Frank Loesser: Adelaide's Lament from Guys and Dolls
Text: Loesser

It says here:
The av’rage unmarried female, basically insecure,
Due to some long frustration may react
With psychosomatic symptoms, difficult to endure,
Affecting the upper respiratory tract.

In other words, just from waiting around for that plain little band of gold,
A person can develop a cold.
You can spray her wherever you figure the streptococci lurk,
You can give her a shot for whatever she’s got but it just won’t work.
If she’s tired of getting the fish-eye from the hotel clerk,
A person can develop a cold.

It says here:
The female, remaining single, just in the legal sense
Shows a neurotic tendency. See note:
Chronic, organic syndromes, toxic or hypertense,
Involving the eye, the ear, and the nose, and throat.

In other words, just from worrying whether the wedding is on or off,
A person can develop a cough.
You can feed her all day with the Vitamin A and the Bromo Fizz
But the medicine never gets anywhere near where the trouble is.
If she’s tired of getting a name for herself and the name ain’t “his,”
A person can develop a cough.

And furthermore, just from stalling and stalling and stalling the wedding trip,
A person can develop La grippe.
When they get on the train for Niag’ra and she can hear church bells chime,
The compartment is air-conditioned and the mood sublime…
Then they get off at Saratoga for the fourteenth time,
A person can develop La grippe,
La grippe, La post-nasal drip,
With the wheezes, and the sneezes, and the sinus that’s really a pip!

From a lack of community property and a feeling she’s getting too old,
A person can develop a bad, bad cold.
PROGRAM

I
DECONSTRUCTION

No. 2: The Microbe

Body Parts Songs (2010) Michael Nyman (b. 1944)
1. Preliminary Studies for the Frankfurt Readings 1984:
   study 1: the mouth as servant
   study 2: the role of the tongue
   study 3: on the effects of the saliva

IRIS OTANI, BEN-HAN SUNG, ANDREW LAN, AND STEPHANIE ATWOOD, violin
JENNIE YENG AND BRIGHT ZHOU, viola
DELENN CHIN AND ROBIN ABS, cello
TERESA DAYRIT, conductor

II
MALADIES – MADNESS

Wie erkenne ich mein Treulieb vor andern nun
Guten Morgen, ’s ist Sankt Valentinstag
Sie trugen ihn auf der Bahre bloß

III
THE PHYSICIAN AS COMPOSER

Для берегов отчизны дальней (1881) Alexander Borodin (1833–1887)
Море (баллада) (1870) Borodin
У людей-то в дому (1881) Borodin

INTERMISSION

THEODORE CHANLER: Meet Doctor Livermore
Text: Leonard Feeney

Meet Doctor Grosvenor Livermore,
That most discreet psychopathic M.D.;
Greet him, and tell him what you most abhor,
And let him look at you suspiciously.

He’ll be unsurprised as anything;
He will always have known you of yore;
And a nice little vice,
Disguised as anything:
Well, that’s what Doctor Livermore is for.

So sit down, and listen to him chatter,
The while he tells you what to tell him is the matter;
And if you fear what he’s afraid that you have got:
If you’re a split personality nut,
A completely unmotivated mutt;
If your innate decency is everything but,
There is no need to shiver more,
Once you meet Doctor Livermore.

DICK WOLFF: Meet Doctor Livermore
Text: Arnold Sundgaard

Meet Doctor Gregg, you have gone too far. (Lola’s Aria) from Gallantry

Now, Doctor Gregg, you have gone too far.
Now, Doctor Gregg, you have cut too deep.
Until this moment I’ve kept my peace.
Until this hour I have sealed my lips.
But I’ll keep my silence no longer.

If you were merely a man, Doctor Gregg,
I would never speak so harshly.
But you are more than a man, you are a doctor!
Deemed and respected,
Deemed and admired as a surgeon and leader in your profession.

Now, Doctor Gregg, all the world must know.
Now, Doctor Gregg, all the world must see
That beneath that smiling mask
Lurks the soul of a beast.
For now I shall expose you.

