

CORINA FELDKAMP, SOPRANO   ANNA TONNA, MEZZO SOPRANO  
ISABEL DOBARRO, PIANIST



THE UNKNOWN

# PAULINE VIARDOT

CHAMBER SONGS AND DUETS

PATRICIA KLEINMAN, ARTISTIC DIRECTOR

## **ISABEL DOBARRO, pianist**

Dr. Isabel Dobarro has performed in the United States, Italy, Portugal, Belgium, Russia, as well as in her native Spain, at halls such as Carnegie Hall, Tchaikovsky Conservatory Moscow, Palau de la Música, Sala Arturo Benedetti Michelangeli, among others. She is a prize winner of the American Protegé International Competition, Grand Prize Virtuoso International, Cidade de Fundao, and Ciutat de Berga International Competition. She has bowed as a soloist with the Braga Philharmonic Orchestra, Real Filharmonía de Galicia, Malaga Camerata, Orquesta Bética, and Orquesta Sinfónica Solidaria de Barcelona, among others. She holds a Ph.D. from New York University, where she was Adjunct Instructor at the age of 19; she also holds a Professional Studies Degree from Manhattan School of Music, a Master's Degree from New York University, and a Bachelor's Degree from *Real Conservatorio Superior de Música de Madrid*. Recently she was appointed as Visiting Professor at the London Performing Academy of Music.

[www.isabeldobarro.com](http://www.isabeldobarro.com)

## **ANNA TONNA, mezzo soprano**

American mezzo Anna Tonna has bowed as a solo recitalist at the Casals Festival of Puerto Rico, Festival Iberoamericano de las Artes in Puerto Rico, Música de Cámara of New York, El Festival de Segovia, Joy in Singing, Elysium Between Two Continents and the Nassau Music Festival among others. Of note amongst the countless recital of songs are appearances at the Weill Recital Hall at Carnegie Hall, the St. Anton Palace in Valletta (Malta), the Palacio Nacional de Ájuda in Lisbon, Teatro 1793 at Villa Adrovandi Mazzacorati in Italy, the Atheneums of Madrid and Barcelona and at the ElbPhilharmonie in Hamburg. She holds a degree from the Mannes College of Music and was Fulbright Scholar to Spain. Her recital of "Songs of post Civil War Spain" at the Fundación Juan March of Madrid was broadcast on Radio Television Española and hailed as "a tour de force" by the Spanish newspaper ABC.

[www.annatonna.com](http://www.annatonna.com)

## **CORINA FELDKAMP, soprano**

A graduate of the *Escuela Superior de Canto* of Madrid and the *Universidad Nacional de las Artes* of Argentina, she has been heard at the Festival *MITO, SettembreMusica* in Italy, Auditorio at the Museo Reina Sofía, *Auditorio Nacional de España*, Kursaal of San Sebastián, *Ópera de Amberes*. She interpreted the roles of Diane and Jupiter in the modern day premiere of the baroque zarzuela *Las Nuevas Armas de Amor* by Durón. She has been a featured soloist in Bach's *Magnificat*, Mendelssohn's *Elias*, Bach's *Coffee Cantata*, Boccherini's *Stabat Mater*, Vivaldi's *Juditha Triumphans*. A versatile artist, she is active in the world of contemporary music, performing Arvo Pärt's *Passio*; Luis de Pablo's; C. Halffter; W. Rihm and Luigi Nono. She presently forms part of the Madrid-based ensemble *Proyecto CompositorAs*, and as such interpreted the modern day premiere of the song *El corazón triste*, a previously unpublished work by Pauline Viardot in November of 2020.

[www.corinafeldkamp.com](http://www.corinafeldkamp.com)

## **PATRICIA KLEINMAN, artistic director**

Musicologist and conductor Patricia Kleinman is founder and director of *Proyecto CompositorAs*, an organization dedicated to the recuperation of unpublished works by women composers, and its performance arm, the vocal sextet "*Proyecto CompositorAs*". She is a member of the Spanish Society of Musicology, where she sits on the commission "Studies in gender of Women and Music". She has conducted the modern day premieres and realized first editions of works by Pauline Viardot for Hildegard Publishing; of Soledad Bengoechea for EDIT.UM, as well as a world premiere recording of said edition. Other women composers she has brought to light with both performances and new editions include Johanna Kinkel, María Rodrigo and Paulina Cabrero, as well as world premieres of contemporary women composers, such as Marisa Manchado, Sonia Megías and Beatriz Arzamendi. Her mission is to create a bridge between musicology and the concert platform, paving the way for unpublished and unknown musical works to be enjoyed by todays audiences.

