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Junior Recital - Marcel La Fountain

St. Norbert College Music Department

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Junior Recital

Marcel La Fountain, tenor

Accompanied by David Wittmann

Friday, April 7, 2017
6:00 p.m.
Birder Hall
~Program~

Lydia......................................................................................................Gabriel Faurè (1845-1924)

“Je crois” from the opera Les Pêcheurs de Perles ..................... Georges Bizet (1838-1875)

Marcel LaFountain


Erlkönig ................................................................. .Franz Schubert (1797-1828)

Marcel LaFountain

“La donna è mobile” from the opera Rigoletto . . . . . . . . Giuseppe Verdi (1813-1901)

Marcel LaFountain

Two pieces from the song cycle Songs of Travel . . . . . . . . . . Ralph Vaughn Williams (1872-1958)

   I.      The Vagabond   
   II.     The Roadside Fire


Marcel LaFountain
Lydia
Gabriel Fauré was a French Romantic composer, organist, pianist and teacher. Fauré had a job as a full time music teacher and organist when he was younger. Fauré has three compositional periods. Lydia, being from his early period, is characterized by mostly strophic texts and piano accompaniment based on scales and triads. Lydia, a setting by Charles-Marie-René Leconte de Lisle, was composed by Gabriel Fauré in 1870. Though light, the piano accompaniment provides an underlying pulse, lending the piece a sense of propulsion, while at the same time the vocal line is dreamy and fluid. The piece speaks of someone who has lost the love of their life and is reminiscing on the fond memories of their love, and the pain that he feels not having her around anymore.

Lyida sur tes roses joues. Lydia on your rosy cheeks,
Et sur ton col frais et si blanc. and on your fresh and white neck,
Roule é tincelant. flow sparkingly.
L’or fluide que tu denoues. The fluid golden tresses which you loosen.
Le jour qui lui est le meilleur. This shining day is the best of all,
On blions leternelle tombe, We blame the eternal grave.
Laisse tes baisers e colombe. Let your kisses of a dove,
Chanter sur ta leve en fleur. sing on your blossoming lips.
Un lys cache repand sans cesse. A hidden lily hides again and again
Une odeur divine en tonsein, with a divine odor of love,
Les delices comme un essaim. the delights like a swarm,
Sortent de toi, jeune de esse. come out of you, young goddess.
Je t’aime et meurs, o mes amours. I love you and die, oh my love.
Mon ame en baisers m’est ravie! Kisses have carried away my soul!
O Lydia, rends-moi la vie, Oh Lydia, give me back life,
Que je puisse mourir toujours! that I may always die!

Translated by: Marcel LaFountain

“Je crois entendre encore”
Georges Bizet was a French composer of the Romantic Era and piano virtuoso. Best known for his operas, Bizet also wrote music for orchestras, piano, and vocal works. Bizet was renown worldwide, receiving the Prix de Rome in 1857, but this again was mainly for his operas, as not many of his other pieces became popular until the 20th century. Les Pêcheurs de Perles (The Pearl Fishers) is a three act opera set to a libretto by Eugène Cormon and Michel Carré. Premiered on September 30, 1863, the opera is set in ancient years on an island known as Ceylon, and is the story about two men’s friendship being threatened because they are both in love with the same woman, who herself has a dilemma between secular love and her sacred oath as a priestess. During Je crois entendre encore (I think I still hear) Nadir, one of the fishermen who is in love with Leila, the priestess, is singing about Leila because she is visiting his village. The song is him announcing his love for her, as the time that they have spent apart from each
other has not diminished his love for her. The song has a barcarole rhythm, which is found in traditional folk songs sung by Venetian gondoliers.

Je crois entendre encore
Cache sous les palmiers
Sa voix tender et sonore
Comme un chant de ramiers
O nuit enchanteresse
Divin ravissement
O souvenir charmant
Folle ivresse doux reve
Aux clartés des etoiles
Je crois encore la voir
Entr'ouvrir ses longs voiles
Aux vents tièdes du soir
O nuit enchanteresse
Divin ravissement
O souvenir charmant
Folle ivresse doux reve
Charmant, souvenir!