Donald, Donald, sleep on my love,
In your dreams so little suspecting
That while you sleep your life is in danger.
Here lying helpless at the mercy of this smiling monster.
Now, Doctor Gregg, you have gone too far.
from down below up to the solar plexus
the tip of an indefinite sapphire pyramid
from under which a vortex comes up [a] salty empire
of a water banter
a panther or aquatic tigress
a she male
breathing sapphire

I breathe my health
I breathe my non-terminal unhealth
from the base of my stomach
I don’t know whether I am a man or a woman
I relax the tissue underneath
as it comes up a maelstrom
of programming features for this continent which I am
and a micro chain explodes inside my breath
and bees sting the open lips of froth.

**Samuel Barber:** *I do not like thee, Doctor Fell*
Text: Tom Brown

I do not like thee, Doctor Fell!
The reason why, I cannot tell.
But this I know and know full well,
I do not like thee, Doctor Fell!

**Henry Mollicone:** *Five Love Songs*
III. *Doctor Fell*
Text: Brown

I do not love thee, Doctor Fell.
The reason why I cannot tell.
But this one thing I know full well:
I do not love thee, Doctor Fell.

**Elizabeth Brown** (b. 1953)

**Libby Larsen** (b. 1950)

**Samuel Barber** (1910–1981)

**Henry Mollicone** (b. 1946)

**Theodore Chanler** (1902–1961)

**Douglas Moore** (1893–1969)

**Frank Loesser** (1910–1969)

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**Arunima Kohli** would like to thank her patrons, Dr. Fred M. Levin and Ms. Nancy Livingston, for their generous support through the A. Jess Shenson Memorial Scholarship. She would also like to thank Dr. Audrey Shafer, Jacqueline Genovese, and the Stanford Medicine and the Muse Program for their support.

**TO ENSURE A MORE PLEASANT EXPERIENCE FOR ALL:** No food, drink, or smoking is permitted in Braun Music Center. Cameras and other recording equipment are prohibited. Please ensure that your phone, other electronic devices, or watch alarm are all turned off.

**AN ADDITIONAL NOTE TO PARENTS:** We appreciate your effort in bringing your children to a live music performance. Out of respect for other audience members and the performers, we count on you to maintain their quiet and attentive behavior. Thank you.
This evening’s recital began as an attempt to connect the two major areas of my life: medicine and music (specifically, singing). Although I initially conceived of it as a project directly reflecting upon my own medical school experience, I was quickly struck by the rich web of interaction between these two disciplines. Not only has music played a vital role in healing since antiquity, but the canon of Western music abounds with musical depictions of illness, from the nefarious doctor in Alban Berg’s *Wozzeck* to the tuberculosis-stricken heroine of Verdi’s *La Traviata*. Musicians have often struggled with illness themselves: witness Beethoven’s deafness or Schumann’s tragic bout with syphilis. Inspired by this wealth of material, I decided to present a program exploring the intersection of medical science and musical art. While it was surprisingly challenging to find musical works that were directly related to medicine, typing “medicine,” “medical,” “doctor,” “healing,” “physician,” and other medicine-related terms into the Stanford Library Catalog turned up some surprising finds. I would particularly like to thank Wendy Hillhouse and Laura Dahl for their assistance in choosing music.

Medicine and music have been linked for millennia. Apollo, the Greek God of healing, is also the God of music, and Hippocrates, the father of Greek medicine, played music for his patients. Music and dance were important components of shamanistic healing rituals. In the Bible, David plays the harp to rid King Saul of a bad spirit. Mkhitar Heratsi, the father of Armenian medicine and author of the *Treatment of Fevers*, prescribed listening to “much songs of the singers, the sound of the strings, and pleasant melodies” for the treatment of fevers. Musical therapy was also widely used in early Islam. During the Renaissance, when medical theory and treatment was dominated by the four humors (sanguine, melancholic, choleric, phlegmatic), music was regarded as a way to restore imbalances between the temperaments, and thus heal diseases caused by these imbalances.

More recently, books written for mass audiences such as Oliver Sacks’ *Musicophelia*, Daniel Levitin’s *This is Your Brain on Music*, and Aniruddh Patel’s *Music, Language, and the Brain* have highlighted, in particular, the relationship between music and the brain. Multiple studies have been published that indicate learning an instrument or listening to music can mitigate memory loss due to aging, and listening to music can help decrease anxiety and pain in a number of medical conditions, including cancer and burn victims. Dance has been found to improve the symptoms of Parkinson disease. Moreover, physicians have constantly turned to music, as performers, composers, and listeners. This is particularly well-illustrated by Lisa Wong’s book *Scales to Scalpels: Doctors Who Practice the Healing Arts of Music and Medicine*, about the Longwood Symphony.
Orchestra, a Boston-based orchestra comprised of medical professionals, but there are examples of physician-musicians in every community, no matter the size.