[www.patriciakleinman.com](http://www.patriciakleinman.com)

**CAÑA ESPAÑOLA** (Spanish caña\*)  
Traditional text compiled  
by Antonio de Zamácola

Si de tu ausencia no muero,  
y con ella he de morir,  
digan que soy en el mundo  
la muger\*\* más infeliz.

Una palabra me diste,  
La que no me cumplirás,  
Mas yo cumpliré la mía  
De no olvidarte jamás.

Una soledad deseo  
Para aliviar mis fatigas  
Que allí regarán mis ojos  
Plantas y flores marchitas.

¿A quién le contaré yo  
lo que a mí me está pasando?  
se lo contaré a la tierra  
cuando me estén enterrando.

\*Song and dance genre of Andalusian origin  
\*\*old castilian spelling for “woman”

**EL CORAZÓN TRISTE**  
(The Sad Heart)  
Traditional text compiled  
by Antonio de Zamácola

Corazón, por qué estás triste  
por qué enternecidio sientes  
si quieras vivir no quieras  
si quieras querer, ¿qué quieras?

Triste el corazón se queja,  
y yo le pregunto triste:  
corazón, ¿por qué te has muerto?,  
y él responde: porque quise.

**CANCIÓN ESPAÑOLA** (Spanish song)  
Traditional text compiled  
by Antonio de Zamácola

De unos hermosos ojos  
preso y cautivo,  
humilde el yugo sufro  
de su capricho.

¿Cómo quieres que tenga  
gusto sin verte?  
[...]

Cárcel de mi esperanza,  
Juez de mi voluntad,  
tus ojos son los reos,  
la causa es amor.

La tortilla triste  
de ver se admira  
cómo mi pecho tierno  
Su canto imita.

**SEGUIDILLAS DE LOS OFICIALITOS**  
(Seguidilla\* of the officers)  
Text anonymous

Con los oficialitos  
No te embeleses  
Que te harán una burla  
De nueve meses.

\*Traditional Spanish dance and song

**FANDANGO\***  
Text by Antonio María  
de Trueba y de la Quintana

Tus ojos, morena,  
me encantan á mí  
aún más que las rosas,  
aún más que el jazmín,  
aún más que las perlas,  
aún más que el rubí.  
Por eso sin ellos  
no puedo vivir,  
por eso los míos  
se fijan en tí,  
por eso á sus rayos  
quisiera morir,  
por eso me encuentro  
contento y feliz [...]

\*Traditional Spanish dance rhythm

**MI NUMEN PARLERO**  
(My locacious poetic inspiration)  
Poem by José Iglesias de la Casa

Mi numen parlero,  
Al son del pandero,  
Produjo este tono  
De estilo asaz mono  
Que siempre repito:

¡Mira qué bonito!

Ayer Don Mateo  
Yendo de paseo  
Me quitó el bonete:  
Y me dio un billete

Con su sobrescrito:

Ya sabes que viejos  
Tuve seis cortejos;  
Mas de ellos cansada,  
Solo estoy prendada  
De Don Agapito:

Amiga Quiteria,  
Sabrás que en la feria,  
Mi cortejo amado  
De cristal dorado  
Me regaló un pito:

¡Mira qué bonito!

**MAZOURKA DE BLAGOÏSKA**,  
(Mazurka of Blagoïska)  
Lyrics from the operetta  
“Trop de femmes” by Ivan Turgenev

Aux coups de sort trop exposée  
constamment j'ai su conserver  
Une âme toujours embrasée  
un cœur toujours prêt à rêver!

Pacha, tu n'es plus un jeune homme  
mais l'amour te rajeunira.  
En vain partout l'on te renomme  
La vicelleste bientôt viendra,  
mais l'amour te rajeunira, Ah!

C'est Blagoiska qu'on me nomme  
La sensible Blagoiska

Pacha de mon coeur  
Calmé ta frayeur;  
sois de bonne humeur  
voici le bonheur.

Ton seul aspect dans ma pauvre âme  
a fait naître une douce ardeur!  
Ne sens tu pas la même flamme,  
à ma vue embrasser ton coeur?

Pacha, l'on se sent vraiment homme  
Lorsqu' on brûle de ce feu là  
Et puis le vrai bonheur en somme?  
N'est pas autre chose que ça,

C'est Blagoïska etc...