I think I still hear
Hidden under palm trees,
Her voice soft and sound
Like a song of wood pigeons
Oh, enchanting night,
Divine rapture
Oh, delightful memory.
Mad euphoria, sweet dream!
In the clear starlight,
I think I still see her.
Half drawing her long veil
In the tepid night breeze.
Oh, enchanting night,
Divine rapture
Oh, delightful memory.
Mad euphoria, sweet dream!
Delightful, memory

Transcribed by: Marcel LaFountain

“Waldesgespräch”

Robert Schumann was a German composer born in Zwichau, Germany. He exclusively wrote music for piano only until the year 1840. After that he still composed for piano, but also began to write music for orchestras, symphonies, operas, chorals, chamber ensembles, and also wrote many Leider (German songs) for voice and piano. Waldesgespräch is from Schumann’s song cycle Liederkreis Op. 39. This song cycle was composed in 1840 which is known as “The year of Lieder” because he only composed Lieder during this time. This piece talks about a man who is riding through a forest and comes across a woman who he thinks is beautiful. Upon further inspection of her, he realizes that she is the witch of the forest, Lorelei, and she curses him to stay in the forest with her forever.

Es ist schon spat, es ist schon kalt
Was rittst du einsam durch den Wald?
Der Wald ist lang, du bist allein,
Du schöne Braut! Ich führe dich heim!
Groß ist der Männertrug und List,
Vor Schmerz mein Herz gebrochen ist,
Wohl irrt das Waldhorn her und hin,
O Flieh! Du weißt nicht, wer ich bin.
So reich geschmückt ist Roß und Weib,
So wunderschön der junge Leib,
Jetzt kenn ich dich – Gott steh mir bei
Du bist die Hexe Lorelei.
Du kennst mich wohl von hohem Stein
Schaut still mein Schloß tief in den Rhein.
Es ist schon spat, es ist schon kalt!
Kommst nimmermehr aus diesem Wald!

It is already late, it is already cold,
Why do you ride alone through the wood?
The wood is vast and you are alone,
You fair bride! I will lead you home.
Great are the deceit and cunning of men
My heart has broken for pain.
The forest horn strays here and there,
O flee! You do not know who I am.
So richly decked are mount and lady,
so wondrously fair the young form,
now I recognize you – God stand by me!
You are the Witch Lorelei!
You recognize me well from the lofty cliffs
My castle gazes down into the Rhine.
It is already late, is it already cold
And you shall never again leave this wood!
“Erlkönig”
Franz Schubert was born in Vienna, Austria. Though his life was short, he was a very prolific composer, writing over 600 secular vocal works, mostly comprising of Lieder, seven symphonies, sacred music, operas, and a large amount of chamber and piano works. Schubert was one of the great Romantic composers and drew on works from Beethoven and Mozart for inspiration. Erlkönig was a poem written by Johann Wolfgang von Goethe and depicts the story of a child who is very ill and nearing death being taken to a doctor in a nearby town in the arms of his father. The whole time, the child is being followed by a spirit, the Erlking or Elf king. The piece has four characters, the narrator, the father, the son, and the Erlking, each depicted by changes in range and changes in the accompaniment. There is a fifth character, the horse, depicted through the constant triplets in the baseline and constant motion of the lines.