Music, too, is full of medicine. Some of the most well known composers were famously afflicted with diseases such as syphilis (among them Schumann, Schubert, and Wolf) and tuberculosis, which affected both their composition abilities and the music they produced. There is constant speculation on the medical causes of Beethoven’s deafness and Mozart’s death, among others. Madness and tuberculosis are common themes in musical works, and particularly in opera — Donizetti’s *Lucia di Lammermoor* and Mozart’s *Idomeneo*, Puccini’s *La Bohème* and Verdi’s *La Traviata*. And there are plenty of doctors in opera — they just tend to be villainous basses, using their positions to carry out some nefarious scheme, as in Mozart’s *Marriage of Figaro* or Donizetti’s *Don Pasquale*. In fact, I found it extremely difficult to find positive depictions of physicians in music — one of the more sympathetic characters is Violetta’s physician in *La Traviata*, who supports her as she battles tuberculosis until her death, but he is overshadowed by figures such as the doctor in Berg’s *Wozzeck*, who experiments on the title character, using him as a research subject, eventually driving Wozzeck to madness. These representations are not only seen in opera: Fritz Spiegl’s *MuSick Notes: A Medical Songbook* is a collection of Victorian and Edwardian parlor music about doctors and medical treatments, all of which almost uniformly portray doctors as, at best, quacks, and at worst, charlatans actively doing harm for their own profit. It is an unfortunate history borne of a time when medicine was far less precise, but the theme of distrust carries through even into even more modern works, such as the musical *Next to Normal* (2008), which depicts a psychiatrist who cares about his patient but is still experimenting with treatments for the central character’s bipolar disorder — the song *My Psychopharmacologist and I* notably ends with the character saying, “I don’t feel anything.” and the doctor saying, “Patient stable.”

At Stanford, the intersection between medicine and music is even more overt. Stanford Medical School holds an annual symposium every April, “Medicine and the Muse,” celebrating the intersection of arts and the humanities with medicine, which features a keynote speaker from the arts, as well as medical students “highlight[ing] their artistic talents through performances of song, dance, music, poetry, film and exhibits of artwork and photography.” The Stanford Medicine Music Network brings together medical professionals from the Stanford healthcare organizations who are interested in performing music and has hundreds of members. Annual symposia on Music and the Brain have been held in collaboration between the Music Department and Medical School. And all this is just the tip of the iceberg. I have been fortunate to attend medical school at an institution that supports the arts in medicine and am extremely grateful to have the opportunity to share all of this with you.
I: DECONSTRUCTION

The first two years of medical school are focused on teaching students the basic science of medicine, starting with molecular biology and moving through to teaching about normal physiology and disease of each of the organ systems of the body. These first two years, then, are about breaking both medicine and the human bodies into their component parts; hence, my choice of Vincent Persichetti’s setting of Hilaire Belloc’s well-known poem “The Microbe” and Michael Nyman’s Body Parts Songs.

HILAIRE BELLOC was an Anglo-French author, satirist, and historian, regarded as one of the Big Four of Edwardian Letters (the others being H.G. Wells, George Bernard Shaw, and G.K. Chesterton). His view of the world was strongly influenced by his Catholic faith; he envisioned Europe as a “Catholic society” and was an outspoken critic of capitalism and socialism, advocating for the socioeconomic system of distributism. As a poet, he is best known for his satirical writings, particularly his Cautionary Tales for Children, which includes such poems as “Jim: Who ran away from his Nurse, and was eaten by a Lion,” and “Rebecca: Who Slammed Doors for Fun and Perished Miserably.” The poem “The Microbe,” here set in a deceptively simple fashion that at times almost seems to echo a nursery-rhyme by Vincent Persichetti, one of the foremost American composers and teacher from the 20th century, comes from Belloc’s More Beasts (for Worse Children), published in 1897, and combines both Belloc’s satirical view of the world and his skepticism. The microscope had been invented, and microbes had certainly been observed by then, but Belloc’s narrator is still skeptical of these fantastic “beasts.”