### STANZAS FOR MUSIC

Poem by George Gordon, Lord Byron

There be none of Beauty's daughters  
With a magic like thee;  
And like music on the waters  
Is thy sweet voice to me:  
When, as if its sound were causing  
The charmed ocean's pausing,  
The waves lie still and gleaming,  
And the lull'd winds seem dreaming;

And the midnight moon is weaving  
Her bright chain o'er the deep;  
Whose breast is gently heaving,  
As an infant's asleep:  
So the spirit bows before thee,  
To listen and adore thee;  
With a full but soft emotion,  
Like the swell of Summer's ocean.

### SONETTO: AMOR CON SUE PROMESSE (Love with its promises) Fragment of a sonnet by Petrarch

Amor con sue promesse lusinghiere  
mi riconduse a la prigione antica,  
et die' le chiavi a quella mia nemica  
che amor di me stesso tene in bando.

Non m'avvedi ahi lasso, se non quando  
fui in lor forza; et or con gran fatica  
(chi 'l crederà ben che giurando il dica?)  
in libertà ritorno sospirando.

Composer musicalized two strophes from  
the original sonnet

### OCCI MIEI LASSI

(My weary eyes, there)

Fragment of a sonnet by Petrarch

Occhi miei lassi, mentre ch'io vi giro  
nel bel viso di quella che v'è morti,  
pregovi siate accorti,  
ché già vi sfida Amore, ed'io sospiro.

Composer musicalized this strofe from  
the original sonnet

### COME FAN' LE RAGAZZE

(As the girls go by)

Text compiled by Giuseppe Tigri in  
“Canti popolari toscani”

Oh! come fa la donna contadina,  
Quando la vede l'amante passare!  
E' va sull'uscio, chiama la gallina,  
Finchè l'amante venga a rivoltare.  
Quando l'amante poi s'è rivoltato;  
“Sciò, sciò, gallina! chè non t'ho chiamato.”

V'insegnerò come fanno le citte ,  
Quando ballan con un malvolentieri;  
Se ne van per la sala ritta ritta,  
Fanno le viste di aver male ai piedi .  
Ma quando ballan con chi voglian loro,  
Non hanno l'ale, ma, mettono il volo.  
E quando ballan co'su' favoriti,  
Allor del male i piedi son guariti.

### SALUTO

Text compiled by Giuseppe Tigri in  
“Canti popolari toscani”

Vi vengo salutar, bella ragazza  
Ricco tesor della speranza mia  
Il cor mi si consuma dall'amore  
quando pasar vi veggo nella via.

Per voi consumo e bruccio a tutte l'ore  
non só s'è amore o se sia leggiadria  
quando che penso a voi, bella ragazza  
Il sangue nelle vene mi s'agghiaccia.

Vi vengo salutar, o vago fiore  
Il cor mi si consume dell'amore.

### DIMMELO CARO BIEN

(Tell me, my dearest)

Text compiled by Giuseppe Tigri in  
“Canti popolari toscani”

Dimmelo caro ben come facesti  
Quando dal petto mio cavasti il cuore?  
Dimmelo con che chiavi me l'apristi  
Che non senti né pene né dolore?

Bella, che per rubar l'hai l'arte in mano,  
Bella, che'l laccio d'or a me l'hai tesò  
Non dico que tu sia ladra di mano:  
Ma tu sei ladra d'occhi, che il core m'hai preso.  
Povero mio cor, l'hai preso.

### LE MOISSONNEUR (The reaper)

Translation to French by Gustave  
de la Renaudière based on the traditional German  
poem “Des Knaben Wunderhorn”

Il est un moissonneur que l'on nomme la Mort:  
il fauche sans relâche  
car Dieu le créa fort  
Pour accomplir sa tâche.

-Le voilà, le voilà! prends garde au moissonneur  
Vers ta tige il s'avance,  
Blanche petite fleur  
Que la brise balance.

Ce que tu vois fleurir, sera fauché demain:  
Bluets et paquerettes.  
Etoiles de jasmin,  
Touffes de violettes.

-Le voilà, le voilà! prends garde au moissonneur  
Vers ta tige il s'avance  
Blanche petite fleur  
Que la brise balance.

Il moissonne partout, -et partout à la fois;  
Pour lui, l'impériale,  
De la rose des bois,  
N'est que la triste égale.

-Le voilà, le voilà! prends garde au moissonneur  
Vers ta tige il s'avance  
Blanche petite fleur  
Que la brise balance.

“Approche, moissonneur, je suis prête à mourir;  
Adieu, vertes campagnes!  
Je suis prête à subir  
Le sort de mes compagnes”

“Au delà du tombeau, n'est-il pas un jardin,  
Où tends notre espérance;  
Où, pour fleurir sans fin,  
Notre bonheur commence!”