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind.
Er hat den Knaben wohl in den arm,
Er faßt ihn sicher er halt ihn warm.
Mein sohn, was birgst du so bang dein Gesicht?
Siehst Vater du den Erlkönig nicht?
Den Erlenkönig, mit Kron und Schweif?
Mein Sohn, es ist ein Nebel streif.
Du liebes Kind, komm geh mit mir!
Gar schöne Spiele spiel ich mit dir.
Manch bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand.
Mein Vater, mein Vater, und hörtest du nicht,
Was Erlenkönig mir leise verspricht?
Sei ruhig, bleibe ruhig, mein Kind.
In dürren Blättern säuselt der Wind.
Willst, feiner Knabe, du mit mir Gehn?
Meine Töchter sollen dich warten schön,
Meine Töchter führen den nächtlichen Reihn
Und wiegun und tanzen und singen dich ein,
Sie wiegen und tanzen und singen dich ein.
Mein Vater, mein Vater, und siehst du nicht dort
Erlkönig Töchter am düstern Ort?
Mein Sohn, mein Sohn, ich seh es genau,
Es scheinen die alten Weiden so grau.
Ich liebe dich, mich reizt deine schöne Gestalt,
Und bist du nicht willig, so brauch ich Gewalt.
Mein Vater, mein Vater, jetzt faßt er mich an!

Erlkönig hat mir ein Leids getan!
Who rides so late through the wind and night?
It is the father with his child?
He has his boy in his arms,
He holds him warmly.
My son, why do you look so afraid?
Father, do you not see the Erlking?
The king with crown and tail.
My son, it is just the fog.
Dear child, come with me.
I want to play with you.
There are many colorful flowers on the beach.
My mother has golden clothes for you.
My father, do you not hear,
What he quietly promises me?
Be quiet and stay calm my child,
The wind sows in the dry leaves.
You fine boy, don’t you wish to come with me?
My beautiful daughters are waiting for you.
My beautiful daughters will perform for you nightly.
And weigh and dance and sing.
They weigh and dance and sing.
My father, do you not see there
The daughters of the Erlking?
My son, I see it exactly.
It is the old pastures that seem so gray.
I love your charm and beautiful figure,
And if you are not willing, I will use violence.
My father, he is touching me!
Erkling has hurt me.
Dem Vater grauset's er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Müh und Not,
In seinen Armen das Kind. War tot.

The father is upset, he rides fast.
He holds the groaning child in his arms.
He reaches the courtyard after much effort.
In his arms, the poor child is dead.

**La donna é mobile from Rigoletto**
Guiseppe Verdi was born near Busseto, Italy and received his first musical training from a local patron. At age 12, he began to take lessons with Ferdinando Provesi, the maestro di cappella at San Bartolomeo. His compositions are greatly influenced by his predecessors, Bellini, Donizetti, and Rossini. Although Verdi composed many different kinds of works, he is best known for his operas. La donna é mobile is from the opera *Rigoletto*. *Rigoletto* is an opera in three acts that was written in 1851 and follows the story of the Duke of Mantua, his court jester Rigoletto, and Rigoletto’s beautiful daughter, Gilda. Rigoletto has spent his whole life keeping his daughter secret from the world, but one night, the Duke finds his daughter and falls in love with her; and she with him. La donna é mobile is sung in the third act of the opera. The Duke, who believes that Gilda has been taken away from him, goes to the house of Sparafucile, an assassin, in order to seduce his sister, Maddalena. Disguised as a soldier, the Duke sings about how all women are fickle and that they will betray anyone who falls in love with them.

La donna é mobile qual piuma al vento
Muta d’accento e di pensiero.
Sempre un amabile leggiadro viso
In pianto o in riso è menzognero.
La donna é mobile qual piuma al vento
Muta d’accento e di pensiero!
E sempre misero chi a lei s’affida
Chi le confida mal cauto il core!
Pur mai non sentesi felice appieno
Chi su quell seno non liba amore!
La donna é mobile qual piuma al vento
Muta d’accento e di pensiero!

She changes tone and thought!
And always men put their trust in her
And incautiously confides in her!
The woman is fickle like a feather floating on wind
She changes tone and thought.
Always a lovable and pretty face
In tears or in laughter she is a liar.
The woman is fickle like a feather floating on wind
One will never fully feel happiness
On the bosom that does not drink love!
The woman is fickle like a feather floating on wind
She changes tone and thought!