The British minimalist composer MICHAEL NYMAN had already demonstrated an interest in the intersection of medicine and music in his one-act opera The Man Who Mistook his Wife for a Hat (1986), an adaptation of the Oliver Sacks case study by the same name, well before he wrote Body Parts Songs as a commission for the artistic director of the Festival of Pollença in Mallorca. Body Parts Songs contains eight sets, each with text by a different poet that ranges from the humorous to the downright salacious. The first of these sets, Preliminary studies for the Frankfurt readings 1984, takes text from Ernst Jandl (1925–2000), an Austrian writer and poet who, inspired by Dada, wrote experimental poetry characterized by German word play. These three poems are all focused around the mouth and its various components, with a very literal focus on functionality that is played to humorous effect. The strangely prosaic nature of the text is further highlighted by the minimalist piano and string quartet accompaniment.

II: MALADIES — MADNESS

This is the first of two sets in this recital about illness, drawn from two historical extremes. Madness is as old as humanity itself, though it has been regarded very differently over the years. Ancient myths from traditions all over the world
depict madness as a result of the gods (multiple gods in Hinduism), extreme stress or trauma (Orpheus), or possession by dark forces (e.g., the Devil in Christianity), among others. At the same time, madness was seen in many cultures as a mark of communion with the heavens, and the visions of many of the great ancient mystics and sages are now thought to be explained by psychiatric causes. Foucault's *Madness and Civilization: A History of Insanity in the Age of Reason* argues that in the Renaissance, madness was viewed as a kind of wisdom, but that this changed with the Age of Reason in the 17th century, when the mad were separated from society and confined in institutions, which then in the “modern” experience transitioned to institutions run by medical doctors, whose aims were both to confine and cure the mad. In the current era, mental illness is a complicated field in which much is still left to understand, and in which we still struggle to deliver good, effective, empathetic treatment, and to understand the biological bases underlying the treatments that we do have.

Madness is as ubiquitous in all art forms as it has been in history. Certainly one of the most enduring images of madness in art is the character of Ophelia from Shakespeare's *Hamlet*, who tragically goes mad toward the end of the play and eventually ends up drowning. The characters in the play interpret Ophelia's madness as a result of her grief for her father, killed (by mistake) by Hamlet, her suitor. However, other analyses interpret Ophelia's madness as a response to Hamlet's rejection of her earlier in the play ("I loved you not"), or to being torn between conflicting views of her sexuality from her family (her father and brother), who view her as virginal and pure and urge her to guard her virtue against Hamlet, and from Hamlet, who distrusts her and views her as a whore, his view of women tainted by the fact that he has learned his mother married his father's murderer.

*RICHARD STRAUSS's* *Drei Lieder die Ophelia* sets three of the songs Ophelia sings after she has gone mad, with text taken from Karl Simrock's translation. The settings themselves vividly illustrate Ophelia's madness. The first movement, "Wie erkenn ich mein treulieb vor andern nun", set over a haunting repeating melody in the piano, speaks of true love and loss, which can be interpreted to be about Hamlet and his abandonment of Ophelia. The text of the second movement, "Guten morgen, ’s ist Sankt Valentinstag", with its discussion of sex and faithless men, is often taken to indicate that Ophelia and Hamlet had sex before Hamlet then threw her over in pursuit of revenge, with this loss of virtue and subsequent betrayal seen as a possible cause for her madness. The rapid tempo and alternating octaves in the piano indicate a frantic energy, which can be taken to represent mania, anger, or both. The text of the third movement, "Sie trugen ihn auf der Bahre bloß", is a song of mourning, and is widely interpreted to be an elegy for Ophelia's father, Polonius. The rippling watery piano figurations in the third movement foreshadow Ophelia's impending death by drowning.

**BORODIN: У людей-то в дому**
Text: Nikolay Nekrasov
Translation: Richard Miller

У людей-то в дому чистота, лепота, а у нас-то в дому теснота, духота.

У людей для шей с солониккою чан, а у нас во шах таракан!