## SCÈNE DE PHÈDRE

### Final Phaedre's final monologue by Racine

Les moments me sont chers, écoutez-moi, Thésée.  
C'est moi qui sur ce fils chaste et respectueux  
Osai jeter un oeil profane, incestueux.  
Le ciel mit en mon cœur une flamme funeste.  
La détestable Oenone a conduit tout le reste.  
Elle a craincé qu'Hippolyte instruit de ma fureur  
Ne découvrit un feu qui lui faisait horreur.  
La perfide abusant de ma faiblesse extrême.  
S'est hâtée à vos yeux de l'accuser lui-même.  
Elle s'en est punie, et fuyant mon courroux  
A cherché dans les flots un supplice trop doux.  
Le fer aurait déjà tranché ma destinée.  
Mais je laissais gémir la vertu soupçonnée.  
J'ai voulu, jusqu'à vous exposant mes remords,  
Par un chemin plus lent descendre chez les morts.  
J'ai pris, j'ai fait couler dans mes brûlantes veines  
Un poison que Médée apporta dans Athènes.  
Déjà jusqu'à mon cœur le venin parvenu  
Dans ce cœur expirant jette un froid inconnu;  
Déjà je ne vois plus qu'à travers un nuage  
Et le ciel, et l'époux que ma présence outrage;  
Et la mort à mes yeux dérobant la clarté  
Rend au jour, qu'ils souillaient, toute sa pureté.

## AU MOIS DE ROSE ÉCLOSE

(In the month of the rose, it has bloomed)  
Medieval text collected by Jean Aicard

Au mois de rose éclosé,  
Passant par le sentier  
Tout vert, tout rose  
Au mois de rose éclosé  
Vis fleurir l'églantine.

Je ne vis pas l'abeille  
Qui vint là pour son miel...  
Méchante abeille!  
Elle y dormait; s'éveille;  
M'a fait un mal mortel!

Je ne vis pas l'épine,  
Qui se cachait par là...  
Mauvaise épine!  
Je cueillis l'églantine:  
Mon sang rouge coula.

Je ne vis pas la toile...  
L'araignée m'a guetté.  
Maudite toile!  
C'était comme une étoile,  
Où mon cœur est resté.

Au mois de rose éclosé,  
J'ai pleuré chaque jour.  
Maudite soit la rose,  
Mais bénie soit l'amour!

**LUNE D'AMOUR** (Moon of love)  
Traditional provençal text, translated  
by Jacques Jasmin

Lune d'amour précipite ta course,  
Et disparaît; tu me fais trop de mal  
De mon bonheur tu n'es plus la ressource,  
De mon bonheur tu n'es plus le signal.  
De ta clarté la douceur me fatigue  
Et me rappelle un trop doux souvenir;  
Lune, plains moi, j'ai perdu mon amie  
Il faut mourir, il faut mourir!

## VALSE DU CRAPAUD

(Waltz of the Toad)  
Text anonymous

Avez-vous vu sous les yeuses  
la danse du crapaud? oh! oh!

Des gouttes froides et visqueuses  
suintent de sa peau. Ah, ah! oh, oh!

Un feu follet l'éclaire  
L'orfraie est son Schubère  
Oh c'est horrible  
La valse du crapaud!

Avez-vous vu dans les yeuses  
la valse du crapaud?

## JE N'AIME PAS LES TORÉROS

(I do not love the torereads)  
Text by an unknown member  
of the Society for the protection  
of animals

Je n'aime pas les toreros;  
On les appelle à tort héros.  
Car les toreros font du tort aux taureaux.

Editorial note: Pauline Viardot often deviated from the original poem while setting words to music and poems appear here as she wrote them in her autograph manuscripts. Further information regarding my investigation of her manuscripts as well as first editions realized for this recording can be found at [www.patriciakleinman.com](http://www.patriciakleinman.com)

Patricia Kleinman

**1. Caña española**, 1844

Traditional text compiled by A. de Zamácola (Edition: Hildegard Publishing, ed. by Patricia Kleinman)  
Anna Tonna, mezzo/Isabel Dobarro, piano

**2. El corazón triste**, 1846

Traditional text compiled by A. de Zamácola (Edition: Hildegard Publishing, ed. by P. Kleinman). World premiere recording  
Corina Feldkamp, soprano / Isabel Dobarro, piano