Translated by: Marcel LaFountain

**The Vagabond**
Ralph Vaughan Williams was an English Composer of the 20th century. Vaughan Williams inspiration for composition came from the work he completed on the English Hymnal, in which he not only edited but also created a few hymns. The Vagabond is from one of Vaughan Williams’ song cycles, Songs of Travel. The song cycle, originally written for baritone, has nine
songs in it. The Vagabond is the first song in the song cycle and introduces the weary traveler. The heavy march-like chords depict a rough journey traveling through the English countryside.

**The Roadside Fire**
The Roadside Fire is the third piece in the song cycle Songs of Travel and changes the mood of the cycle from a more serious and harsh tone to a more playful one, as the traveler is speaking about his love. The lively accompaniment adds to the playfulness, but changes midway through the song, as the traveler starts to dream about private moments with his love, only to give way back to the opening theme.

**Let Us Break Bread Together**
Moses Hogan was a 20th century composer, arranger, and conductor. Hogan is best known for his arrangements and compositions centered on African American spirituals. He completed his undergraduate in piano at the Oberlin Conservatory of Music and continued with his school at the Juilliard School of Music. His formal education ended after he went to Vienna, Austria to study classical music and piano. The tune Let Us Break Bread Together became widely known after publication in The Second Book of Negro Spirituals. The text of the piece is based off of biblical scripture from passages referring to the Last Supper. The text also discerns participation in the Lord's Supper as a humble act in which we not only eat the bread and drink the wine but also praise our God "on our knees." The refrain ends with a prayer for mercy, an African American Kyrie that reminds us of the tax collector's prayer in Luke 18:13.

The recital of Marcel La Fountain is presented in partial fulfillment of the requirements for the Music Education Degree. Marcel is from the studio of Dr. Yi-Lan Niu.
St. Norbert College Music Department Events
Spring 2017

April
8    Yi-Lan Niu, Faculty Voice Recital, Birder Hall, 2:00 p.m.*
9    Bell Choir Concert, Birder Hall, 2:00 p.m.*
11   Chamber Music Concert, Birder Hall, 7:30 p.m.*
13   Instrumental Jazz Concert, Walter Theatre, 7:30 p.m.
21   Hannah Knutson & Megan O'Neil, Jr. Recital, Birder Hall, 4:00 p.m.*
21   Spring Band Concert, Walter Theatre, 7:30 p.m.
22   Studio Voice Recital, Birder Hall, 4:00 p.m.*
23   Lizzie Tesch, Sr. Saxophone Recital, Birder Hall, 2:00 p.m.*
23   Charlie DeVillers, Sr. String Bass Recital, Birder Hall, 4:00 p.m.*
25   Fresh Ink Concert, Birder Hall, 7:30 p.m.*
27   Angel Tzu Nung Lin Guest Artist Piano Recital, Birder Hall, 7:30 p.m.*
28   Connor Klavekoske & Emily Brewer, Jr. Piano & Alto Saxophone Recital, 4:00 p.m.*
28   Spring Choral Concert, Walter Theatre, 7:30 p.m.
29   Jessica Kust, Sr. Piano Recital, Birder Hall, 2:00 p.m.*
30   Nick Carncoss, Merit Recital, Birder Hall, 1:00 p.m.*

May
2    Honor's Recital, Birder Hall, 7:30 p.m.*
5    Dudley Birder Chorale, America Sings, Walter Theatre 7:30 p.m.***
6    Dudley Birder Chorale, America Sings, Walter Theatre, 7:30 p.m.***
7    Marshall Moss Choral Sing, Birder Hall, 2:00 p.m.*
10-20 Knights on Broadway Spring Showcase, Birder Hall

June
12-16 Summer Band Camp, Walter Theatre, 7:30 p.m.*

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