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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*

“Waldesgespräch” from the song cycle *Liederkreis* Op. 39 .....Robert Schumann (1810-1856)

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

Let us Break Bread Together from *Traditional Spiritual* ..... Arr. Moses Hogan (1957-2003)

*Marcel LaFountain*

## ~Program Notes~

### 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.

Lydia sur tes roses joues.  
Et sur ton col frais et si blanc.  
Roule é tincelant.  
L'or fluide que tu denoues.  
Le jour qui lui est le meilleur.  
On blions leternelle tombe,  
Laisse tes baisers e colombe.  
Chanter sur ta levre en fleur.  
Un lys cache repand sans cesse.  
Une odeur divine en tonsein,  
Les delices comme un essaim.  
Sortent de toi, jeune de esse.  
Je t'aime et meurs, o mes amours.  
Mon ame en baisers m'est ravie!  
O Lydia, rends-moi la vie,  
Que je puisse mourir toujours!

Lydia on your rosy cheeks,  
and on your fresh and white neck,  
flow sparkingly.  
The fluid golden tresses which you loosen.  
This shining day is the best of all,  
We blame the eternal grave.  
Let your kisses of a dove,  
sing on your blossoming lips.  
A hidden lily hides again and again  
with a divine odor of love,  
the delights like a swarm,  
come out of you, young goddess.  
I love you and die, oh my love.  
Kisses have carried away my soul!  
Oh Lydia, give me back life,  
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 20<sup>th</sup> 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 rêve  
Aux clartés des étoiles  
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 rêve  
Charmant, souvenir!

Translated by: Marcel LaFountain

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

### “Waldesgespräch”

Robert Schumann was a German composer born in Zwickau, 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 Lieder (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 spät, es ist schon kalt  
Was ritst du einsam durch den Wald?  
Der Wald ist lang, du bist allein,  
Du schöne Braut! Ich führ dich heim!  
Groß ist der Männer Trug 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 spät, 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 spat 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 hörest 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!  
Erlking 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**

Giuseppe 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 Vaughn Williams was an English Composer of the 20th century. Vaughn 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 Vaughn 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 Carncoos, 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.\*

\*Free Admission

\*\*\*Special Ticket Pricing

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