**3. Canción española**, 1859

Traditional text compiled by A. de Zamácola (Edition: Hildegard Publishing, ed. by P. Kleinman). World premiere recording  
Anna Tonna, mezzo/ Isabel Dobarro, piano

**4. Seguidillas de los oficialitos**, 1846. Duet

Anonymous. (Edition: Hildegard Publishing, ed. by P. Kleinman). World premiere recording  
Corina Feldkamp, soprano / Anna Tonna, mezzo / Isabel Dobarro, piano

**5. Fandango**, after 1852. Duet

Text by Antonio de Trueba (Unpublished, ed. by P Kleinman). World premiere recording  
Corina Feldkamp, soprano / Anna Tonna, mezzo / Isabel Dobarro, piano

**6. Mi numen parlero**, undated manuscript. Duet.

Text by J. Iglesias de la Casa (Unpublished, ed. by P Kleinman). World premiere recording  
Corina Feldkamp, soprano / Anna Tonna, mezzo / Isabel Dobarro, piano

**7. Mazourka de Blagoiska**, from the operetta “Trop de femmes”, 1867

Text by I. Turgenev (Unpublished, ed. by P Kleinman). World premiere recording  
Anna Tonna, mezzo / Isabel Dobarro, piano

**8. Stanzas for music**, 1842

Poem by G. Gordon Lord Byron (Unpublished, ed. by P Kleinman). World premiere recording  
Anna Tonna, mezzo / Isabel Dobarro, piano

**9. Sonetto - Amor con sue promesse**, undated manuscript

Sonnet by Petrarch. (Unpublished, ed. by P Kleinman). World premiere recording  
Anna Tonna, mezzo/ Isabel Dobarro, piano

**10. Occhi miei lassi**, undated manuscript

Sonnet by Petrarch. (Unpublished, ed. by P Kleinman). World premiere recording  
Anna Tonna, mezzo / Isabel Dobarro, piano

**11. Come fan' le ragazze**, 1879 (Original key: A major)

Text compiled by G. Tigri in “Canti popolari toscani” (Unpublished, ed. by P. Kleinman). World premiere recording  
Corina Feldkamp, soprano / Isabel Dobarro, piano

**12. Saluto**, undated manuscript

Text compiled by G. Tigri in “Canti popolari toscani” (Unpublished, ed. by P. Kleinman). World premiere recording  
Anna Tonna, mezzo / Isabel Dobarro, piano

**13. Dimmelo caro ben**, 1884

Text compiled by G. Tigri in “Canti popolari toscani” (Unpublished, ed. by P. Kleinman). World premiere recording  
Anna Tonna, mezzo/ Isabel Dobarro, piano

**14. Le moissonneur**, 1847

Poem by G. La Renaudière, based on a traditional German poem from “Des Knaben Wunderhorn”.  
(Unpublished, ed. by P. Kleinman). World premiere recording  
Anna Tonna, mezzo/ Isabel Dobarro, piano

**15. Scène de Phèdre**, 1887

Text by Racine, from Phaedre's final monologue. (Unpublished, ed. by P. Kleinman).  
Anna Tonna, mezzo / Isabel Dobarro, piano

**16. Au mois de rose éclosé**, 1889 (Original key: A major)

Medieval text collected by J. Aicard. (Unpublished, ed. by P. Kleinman). World premiere recording  
Corina Feldkamp, soprano / Isabel Dobarro, piano

**17. Lune d'amour**, 1898

Traditional Provençal text, translated by J. Jasmin. (Unpublished, ed. by P. Kleinman). World premiere recording  
Anna Tonna, mezzo / Isabel Dobarro, piano

**18. Valse du crapaud**, undated manuscript

Anonymous. (Unpublished, ed. by P Kleinman). World premiere recording  
Anna Tonna, mezzo / Isabel Dobarro, piano

**19. Je n'aime pas les toréros**, 1897

Text by an unknown member of the Société protectrice des animaux. (Unpublished, ed. by P Kleinman).  
World premiere recording  
Anna Tonna, mezzo / Isabel Dobarro, piano



Singer, composer and pedagogue Pauline Viardot (Paris, 1821-1910) was a key figure of European culture in the second half of the 19th century. The present recording showcases compositions that were previously unpublished (with the exception of *Caña española*). An interesting note is that the autograph manuscripts have notations in Viardot's hand, showing that they were utilized by her in performances, and in many cases, were dedicated to her close friends and family. These "unknown" works point to unexpected aesthetic interests, shedding new light upon her compositional style, as well as evidencing her cultural cosmopolitanism.

**Patricia Kleinman**