У людей кумовья ребятишек дарят, а у нас кумовья твой же хлеб приедят!

У людей на уме побугорить с кумой, а у нас на уме, не пойти бы с сумой? Эх!

Кабы так нам зажить, чтобы свет удивить: чтобы деньги в мошине, чтобы ржы на гумине; чтобы шлея в бубенцах, расписная дута; чтоб соку на плецах, не посконьдерюга; чтоб не хуже других нам почет от людей, поп в гостях у больших, у детей грамотей; чтобы дети в дому, словно пчелы в меду, а хозяйка в дому, что малинка в саду!

The haves have houses all nice and clean, clean and nice, but our houses are all close and cramped, full of lice.

The haves’ stew pot’s brimming with mutton and beef, but in ours all you’ll find are some roaches and fleas!

The haves’ granddads just beat on the kids, but our granddads eat up our bread and our grits!

All the haves have to think of is chewing the fat, but all we think about is, Where’s our next meal at? Ekh!

Oh, if we lived like them we would light up the world: we’d have cash in the purse and corn in the barn; buy a harness with bells and a fancy oxbow, and some shirts made of linen instead of sackcloth;

And at last we would get some respect from the haves; the priest would stop by and the kids would learn reading; and the kids would be happy as bees in the honey, and the housewife would bloom like a raspberry bush!
III: THE PHYSICIAN AS COMPOSER

As noted above, there have been numerous physician-musicians, including composers. One of the more notable physician composers is Alexander Borodin, a Russian composer of Georgian origin who was a member of the Mighty Handful, a group of five Russian composers (Mily Balakirev, César Cui, Modest Mussorgsky, and Nikolai Rimsky-Korsakov) focused on creating distinctly Russian classical music. Borodin entered the Medical-Surgical Academy in St. Petersburg in 1850, where he pursued a career in chemistry; upon graduation, he practiced as a surgeon in a military hospital for a year and then pursued further study in Europe. In 1862, he returned to the Imperial Medical-Surgical Academy in St. Petersburg, where he taught and conducted research in chemistry. He is particularly known for his work on aldehydes, and is co-credited with the discovery of the Aldol reaction (with Charles-Adolphe Wurtz). In 1872, Borodin, an advocate for women’s rights and education, established the School of Medicine for Women in St. Petersburg. Borodin also started taking lessons from Balakirev in 1862, and composed from then until his death.

Borodin is most known for his opera Prince Igor, two string quartets, In the Steppes of Central Asia, and his symphonies. Lesser known are his 16 songs: four written between 1852 and 1855, and 12 written between 1867 and 1885. The three songs in this set are chosen from the latter and represent Borodin as a mature composer. Для берегов отчизны дальной (“For the Shores of Your Far Homeland”), the first, is perhaps the best known of Borodin’s songs and is believed to be inspired in part by the death of Mussorgsky in 1881. Море (баллада) (“The Sea (a ballad)”) is a dramatic piece in rondo form, with contrasting sections of turbulence and calm reflecting the tempestuous seas, further dramatized by the numerous key changes. У людей-то в дому (“The Haves at Home”) is a comical piece that makes light of the (unenviable) plight of the Russian peasant, written in the manner of Mussorgsky. It is the only song written by Borodin for voice and orchestra.

My ability to perform this set owes a great deal to Jennifer Rosenfeld, who very kindly took several hours out of an afternoon in February to help me figure out how to pronounce Russian.

IV: MALADIES – AIDS

This is the second set of pieces about illness, and deals with one of the newest human diseases, Acquired Immunodeficiency Syndrome (AIDS), the end-stage of the disease caused by the Human Immunodeficiency Virus (HIV). AIDS was first recognized in the United States in 1981, in clusters of intravenous drug users and previously healthy homosexual men. Originally called Gay-Related Immunodeficiency (GRID) in the media before the epidemiology of the disease was better understood, the disease was particularly devastating to the gay community, and, consequently, artistic communities, in part because of the
For the shores of your far homeland
you abandoned this foreign place;
and in that sad, unending moment
I weeped and weeped over your face.

Your arms, already cooling,
tried to keep me close by;
the terrible languor of leaving
your wail begged to prolong.

But you tore your lips away from
our long and passionate embrace;
and from this land of endless exile
you called me to another place.

