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Linda Feldmann Studio Voice Recital

St. Norbert College Music Department

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Feldmann Studio

Voice Recital

Featuring:

Aubrie Faust

Emily Hacker

Stacie Hartl

Alyssa Higley

Richard Kohlhass

Annika Osell

Alex Sage

Michael Wagner

Olivia Wimme

Accompanied by:

Emily Hacker

Connor Klavekoske

Elissa Ribbens

Saturday, April 22, 2017

4:00pm

Dudley Birder Hall

~Program~

“Cangio d’aspetto” G. F. Handel
from *Admeto* (1685-1759)

Loveliest of Trees John Duke
(1899-1984)

Annika Osell, mezzo-soprano
Elissa Ribbens, piano

Se tu m’ami Alessandro Parisotti
(1853-1913)

Olivia Wimme, soprano
Elissa Ribbens, piano

Alma del core Antonio Caldara
(1670-1736)

Water Weight Richard Kohlhaas
(b. 1998)

Richard Kohlhaas, tenor & guitar
Elissa Ribbens, piano

Pregúntale a las estrellas Mexican Folk Song
Arr. by Edward Kilenyi (1884-1968)

“In My Own Little Corner” Richard Rodgers
from *Cinderella* (1902-1979)

Stacie Hartl, mezzo-soprano
Emily Hacker, piano

Vittoria, mio core! Giacomo Carissimi
(1605-1674)

Die Lotusblume Robert Schumann
(1810-1856)

Michael Wagner, tenor
Emily Hacker, piano

Danza, danza, fanciulla gentile Francesco Durante

- “Who I’d Be” (1684-1755)
 from *Shrek the Musical* Jeanine Tesori
 (b. 1961)
Alex Sage, baritone
Emily Hacker, piano
- Barcarolle Jacques Offenbach
 from *Les Contes d’Hoffmann* (1819-1880)
*Alyssa Higley, soprano**
Aubrie Faust, mezzo-soprano
Elissa Ribbens, piano
- Zueignung Richard Strauss
 (1864-1949)
 “Still Hurting” Jason Robert Brown
 from *The Last Five Years* (b. 1970)
Aubrie Faust, mezzo-soprano
Elissa Ribbens, piano
- “Some Things Are Meant to Be’ Jason
 Howland
 from *Little Women* (b. 1971)
- “Fair Robin I Love” Kirke Mechem
 from *Tartuffe* (b. 1925)
Emily Hacker, soprano
Connor Klavekoske, piano
- “Do You Hear the People Sing” Claude-Michel Schönberg
 from *Les Misérables* (b. 1944)
All Singers
Connor Klavekoske, piano

*Alyssa Higley is a student of Dr. Yi-lan Niu.

**This recital is presented by the students of Ms. Linda Feldmann
 as partial fulfillment of performance requirements for MUSI 051 and 061, Applied Voice.**

~Program Notes~

“Cangio d’aspetto”

Georg Friedrich Handel (1685-1759) is a composer of the Baroque Era who was born in Germany, but later moved to London. He was extremely skilled at performing on the harpsichord in addition to the organ. Handel is famous for his his Italian operas and English oratorios, specifically the *Messiah*. “Cangio d’aspetto” is a piece that is from the Italian opera *Admeto* which is based upon a story from classical Greek mythology. The lyrics of this piece explain the delight that is felt as one overcomes adversity. – Annika Osell

*Cangio d’aspetto Il crudo fato
E nel mio petto E gia rinato
Tutto il piacer!*

How changed life’s vision of cruel fate.
In my chest, I am already reborn.
All is peace!

*Io piu non sento Pene e tormento,
Or che il mio seno torna goder*

I no longer feel pain and torment,
My heart returns to joy.

Loveliest of Trees

John Woods Duke (1899-1984) was an American composer from the mid-twentieth century who is known for his collection of art songs. From a young age, Duke was very musically inclined and grew to be an accomplished pianist. After serving in World War I, Duke continued his musical education in New York City. He is known for placing a high importance on lyrics and believed that the words of a song are just as influential as the accompaniment.

“Loveliest of Trees” is a poem in which the speaker realizes the limited amount of time that we have to spend on earth. The speaker reflects upon the beauty of the cherry blossom as Easter approaches. Cherry blossoms are so small but their beauty is symbolic of a new beginning as they bloom each spring. This poem helps individuals to find ways to live life to the fullest and truly appreciate the little things in life that we take for granted on a daily basis. — Annika Osell

Se tu m’ami

Alessandro Parisotti found enjoyment in discovering old or forgotten music from classical and baroque eras. He collected these pieces and arranged some of them for multiple voices and piano accompaniments. Parisotti formed these pieces into a three volume collection known as *Arie antiche*, which has now been reduced to a single-volume of *24 Italian Songs and Arias*. “Se tu m’ami” was originally accredited to Giovanni Pergolesi, but no one was able to find this piece any earlier than the version included in Parisotti’s collection. This led people to believe that Parisotti himself wrote this piece, giving credit to the popular Pergolesi in hopes of selling more copies. -- Olivia Wimme

*Se tu m'ami, se sospiri
Sol per me, gentil pastor,
Ho dolor de' tuoi martiri,
Ho diletto del tuo amor,
Ma se pensi che soletto
Io ti debba riamar,
Pastorello, sei soggetto
Facilmente a t'ingannar.*

If you love me, if you sigh
Only for me, dear shepherd,
I am sorrowful for your sufferings;
yet I delight in your love.
But if you think that
I must in return love only you,
Little shepherd, you are subject
To deceiving yourself easily.

*Bella rosa porporina
Oggi Silvia sceglierà,
Con la scusa della spina
Doman poi la sprezzerà.
Ma degli uomini il consiglio
Io per me non seguirò.
Non perché mi piace il giglio
Gli altri fiori sprezzereò.*

The beautiful purple rose
Will Silvia choose today;
With the excuse of its thorns,
Tomorrow, then, will she despise it.
But the advice of the men
I will not follow -
Just because the lily pleases me,
I do not have to despise the other flowers.

“Alma del core”

“Alma del core” was originally written to be sung by a soprano and then a male in a different key in Antonio Calarda’s opera by the name of *La costanza in amor vince l’inganno* (1710). The aria is from Act 1, scene 20.

Calandra was born in Venice in the late 1600’s and played and composed in Italy and France, and wrote the first Italian operas to be performed in Spain. “Alma del core” is a song of unrequited love in which the singer confesses their adoration through one of the most renowned triads: spirit, heart, and soul. – Richard Kohlhaas

*Alma del core,
spirto dell' alma!
sempre costante t'adorero*

Soul of the heart,
spirit of the soul
always and true I shall adore thee

*Saro' contento nel mio tormento,
se quel bel labro baciare potrò*

I shall be merry in my torment,
if those lovely lips I will be able to kiss

Water Weight

I initially entered this voice class to better my ability to sing music I had written. I started writing music two years ago and last year joined a chorus class to learn how to sing. With the help of my amazing teacher, Linda Feldmann, I have been able to work on a piece of my own -- entitled “Water Weight”. It was inspired by listening to the rain. — Richard Kohlhaas

*What I'd give to be the rain that's falling down outside my window calling out to me
promising sleep all while it wets the ground.
Never heard of raindrops having fight because they're always trapped inside their world
in which they laugh at me because I'm not one of them.*

I'm giving up on getting out of here this waters way too deep. Your words, they serve as anchors and hold me under. It's freezing, still I swear I'd kill to be the water surrounding. My hair stands like seaweed strands. It fades to black while I'm counting. As I sleep my dreams are full of drowning in my swimming pool. The waters so predictable. It floods my lungs like heavy air. Here I knew that I would die. Surrounded by what I rely on. Liquids always helped me fly away from all this treaded ground.

“In My Own Little Corner”

First performed by Julie Andrews for Rodger and Hammerstein’s 1957 television production of Cinderella, “In My Own Little Corner” has since been re-created in numerous films and on multiple stages. Through the various adaptations, the song has been consistently performed early in the musical by Cinderella to illustrate her longing to get away from her step-mother’s and step-sisters’ wrath. She dreams from her “little corner” of all the different people she could be. As the show progresses, Cinderella, with the help of her Fairy Godmother, does obtain her dream of escaping her step-family when she meets and falls in love with Prince Charming at the ball.

Rodgers and Hammerstein have written their way into Broadway’s fame through their musical creations. Some of the pair’s most famous musicals include: Cinderella, Oklahoma, The Sound of Music, The King and I, and Carousel. Since they first started writing together in 1943, they have earned thirty-four Tony awards along with dozens of Pulitzer Prizes, Oscars, Emmys, and Grammys. – Stacie Hartl

Pregúntale a las estrellas

Edward Kilenyi (1884-1968) was a Hungarian-born composer, arranger, and teacher. He moved to the United States to earn his Master’s and PhD from Columbia University in 1915. While living in New York after graduating, he arranged many songs for local theaters. Kilenyi later expanded his work to arranging music for movies after moving to California in the early 1930s. “Pregúntale a Las Estrellas” is one of the songs Kilenyi arranged during his career. This Latin American poetic folksong, written in Spanish, tells of one’s love toward their significant other. --Stacie Hartl

*Preguntale a las estrellas
si por la noche me ven llorar
preguntale si no busco
como tenerte en soledad.*

Ask the stars
if at night they see me mourn
Ask if i do not seek
to love you, the loneliness

*Preguntale al manso rio
si ella conmigo no va a volver.
Preguntale a todo el mundo
si no es profundo mi padecer.*

Ask the gentle river
if you see my tears run
Ask everyone
if my suffering is not deep

*Nunca te olvides que yo te quiero
y que me muero de amor por vos
a nadie quieras en esta tierra
a nadie quieras en esta tierra tan solo
a mi.*

Never forget that I love you
And the I'm dying of love for you
Of anybody you want on this earth
Of anybody you want on this earth only me

Vittoria, mio core!

“Vittoria mio core” is an atypical Italian song, which doesn’t talk about love and beauty and a happy ending, but rather the joyfulness of not being in love with someone that is deceitful. Normally sung by a man talking about a woman, this piece can also be sung by a woman talking about a lying man. It directs a message of the fulfilling feeling of being freed from love.
-- Michael Wagner

*Vittoria, mio core!
Non lagrimar più,
È sciolta d’Amore
La vil servitù.*

Victorious my heart and soul.
No crying and woe –
No more to be living
in bondage for love.

*Già l’empia a’ tuoi danni
Fra stuolo di sguardi,
Con vezzi bugiardi
Dispose gl’inganni;
Le frode, gli affanni
Non hanno più loco,
Del crudo suo foco
È spento l’ardore!*

Deception was high then
in smiles and sly glances
Such troubles unwanted
from lovers so charmingly cruel.
All fire and all passion
are gone now – from torment so wrong.
All fire and all passion
are gone now – from torment so wrong.

*Da luci ridenti
Non esce più strale,
Che piaga mortale
Nel petto m’avventi:
Nel duol, ne’ tormenti
Io più non mi sfaccio
È rotto ogni laccio,
Sparito il timore!*

No hurtful dark laughter
in sarcastic wounding
No vengeful and hateful
hard hearts sadly breaking me down
My grief and my suffering —
Are far now from heart and mind.
All chains, old and rusty, of bondage,
are broken and gone.

Die Lotusblume

“Die Lotusblume” also know as “The Lotus Flower”, is a song written by Robert Schumann in 1840. The poem, however, was originated from Heinrich Heine. This piece talks about a blooming lotus flower and how the flower fears the sun, so it blooms for the sun in the evening. However, because of the time period, there is also a double meaning. This is a popular selection for singers of all types, and it makes for a popular recital piece.— Michael Wagner

Die Lotosblume ängstigt
Sich vor der Sonne Pracht,
Und mit gesenktem Haupte
Erwartet sie träumend die Nacht.

The Lotus flower fears
before the sun's splendour,
and with drooping head
she dreamily awaits the night.

Der Mond, der ist ihr Buhle,
Er weckt sie mit seinem Licht,
Und ihm entschleierte sie freundlich
Ihr frommes Blumengesicht.

The moon, he is her lover.
He wakes her with his light
and to him she happily unveils
her devoted flower-face.

Sie blüht und glüht und leuchtet,
Und starret stumm in die Höh;
Sie duftet und weinet und zittert
Vor Liebe und Liebesweh!

She blooms and glows and shines
and stares mute in the heavens.
She exhales and weeps and trembles
with love and love's pain.

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LiederNet Archive, <http://www.lieder.net/>

“Danza, danza fanciulla gentile”

Francesco Durante (1684-1755) was a composer for the Conservatorio dei poveri di Gesù Cristo in Naples, Italy. He was more famous as a teacher than a composer, choosing to mostly compose sacred text scores. He famously instructed Niccolò Jommelli, Giovanni Paisiello, Giovanni Battista Pergolesi, Niccolò Piccinni and Leonardo Vinci; although he did gain recognition for developing the “sentimental school” of Italian church music. In 1728 Durante was promoted to Primo Maestro of his Conservatorio. It is debated amongst scholars whether Durante or his instructor Alessandro Scarlatti was the greatest harmonist of Italy.

“Danza, danza” was a standalone score composed in B-flat minor with the extended title “Danza danza fanciulla gentile”. The text translates to “dance, dance gentle maiden to my singing.” Its lighthearted lyrics reflect a style of composition known as Tarantella. This style is known for its use in courtship and is still a large part of the Italian folk music genre. – Alex Sage.

*Danza, danza, fanciulla,
al mio cantar;
danza, danza fanciulla gentile,
al mio cantar.
Gira leggera, sottile al suono,
al suono dell'onde del mar.
Senti il vago rumore
dell'aura scherzosa
che parla al core
con languido suon,
e che invita a danzar
senza posa, senza posa,
che invita a danzar.
Danza, danza, fanciulla gentile,
al mio cantar.*

Dance, dance, young girl
to my song;
Dance, dance, gentle young girl
to my song;
Twirl lightly and softly to the sound,
to the sound of the waves of the sea.
Hear the vague rustle
of the playful breeze
that speaks to the heart
with its languid sound,
and invites you to dance
without stopping, without stopping
that invites you to dance.
Dance, dance, gentle young girl
to my song.

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“Who I’d Be”

Jeanine Tesori (1961-) is an American musical theatre composer, arranger, pianist, and conductor. She has been nominated for three Tony Awards for her work on *Twelfth Night*, *Thoroughly Modern Millie*, and *Caroline, or Change*. Her first musical, *Violet*, was nominated for seven Drama Desk Awards including the prestigious Outstanding New Musical. She has also composed for films such as *The Emperor’s New Groove 2: Kronk’s New Groove* (2005), and *Shrek the Third* (2007). Her biggest project, the multimillion-dollar stage adaptation of the animated film *Shrek* (2001), *Shrek the Musical*, is from where I will be singing. Although the film was technically a musical, the Broadway show has all new music (with lyrics by Pulitzer Prize-winning playwright David Lindsay-Abaire).

“Who I’d Be” is a ballad sung at first by Shrek and with Fiona and Donkey joining in to end Act I. This song represents Shrek’s unrealized dreams and aspirations that he is incapable of fulfilling due to his outward appearance. In this ballad it is revealed that Shrek has a deep desire to be accepted and appreciated, but that because he is an ogre, he is destined to never be loved and never be accepted by society. – Alex Sage

“Barcarolle”

“Barcarolle”, more formally known as “Belle nuit, ô nuit d’amour” (Beautiful night, o night of love) is a soprano and mezzo-soprano duet with text by Jules Barbier. The piece is featured at the beginning of the third act of the opera, which takes place in Venice. It is sung by the characters of Giulietta, a courtesan, and Nicklausse, the protagonist’s (Hoffmann’s) disguised companion. *Les Contes d’Hoffmann* is Offenbach’s final opera and “Barcarolle” is considered a crowning jewel of his career. – Aubrie Faust

Barcarolle

Belle nuit, ô nuit d’amour

Souris à nos ivresses

Nuit plus douce que le jour

Ô, belle nuit d’amour!

Lovely night, oh, night of love

Smile upon our joys!

Night much sweeter than the day

Oh beautiful night of love!

Le temps fuit et sans retour

Emporte nos tendresses

Loin de cet heureux séjour

Le temps fuit sans retour

Time flies by, and carries away

Our tender caresses for ever!

Time flies far from this happy oasis

And does not return

Zéphyrs embrasés

Versez-nous vos caresses

Zéphyrs embrasés

Donnez-nous vos baisers!

Vos baisers! Vos baisers! Ah!

Burning zephyrs

Embrace us with your caresses!

Burning zephyrs

Give us your kisses!

Your kisses! Your kisses! Ah!

Zueignung

“Zueignung”, a German lied composed in 1885, was originally written for the tenor voice. The piece is part of Strauss’s first ever published volume, all based on text that was written by the Austrian poet Hermann von Gilm. “Zueignung”, translated as ‘Dedication’, laments about love’s

pains but how the anguish that love brings is truly a blessing. It is one of Strauss's most well known pieces. – Aubrie Faust

*Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.*

Yes, you know it, dearest soul,
How I suffer far from you,
Love makes the heart sick,
Have thanks.

*Hielt ich nicht, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.*

Once I, drinker of freedom,
Held high the amethyst beaker,
And you blessed the drink,
Have thanks.

*Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig an das Herz dir sank,
Habe Dank.*

And you exorcised the evils in it,
Until I, as I had never been before,
Blessed, blessed sank upon your heart,
Have thanks.

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“Still Hurting”

The Last Five Years tells the story of Jamie, a budding author, and Cathy, a struggling actress, as they fall in and out of love. “Still Hurting” is the opening song of the musical. Cathy has just read a letter in which Jamie ends their marriage and leaves their New York City apartment. Throughout the song, Cathy struggles with balancing her feelings of despair, anger, betrayal, and relief. “Still Hurting” serves as a foreshadowing of the end of the musical where the audience can see Jamie's perspective on the divorce. – Aubrie Faust

“Some Things Are Meant to Be”

The musical *Little Women* is based on the novel of the same title and premiered on Broadway in 2005. *Little Women* follows the March sisters: Jo, Meg, Amy, and Beth through the events of their lives in Concord, Massachusetts. The song “Some Things Are Meant to Be” is normally a duet sung by Beth and Jo, but has been adapted into a solo as well. In this song, Beth is saying goodbye to Jo and telling her that she is comfortable moving on because she was loved by many people and was grateful to have those people in her life.

Mini Dickstein is a lyricist from New York, best known for writing the lyrics for the musical *Little Women*. Jason Howland is a composer and music producer in New York. He is most known for being the music producer of *Beautiful: The Carole King Musical*, as well as composing the music for *Little Women*.

“Fair Robin, I Love”

Kirke Mechem (1925-) is an American composer. He is often referred to as the “Dean of American Choral Composers.” Mechem has composed over 250 pieces in many forms. Much of his early work is in choral composition, but he later began to compose other works for

vocalists and instrumentalists. His first opera, *Tartuffe*, premiered in 1980 and is based on Molière's play of the same title.

Tartuffe is a comedic opera that tells the story of Tartuffe and his plan to be wed to Mariane. "Fair Robin, I Love" is performed by Dorine, the maid of Mariane, after it has been arranged for Mariane to marry Tartuffe. In this aria, Dorine is telling Mariane what is going to happen if she marries Tartuffe. – Emily Hacker

"Do You Hear the People Sing"

The musical *Les Misérables* is based on the revolutionary novel of the same name by French poet and novelist, Victor Hugo. Set in Paris and the surrounding countryside during the time of the French Revolution, it is the story of Jean Valjean and his struggle against injustice. The musical is "sung-through" (no spoken dialogue) and is full of heartfelt ballads and rousing inspirational patriotic anthems. "Do You Hear the People Sing?" falls into the latter category. It is sung twice during the show. First, in Act I, it is a revolutionary "call to arms" sung by a group of students in a café. The second time we hear it as the Finale -- where it becomes even more emotionally powerful, as the living and dead join together to sing "We will live again in freedom in the garden of our Lord...". There is rarely a dry eye in the theatre. – Linda Feldmann

St. Norbert College Music Department Events
Spring 2017

April

- 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

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