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Junior Recital - Kiera Matthews and Elizabeth Dannecker

St. Norbert College Music Department

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Junior Vocal Recital

Kiera Matthews, Mezzo-soprano

Frater Jonathan Turba, accompanist

&

Elizabeth Dannecker, Soprano

Elissa Ribbens, accompanist

Sunday, March 25, 2018

2:00 p.m.

Birder Hall

~Program~

Va godendo (fr. *Serse*).....George Frideric Handel (1685-1759)

Elissa Ribbens, harpsichord; Megan Lau, flute; Steve Westergan, cello

Ach, ichühl's (fr. *Die Zauberflöte*).....Wolfgang Amadeus Mozart (1756-1791)

Ms. Dannecker

Primavera.....Francesco Paolo Tosti (1846-1916)

Das Mädchen spricht.....Johannes Brahms (1833-1897)

Il mio bel foco.....Francesco Conti (1681-1732)

attr. to Benedetto Marcello(1686-1739)

Ms. Matthews

Ouvre ton Coeur.....Georges Bizet (1838-1875)

À Chloris.....Reynaldo Hahn (1874-1947)

Preludios.....Manuel de Falla (1876-1946)

¿De dónde venis, amore? (fr. *Cuatro madrigales amatorios*).....Joaquín Rodrigo (1901-1999)

Ms. Dannecker

Automne.....Gabriel Fauré (1845-1924)

Der Lindenbaum (fr. *Winterreise*).....Franz Schubert (1797-1828)

Mon coeur s'ouvre a ta voix (fr. *Samson et Dalila*).....Camille Saint-Saëns (1835-1921)

Ms. Matthews

The Trees on the Mountain (fr. *Susannah*).....Carlisle Floyd (b.1926)

Ms. Dannecker

Waitin' (fr. *Cabaret Songs*).....William Bolcom (b. 1938)

Si mes vers avaient des ailes.....Reynaldo Hahn (1874-1947)

Près des remparts de Séville (Seguidilla) (fr. *Carmen*).....Georges Bizet (1838-1875)

Ms. Matthews

Three songs from *I Hate Music!*.....Leonard Bernstein (1918-1990)

I hate music!

Jupiter has seven moons

I'm a person, too

Ms. Dannecker

~Program Notes~

Va Godendo

George Frideric Handel

Và godendo vezzoso e bello	Graceful, beautiful, and happily goes
Quel ruscello la libertà,	That freely flowing little stream,
E tra l'erbe con onde chiare	And through the grass with clear waves
Lieto al mare correndo và.	It goes gladly running to the sea.

Và godendo, la libertà	Go enjoying, freedom
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Ach, ich Fühl's, es ist verschwunden

Wolfgang Amadeus Mozart

Ach, ich fühl's, es ist verschwunden,	Ah, I feel it, it has disappeared
Ewig hin der Liebe Glück!	Eternally gone, love's happiness
Nimmer kommt ihr Wonnestunde	Nevermore will blissful hours come
Meinem Herzen mehr zurück!	Back to my heart!
Sieh', Tamino, diese Tränen,	Look, Tamino, these tears
Fließen, Trauter, dir allein!	Flow, beloved, for you alone!
Fühlst du nicht der Liebe Sehnen,	Do you not feel the longing of love,
So wird Ruh' im Tode sein!	Hours of pleasure, never shall you return to my heart!

Va Godendo is an arietta from the Baroque Italian opera, *Serse*, by George Frideric Handel. It is sung by Romilda, the sister of Atalanta and King Serse's love interest. Early in the first act of the opera, Romilda sings *Va Godendo* from King Serse's garden about the victims of love. Romilda compares victims of love to a little stream which loves its freedom. *Serse* is a comedy, and when it premiered, it confused audiences and critics alike and was not received well, but has been revived by the modern operatic theater.

Ach, ich fühl's, es ist verschwunden is an aria from *Die Zauberflöte*, by Mozart. *Die Zauberflöte* is a Singspiel, a comic opera that contains singing and spoken German dialogue. In the opera, the [secretly evil] Queen of the Night persuades Prince Tamino to rescue her daughter Pamina from the "evil" high priest Sarastro, who is a good person. This aria is sung by Pamina after a disheartening day; her mother told her to stab Sarastro, Tamino won't speak to Pamina, and she fears Tamino no longer loves her. Brief dissonances are heard in the first half of the aria like unexpected stabs of pain, and in the second half of the aria the instrumental and vocal lines work together to create a defeated descent, mirroring Pamina's personal dejection.

Primavera

Francesco Paolo Tosti composed more than 350 songs in various languages. His experience as a singer, voice teacher, violinist, and pianist greatly influenced his compositional style. Tosti's songs contain beautiful, songful melodies and display Tosti's understanding of the mechanics of the voice. One of his major contemporaries was Giuseppe Verdi, who considered him to be one of the greatest vocal instructors of the time.

Lungo i cheti sentieri
 Il biancospin' verdeggia,
 Dai fiorenti verzieri
 La primavera ochieggia.
 Vuoi tu meco fuggir?
 Vuoi tu meco venir?
 Bimba da gli occhi neri,
 Lungo i cheti sentieri?
 Vuoi tu meco fuggir?
 Sotto i soli fulgenti
 La selva ecco si desta;
 E all'aure rinascenti Amor
 Confida in festa.
 Vuoi to meco fuggir?
 Vuoi to meco venir?
 Bimba da gli occhi ardenti,
 Sotto i soli fulgenti?
 Vuoi tu meco fuggir?

written by Enrico Panzacchi (1840-1904) translation by Sarah Daughtrey

Along the quiet paths
 The hawthorn is greening;
 Through the flourishing verdure
 Spring is peeping out.
 Do you want to run away with me?
 Do you want to come away with me?
 Girl with black eyes,
 Along the silent paths?
 Do you want to run away with me?
 Under the shining suns
 The forest awakens;
 And to the rebirth of love
 It confides merrily.
 Do you want to run away with me?
 Do you want to come away with me?
 Girl with the black eyes
 Under the shining suns?
 Do you want to run away with me?

“Das Mädchen Spricht” is the third song in a set of Lieder for voice and piano, Op. 107. Each piece shows a high degree of sophistication in adapting the most simple song form for expressive purpose. In “Das Mädchen Spricht”, a naïve and newlywed girl sings to a swallow and asks of its marital status and happiness. The piano line reflects the flight and movement of the swallow while the slower ends of each stanza in the vocal line reflects the girl’s growing thoughtfulness.

Schwalbe, sag mir an,	Swallow, tell me,
Ist's dein alter Mann	Was it your old husband
Mit dem du's Nest gebaut,	With whom you built your nest,
Oder hast du jüngst erst	Or have you just recently
Dich ihm vertraut?	Entrusted yourself to him?
Sag', was zwitschert ihr,	Tell me what you twitter about,
Sag', was flüstert ihr	Tell me what you whisper about
Des Morgen so vertraut?	In the mornings, so confidentially?
Gelt, du bist wohl auch noch	Eh? You haven't been
Nicht lange Braut?	A bride for very long, have you?

translation by Emily Ezust, from the LiederNet Archives

Il mio bel foco

This aria was long regarded as a composition of Benedetto Marcello, a prominent and scholarly Venetian composer; however there is no early manuscript of this aria to be found for Marcello. An early manuscript of this piece was found under the title “Cantata de Conti” and is in the same handwriting as Florentine composer, Francesco Conti. In the early period of song history, composers did not normally write their own names on music, so the manuscript was probably written by a copyist. One of the distinctive features of this aria is the lively melodic movement of the bass part; however, the original publisher transferred some of the bass melody to the right hand of the piano. In later years, other publishers added an inauthentic recitative, a four-measure vocal coda which is added after the original theme of the aria at the end of the piece, and elaborated on the accompaniment in a virtuosic style – all of which are not native to the Baroque style, which typically retains a drier sound with long melodies that allowed for ornamentation in repeated stanzas.

Il mio bel foco, O lontano o vicino Ch'esser poss'io Senza cangiar mai tempre Per voi, care pupille, Arderà sempre. Quella fiamma che m'accende Piace tanto all'alma mia, Che giammai s'estinguerà. E se il fato a voi mi rende, Vaghi rai del mio bel sole, Altra luce ella no vuole Nè voler giammai potrà.	My fire of love, However far or near I might be, Never changing, For you, dear eyes, Will always be burning. The flame which kindled me Is so pleased with my soul That it never dies. And if fate entrusts me to you, Lovely rays of my beloved sun, My soul will never be able To long for any other light.
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translation by Bertram Kottmann

Ouvre ton Coeur

Georges Bizet

La marguerite a fermé sa corolle, L'ombre a fermé les yeux du jour. Belle, me tiendras-tu parole? Ouvre ton coeur à mon amour.	The daisy has closed its petals, The shadow closed its eyes for the day. Beauty, will you keep your word? Open your heart to my love.
Ouvre ton coeur, ô jeune ange, à ma flamme, Qu'un rêve charme ton sommeil. Je veux reprendre mon âme, Comme une fleur s'ouvre au soleil!	Open your heart, oh young angel, to my flame May a dream charm your sleep. I want to take back my soul, Like a flower opens to the sun!

A Chloris

Reynaldo Hahn

S'il est vrai, Chloris, que tu m'aimes, Mais j'entends, que tu m'aimes bien, Je ne crois point que les rois mêmes Aient un bonheur pareil au mien.	If it is true, Chloris, that you love me, But I hear that you love me well, I don't believe that even kings themselves Had happiness equal to mine.
Que la mort serait importune De venir changer ma fortune A la félicité des cieux!	How death would be unwelcome Even to come change my fortune To the bliss of heaven!
Tout ce qu'on dit de l'ambrosie Ne touche point ma fantaisie Au prix des grâces de tes yeux.	All that is said of ambrosia Does not touch my fantasy It comes at the price of the grace in your eyes

Preludios

Manuel De Falla

Madre, todas las noches junto a mis rejas Canta un joven llorando indiferencia: "Quiéreme, niña, y al pie de los altares serás bendita."	Mother, every night next to my window Sings a young man crying indifference: "Love me, girl, And at the foot of the altars you will be blessed"
Esta dulce tonada tal poder tiene, Que me pone al oír la triste y alegre; ¿ Di por qué causa	This sweet tune has such power That hearing it makes me both happy and sad; Tell why

entristecen y alegran estas tonadas?

These tunes both sadden me and fill me with joy

"Hija, lo que las niñas como tú sienten
Cuando junto a sus rejas a cantar vienen
Es el preludio del poema más
Grande que hay en el mundo.

Daughter, what girls like you feel,
When such songs come through their windows
Is the prelude to the poem
The greatest in the world.

Tornada en Santa Madre la Virgen pura
Tristezas y alegrías en ella turnan,
y este poema es, niña, el que ha empezado
junto a tus rejas.
y este poema es, niña, el que ha empezado
junto a tus rejas."

Transforming the Virgin Mary into the Saint
Mother
Sorrows and joys in her turn
And this poem is, daughter, the one that began
near your window,
And this poem is, daughter, the one that began
near your window."

¿De Dónde venís, amore?

Joaquin Rodrigo

¿De dónde venís, amore? Where do you come from, lover?
Bien sé yo de dónde. I know well from where.

¿De dónde venís, amigo? Where do you come from, my friend?
Fuere yo testigo! Ah! I have been a witness! Ah!

Bien sé yo de dónde! Well I know where (you've been)!

Ouvre ton Coeur was composed by Georges Bizet, best known for the Spanish-styled opera, *Carmen*. Georges Bizet was adept at writing for the voice, learning much from his father, who was a voice teacher. His accompaniments are often colorful and rhythmic. *Ouvre ton Coeur* has evidence of Spanish exoticism and rhythmic intensity as the poet yearns for her lover to open her heart. *Ouvre ton Coeur* is a Bolero, a lively Spanish musical style. This piece first appeared in *Vasco da Gamba*, a rarely-performed symphonic ode based on Luís Vaz de Camões' epic poem, *The Luisdad*.

Reynaldo Hahn was born in Venezuela as the youngest of twelve children, and moved with his family to Paris at the age of three. He wrote music prodigiously from age eight and onwards, specializing in vocal music. He was accepted to the Paris Conservatoire at the age of 10, and began writing mélodies (French art songs), at that time. He was famous for his beautiful melodic and poetry combinations, and *A Chloris* is a shining example of his work. In *A Chloris*, Hahn gives the piano its own melody ornamented with Baroque turns, also giving the accompaniment a chaconne-like bass. Vocal phrases are a mixture of short fragments, which capture the natural speech cadences of the breathless lover, and longer lyric lines. Overall the voice intertwines with the piano accompaniment to create a piece which combines Baroque characteristics with Hahn's more simple and intimate salon-style of writing mélodies.

Manuel De Falla wrote primarily for voice and piano and was known for retaining a distinct and vibrant Spanish essence in his music. *Preludios*, was written in the early twentieth century and depicts a conversation between mother and daughter about the joys and sorrows of first love. De Falla helps to differentiate between the voices of the daughter and mother by reflecting their own feelings about love. The daughter's portion of this piece is in E minor, but it moves through different keys as she sings. This helps express her uncertainty about love, and her urgency for her

mother's wisdom and guidance. When the daughter is done with her portion of the song the piano slows down and softens, preparing for the mother's entrance. The mother begins singing in a new key, E Major. The mother responds to her daughter with motherly love; she calms down her daughter and shares her knowledge and wisdom with her.

Joaquin Rodrigo is a well-known Spanish composer who tragically lost his eye-sight at the age of three and went on to be a successful pianist, composer, and musicologist. Rodrigo's *Cuatro Madrigales Amatorios*, written in 1947, are set to sixteenth-century poetry by Juan Vasquez from his collection, *Recopilacion de sonetos y sonetos y villancios*. The four songs examine different facets of love, and *¿De dónde venís, amore?* is playful and feisty banter of a lover and friend who knows too much about the secrets being kept from her.

Automne

Automne au ciel brumeux, aux horizons
navrants.

Aux rapides couchants, aux aurores pâlies,
Je regarde couler, comme l'eau du torrent,

Tes jours faits de mélancolie.

Sur l'aile des regrets mes esprits emportés,

(Comme s'il se pouvait que notre âge
renaissse!)

Parcourent, en rêvant, les couteaux enchantés,
Où jadis sourit ma jeunesse!

Je sens, au clair soleil du souvenir vainqueur,
Refleurir en bouquet les roses déliées,

Et monter à mes yeux des larmes, qu'en mon
couer,

Mes vingt ans avaient oubliées!

Autumn, in the foggy sky, with distressing
horizons,

Of rapid sunsets and pale dawns,
I watch rushing past, like the water of the
torrent,

Your days made of melancholy.

My thoughts carried away on the wings of
regret

(As if our time could ever be relived!)

Dreamingly wander the enchanted slopes
Where my youth once used to smile!

In the bright sunlight of triumphant memory,
I feel the scattered roses reblooming in
bouquets;

And tears well up in my eyes, that in my heart,

At twenty had already forgotten!

translation by Peter Low

"Automne" is the third of the three pieces from Fauré's Op. 18. Its text is by poet Armand Silvestre (1837-1901) and interprets the passing of the seasons as an allegory for the passing of one's youth. It has been speculated that the termination of Fauré's engagement has always influenced his compositions that followed this event. Fauré sets "Automne" in a dramatic fashion with countermelodies that contrast a propelling, tense accompanimental background. The vocal melody is characterized by winding intervals and contours as well as sustained, legato phrases. "Automne" culminates in its final phrase, which emphasizes the expressive apex of the vocal line.

Der Lindenbaum

Winterreise is a cycle composed of 24 songs, which translates to “Winter’s Journey”. The set of poems by Wilhelm Müller (1794-1827) follow the wanderings of an outcast who was rejected by his love. “Der Lindenbaum” (1827) is the fifth song from the cycle and the narrator reflects on the happy moments he had spent with the linden tree of the village. Now rejected by his love, the linden tree carries a negative connotation for the narrator and he hears it calling to find eternal rest under its branches. However, the narrator resists the persistent call of the tree and continues on his journey.

Am Brunnen vor dem Tore	By the well in front of the gate,
Da steht ein Lindenbaum;	There stands a linden tree;
Ich träumt’ in seinem Schatten	I dreamt in its shade
So Manchen süßen Traum.	Many a sweet dream.
Ich schnitt in seine Rinde	I carved in its bark
So manches liebe Wort;	Many a word of love;
Es zog in Freud und Leide	In joy and in sorrow
Zu ihm mich immerfort.	It drew me ever to it.
Ich muß’ auch heute wandern	Once more today I had to wander
Vorbei in tiefer Nacht,	Past it in the dead of night,
Da hab’ ich noch im Dunkel	And even in the darkness
Die Augen zugemacht.	I closed my eyes (rested and dreamt).
Und seine Zweige rauschten,	And its branches rustled
Als reifen sie mir zu:	As if they were calling to me:
Komm herr zu mir geselle	‘Come here to me, friend,
Hier findest du deine Ruh!	Here you will find your rest!’
Die kalten Winde bliesen	The cold winds blew
Mir gradens Angesicht,	Straight into my face,
Der Hut flog mir vom Kopfe,	My hat flew from my head,
Ich wendete mich nicht.	But I did not turn around.
Nun bin ich manche Stunde	Now I am many hours’ journey
Entfernt von jenem Ort,	Away from that place;
Und immer hör ich’s rauschen:	But still I hear the rustling:
Du fändest Ruhe dort!	‘You would find rest there!’

Mon coeur s’ouvre a ta voix	My heart opens to your voice
Comme s’ouvrent les fleurs	Like the flowers open
Aux baisers de l’aurore!	To the kisses of the dawn!
Mais, ô mon bienamé,	But, o my beloved,
Pour mieux sécher mes pleurs,	To dry my tears the best,
Que ta voix parle encore!	Let your voice speak again!
Dis-moi qu’à Dalila	Tell me that to Dalila
Tu reviens pour jamais,	You will return forever,
Redis à ma tendresse	Repeat to my tenderness
Les serments que d’autrefois,	The oaths of other times,
Ces serments que j’aimais!	The oaths that I loved!
Ah! Réponds à ma tendresse!	Ah! Respond to my tenderness!
Verse-moi, verse-moi l’ivresse!	Fill me with ecstasy!
Ainsi qu’on voit des blés	Like one sees the blades
Les épis onduler	Of wheat that wave
Sous la brise légère,	In the light breeze,

Ainsi frémit mon coeur,	So trembles my heart,
Prêt à se consoler,	Ready to be consoled,
A ta voix qui m'est chère!	By your voice which is dear to me!
La flèche est moins rapide	The arrow is less quick
À porter le trépas,	To bring death,
Que ne l'est ton amante	Than is your love
À voler dans tes bras!	To fly into my arms!
Ah! Réponds à ma tendresse!	Ah! Respond to my tenderness!
Verse-moi, verse-moi l'ivresse!	Fill me with ecstasy!
Samson, Samson, je t'aime!	Samson, Samson, I love you!

Mon coeur s'ouvre a ta voix

Camille Saint-Saëns

Samson et Dalila is a French opera, which premiered in 1870, that recounts the Biblical story of Samson and Dalila. At this point in the opera, Dalilah is determined to discover the secret of Samson's strength to aid the Philistine effort against the Hebrews. In an attempt to set a trap for him, Dalila seductively tells Samson that she is completely his if he wants her. She begs him to give in to her tenderness and succumb to her advances. In the opera, Samson joins in on the second verse signifying his admission to Dalila. After the aria, he reveals the secret to his strength, which ultimately leads to his downfall at the end of the opera. The piano arrangement of this piece is an orchestral reduction, meaning the score was originally arranged for orchestra and rewritten for piano. The piano line imitates the texture of the stringed instruments in the original arrangement and the repetitive sixteenth notes in the accompaniment are representative of Samson's beating heart.

The Trees on the Mountain

Carlisle Floyd

The Trees on the Mountain is from the 1955 American opera, *Susannah*, by Carlisle Floyd. Based loosely on the tale of Susanna and the Elders from the Book of Daniel in the Old Testament, the music is largely characterized by Appalachian folk melodies. The protagonist, and singer of this aria, is 18-year-old Susannah Polk, targeted by the people of her small mountain town as a sinner because of her great beauty and youth. She draws the unwanted attention of four married church elders at a dance put on by the church, and is later seen bathing in a river near her home by the men when they go searching through the woods for a baptismal stream. This aria falls in act II, after the church and preacher single her out during service as a sinner who must confess, and she flees back to her home. There, she bitterly sings *The Trees on the Mountains* about her loss of innocence and exile from her community.

Three Songs from *I Hate Music!*

Leonard Bernstein

- I Hate Music!
- Jupiter has Seven Moons
- I'm a Person, too.

Leonard Bernstein's song cycle *I Hate Music* was dedicated to Edys Merrill, with whom he shared an apartment in New York City in the 1940s. As a young composer, conductor, and soloist, Bernstein rigorously practiced piano and trained opera singers in the apartment. The never-ending musical activity apparently drove Merrill to her breaking point on numerous occasions, and she would supposedly run around the apartment with her hands over her ears exclaiming, "I hate music!" Bernstein borrowed that declaration for this unique collection of five brief songs, three of which Elizabeth sings tonight. Each offers a perspective on the world around us through the eyes of a young girl, Barbara. Declaring "*I hate music!* But I like to sing,"

Barbara shares her thoughts of the exclusive world of classical music. In *Jupiter has Seven Moons*, Barbara demonstrates her knowledge of planets and wonders why Earth has received short straw. *I'm a Person, too* is an emotional observation on the occasionally complex relationship between children and adults. At times, the underlying maturity of these observations is surprising compared to the age of Barbara.

**This recital is presented in partial fulfillment of the Music Education degree.
Ms. Dannecker is in the studio of Dr. Michael Rosewall.**

**This recital is presented in partial fulfillment of the Music Education degree.
Ms. Matthews is in the studio of Dr. Yi-Lan Niu**

The use of cell phones, cameras, or recording devices is strictly prohibited.

St. Norbert College Music Department Events

2018

March

26 Community Band Concert, Walter Theatre, 7:30 p.m.

April

- 6 Lauren Wargin, Voice & Erin Hanke, Saxophone, Jr. Recital, Birder Hall, 4:00 p.m.*
- 8 Bell Choir Concert, Birder Hall, 2:00 p.m.*
- 10 Chamber Music Concert, Birder Hall, 7:30 p.m.*
- 13 Emily Rosenfeldt & Sarah Hanna, Jr. Voice Recital, Birder Hall, 4:00 p.m.*
- 13 Savanna Meo, Voice & Kieran Wallace, Trumpet, Jr. Recital, Birder Hall, 6:00 p.m.*
- 14 Maria Sausen, Sr. Vocal Recital, Birder Hall, 2:00 p.m.*
- 15 Emily Brewer, Sr. Saxophone Recital, Birder Hall, 1:00 p.m.*
- 20 Delaney Sieber, Clarinet & Bryce Daniels, Trumpet, Jr. Recital, Birder Hall, 4:00 p.m.*
- 20 Spring Band Concert, Walter Theatre, 7:30 p.m.
- 21 Hannah Knutson, Sr. Vocal Recital, Birder Hall, 2:00 p.m.*
- 22 Ana Bakken, Sr. Vocal Recital, Birder Hall, 2:00 p.m.*
- 24 Fresh Ink Concert, Birder Hall, 7:30 p.m.*
- 26 Instrumental Jazz Concert, Walter Theatre, 7:30 p.m.
- 27 Rylee Kramer & Megan Lau, Jr. Flute Recital, Birder Hall, 4:00 p.m.*
- 27 Spring Choral Concert, Walter Theatre, 7:30 p.m.
- 28 Connor Klavekoske, Senior Piano Recital, Birder Hall, 7:00 p.m.*
- 29 *Organ Plus*, Collaborative Recital for Organ, Piano, Guitar and Voice, Dr. