disillusion,
the night her tears
weeps.

Fog

I suffer. Far, far away
the fog slowly
rises from the silent
plain.

Loud cawing, the crows,
trusting their black wings,
traverse the moor
grimly.

To the raw bites of the air
the grieved tree trunks
offer, praying, their bare
branches.

How cold I am!... I am alone;
Carried through the grey sky
a moan from a deceased
flies;

and it repeats to me: Come;
the valley is dark.
O sad, o unloved one
Come!... Come!...

12 Contrasto

Text by *Carlo Zangarini* (1874 – 1943)

Music by *Ottorino Respighi* (1879 – 1936)

To Signora Rosina Giovannoni Zacchi Pedrazzi

Piange lenta la luna
sue rugiade gemmanti:
or lieto all'aria bruna
sia l'oblio de li amanti,

però che dolce è il riso
tra il pianto de le cose.
Ben la luna compose
a la mestizia il viso.

O amica, a quando a quando
giova l'oblio: scordare
l'altrui doglianze amare,
intorno andar cantando,
mentre piange la luna.

13 Être aimé

Text by *Victor Hugo* (1802 – 1885)

Music by *Jules Massenet* (1842 – 1912)

Être aimé! Tout est là, vois-tu. J'aime et l'on m'aime ;
Cela dit, tout est dit. Pour que je sois moi-même,
Fier, content, respirant l'air libre à pleins poumons,
Il faut que j'aie une ombre et qu'elle dise : Aïmons!
Il faut que de mon âme une autre âme se double,
Il faut que, si je suis absent, quelqu'un se trouble
Et, me cherchant des yeux, murmure : Où donc est-il ?
Être aimé! Tout est là, vois-tu. Être aimé!

Contrast

The moon weeps softly
her budding dew:
now happy in the dark air
be the oblivion of the lovers,

but how sweet is the smile
among the tears of things.
The moon well composed
her face of sadness.

O friend, from time to time
oblivion is helpful: to forget
the bitter sorrows of others,
to go around singing,
while the moon weeps.

To be loved

To be loved! That is everything, you see. I love and am loved;
That said, everything is said. For me to be myself,
proud, happy, breathing the fresh air with full lungs,
I have to have a shadow, and for it to say: Let's love!
From my soul another soul is doubled,
If I am absent, someone must be troubled
and, searching for me, whispers: So, where is he?
To be loved! That is everything, you see. To be loved!

Text by *Louis Morel-Retz* (1825 – 1899)

Music by *Jules Massenet* (1842 – 1912)

Tu voudrais lire dans mon âme
Et tu prétends, mon bien aimé,
Que parfois le cœur d'une femme
Est un livre à jamais ferme ;
Ingrat! Finis ce badinage.
Le livre ouvert à tes désirs,
Te montre, écrits sur chaque page,
Et ma tendresse et mes soupirs.
Lis sans crainte, et s'il reste encore
Quelque passage obscur pour toi,
Enfant curieux que j'adore,
Épèle-moi!

M'en veux-tu de porter envie
À tes penser de chaque jour,
À tout ce qui remplit ta vie
Et te dérobe à mon amour ?
Ah! tiens! Je voudrais être belle
À faire oublier l'univers
Et t'enchaîner, mon doux rebelle,
Dans ces bras qui te sont ouverts !
Être la coupe bien heureuse
Où nul n'ait jamais bu que toi,
Et dire à ta lèvre amoureuse :
Épuise-moi!

You would like to read inside my soul
and you claim, my beloved,
that sometimes the heart of a woman
is a book forever closed;
Ungrateful! End this banter.
The book is open to your desires,
and shows you, written on every page,
my tenderness and my sighs.
Read without fear, and if there still remains
some obscure passage for you,
curious child that I adore,
spell it to me!

Do you blame me for wanting
to think of you every day,
in all that which fills your life
and rob you of my love?
Ah! To you! I would like to be beautiful
to make you forget the universe
and chain you, my sweet rebellious one,
in these arms that are open to you!
To be the very happy cup
which no one has ever drunk from, but you,
and say to your amorous lips:
Exhaust me!

15 Clair de lune

Text by *Catulle Mendès* (1841 – 1909)

Music by *Camille Saint-Saëns* (1835 – 1921)

Dans la forêt que crée un rêve,
Je vais le soir dans la forêt ;
Ta frêle image m'apparaît
Et chemine avec moi sans trêve.

N'est-ce pas là ton voile fin,
Brouillard léger dans la nuit brune ?
Ou n'est-ce que le clair de lune
A travers l'ombre du sapin ?

Et ces larmes, sont-ce les miennes
Que j'entends couler doucement ?
Ou se peut-il réellement
Qu'à mes côtés en pleurs, tu viennes ?

Moonlight

In the forest created by a dream,
I go to the forest in the evening;
Your faint image appears to me
and walks with me unceasingly.

Is that not your delicate veil,
a light fog, in the dark night?
Or is it the moonlight
through the shadow of the fir-tree?

And these tears, are they mine
that I hear flowing sweetly?
Or can it really be
that at my side in tears, you come?

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Three Browning Songs, Op. 44

16 No. 1. The Year's at the Spring:

Text by *Robert Browning* (1812 – 1889)
(from “*Pippa passes*”)
Music by *Amy Beach* (1867 – 1944)

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;

The lark's on the wing;
The snail's on the thorn;
God's in his heaven,
All's right with the world!

17 No. 2. Ah, Love, but a day!

Text by *Robert Browning* (1812 – 1889)
Music by *Amy Beach* (1867 – 1944)

Ah, Love, but a day,
And the world has changed!
The sun's away,
And the bird estranged;
The wind has dropped,
And the sky's deranged;
Summer has stopped.

Ah, Love, but a day,
And the world has changed!

Look in my eyes!
Wilt thou change too?
Should I fear surprise?
Shall I find aught new
In the old and dear,
In the good and true,
With the changing year?

Ah, Love, look in my eyes,
Wilt thou change too?

18 No. 3. I send my heart up to thee

Text by *Robert Browning* (1812 – 1889)
(from “*In a Gondola*”)
Music by *Amy Beach* (1867 – 1944)

I send my heart up to thee, all my heart
In this my singing.
For the stars help me, and the sea bears part;

The very night is clinging
Closer to Venice' streets to leave one space
Above me, whence thy face
May light my joyous heart to thee, its dwelling-place.

I send my heart up to thee, all my heart
In this my singing.

The logo for Move Records, featuring the word "move" in a bold, lowercase, teal-colored sans-serif font.

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