You said: “At the appointed hour,
under the ever-azure sky,
shaded by olive trees and myrtles,
we’ll kiss, my friend, you and I.”

But there, alas, where the heavens
shine in their azure glory deep,
where under cliffs nod gentle waters,
you drifted off into the last sleep.

Your beauty and your sufferings
have disappeared into the grave,
and vanished, too, your kiss of greeting…
I wait for it — you owe it to me!…

As written by Jeffrey Stock in the dedication to the songbook, “Several of these songs deal only metaphorically with AIDS, but most confront the painful details of the disease and its attendant havoc.” Over the years, many additions have been made to these songs, including the CD An AIDS Quilt Songbook: A Song for Hope, released November 2014, which brought together such names as Joyce DiDonato, Yo-Yo Ma, Isabel Leonard, and Sharon Stone, with profits donated to the Foundation for Aids Research (amfAR). These are among some of the most powerful pieces of music I have ever encountered, and I am humbled to be able to present them as part of my recital.

A Certain Light, by Elizabeth Brown, sets Marie Howe’s incredibly moving poem about her brother’s struggle with AIDS, and the struggle she and her brother’s partner experienced as his caregivers. The complex rhythms (triplets, quintuplets, sextuplets, etc.) of the piece, with chromatic movements and slides in the vocal line, emulate the human speaking voice. A personal letter from Elizabeth Brown states,

When I was looking for a text, a friend suggested I contact Marie Howe, whose brother has since died of AIDS. A whole cycle of poems written during his illness are contained in her book What the Living Do, published by Norton in 1998, but the song was written earlier, when there were five or six poems. I asked her to read some of them to me, and chose “A Certain Light” because of how she read it, and because of how she sounded reading her brother’s actual words. Marie first heard the song at the dress rehearsal for the concert at Alice Tully Hall. […] William Sharp sang A Certain Light, and when he got to the part where Marie’s brother John speaks, she involuntarily moved towards him on the stage […] because she said it sounded so much like her brother. I wrote the song to conform as much as possible to the natural speech rhythms of the poem.
Perineo, Libby Larsen’s setting of Roberto Echavarren’s unpublished poem, is, on the other hand, more of an affirmation of life, energy, and what it means to be alive — but again, there is the sense that this life is fleeting, the ability to breathe uncertain, reflected in such lines as “I breathe my health / I breathe my non-terminal unhealth.” The constantly shifting meter of the piece reflects this uncertainty, as do the alternating sections of frantic movement and stillness. As Larsen writes,

I became involved in the AIDS Quilt Songbook when Will Parker asked if I would set the text “Perineo” for him to sing. He stressed the energy of the poem and insisted that I set both the Spanish and English and that I “not hold back.” Will felt very deeply about the text, Roberto Echavarren’s fierce poem of life and the center of being: “I hold out my now, empty. I breathe in my trust… I breathe in my health… in and out… in and out.” This is a poem of will, the will to be, the will to breathe, deeply, from the ancient well of breath; to live and love and propel the spirit beyond the life of the body, even while the body is dying.

The piece ends with specific instructions to the singer to breathe, and then to “catch breath suddenly,” suggesting the piece ends in death.

**V: PERSPECTIVES ON PHYSICIANS**

As a future physician, I have very mixed feelings about the pieces in this set. On the one hand, a recital examining the intersection of medicine and music is incomplete without songs about doctors; on the other hand, as mentioned above, I was unable to find songs that were appropriate for this recital that depicted physicians in a sympathetic light. I will settle for stating that I do not necessarily agree with the portrayals of doctors presented in these pieces.

The first two pieces in this set are settings of the same text, Tom Brown’s nursery rhyme “I do not like thee, Doctor Fell.” Tom Brown purportedly got into trouble while he was a student at the Oxford University of Christ Church, for which he was sent to the Dean, Dr. John Fell. Dr. Fell planned to expel Brown, but offered him a reprieve if he could extemporaneously translate the 30-second epigram of Martial: “Non amo te, Sabidi, nec possum dicere quare; / Hoc tantum possum dicere, non amo te.” The translation of this later became the text of this nursery rhyme.

Samuel Barber wrote Nursery Songs, Op. VII, or “Mother Goose Rhymes set to Music,” when he was between the ages of 8 and 12. The settings are all quite simple, and set low to suit Barber’s own voice at the time, with “an occasional high note beyond my voice for effect.” He first collected these pieces in 1923, at which time he wrote, “The mistakes in notation, the harmonic [sic] errors, the poor constructions — they have not been omitted. They are as I first wrote them, before I knew the tiresome rules of harmony.”
Henry Mollicone’s *Five Love Songs* were composed for his friend, soprano Maria Spacagna. Per the composer, “I selected poems dealing with both the pleasurable and the painful experiences of love.” His setting of Brown’s “Doctor Fell” is far more playful than Barber’s dark, minor setting. Mollicone changes the word “like” to “love,” and directs the singer to sing “whimsically, coquettishly, in a conversational tone.” This, combined with the wandering, playful piano interludes and the “quiet laugh” at the end, suggest that this piece may be a rejection of a romantic suit (real or imaginary) pressed by Doctor Fell, but whether the speaker is serious or joking is unclear, and left to both the singer and the audience to determine.

Theodore Chanler, an American composer best known for his songs, set multiple poems by Leonard Feeney, an American Jesuit priest. Feeney was a controversial figure, articulating a strict interpretation of Roman Catholic doctrine and arguing against what he saw as its liberalization. The origin of the poem “Meet Doctor Livermore” is unclear, as is Feeney’s motivation for writing this; however, given his beliefs and background, one may suppose that Feeney is mocking psychiatrists and their offerings of judgment on one’s morality and personality. Chanler’s setting is certainly playful, and emphasizes the satirical humor of the poem.

Douglas Moore is best known for his operas *The Devil and Daniel Webster* (1938) and *The Ballad of Baby Doe* (1956). His one-act opera *Gallantry* (1958), with libretto by Arnold Sundgaard, is a parody of soap opera, including sung commercial interruptions. The soap opera is set in a hospital, and revolves around a love triangle between the surgeon Doctor Gregg, anesthetist Lola Markham, and Lola’s fiancé Donald Hopewell. Lola’s aria *Now, Doctor Gregg, you have gone too far* is sung to Doctor Gregg in the operating room. After discovering that Doctor Gregg, who tried to kiss her earlier in the opera, is married, and that the patient on the table is Donald, Lola threatens to expose Doctor Gregg and prevents him from stabbing Donald with his scalpel. Doctor Gregg exemplifies the physician’s role as villain, common throughout opera. At the same time, the aria highlights the privileged role of doctors in their communities and professions, implying that physicians have a responsibility to be “more than a man” — a simultaneous exhortation and expectation.

**VI: THE PATIENT PERSPECTIVE**

The final piece of this recital, *Adelaide’s Lament* from the musical *Guys and Dolls*, is a humorous depiction of psychosomatic reactions to frustration and stress (which can indeed cause a “bad, bad cold”) — in this case, the nightclub singer Miss Adelaide’s frustration with Nathan, her fiancé of 14 years who still refuses to marry her, resulting in a chronic cold.

—AK
**TEXTS AND TRANSLATIONS**

**VINCENT PERSICHTI:** *Hilaire Belloc Songs*

No. 2. *The Microbe*

Text: Hilaire Belloc

The Microbe is so very small
You cannot make him out at all,
But many sanguine people hope
To see him through a microscope.

His jointed tongue that lies beneath
A hundred curious rows of teeth;
His seven tufted tails with lots
Of lovely pink and purple spots,
On each of which a pattern stands,
Composed of forty separate bands;
His eyebrows of a tender green;
All these have never yet been seen
But Scientists, who ought to know,
Assure us that they must be so…

Oh! let us never, never doubt
What nobody is sure about!

**MICHAEL NYMAN:** *Body Parts Songs*

1. *Preliminary Studies for the Frankfurt Readings 1984*

Texts: Ernst Jandl, Jerome Rothenberg

**study 1: the mouth as servant**

the mouth should allow itself to open and shut
that way it can be used for eating drinking speaking
it also can be used for spitting
and it can play a part in laughing,
also in kissing and in vomiting
and you can also breathe through it
you can get more things going with your mouth
than with your ears
also more things than with your nose
but sadly you can’t hear or smell with it
though you can smell (or stink) because of it.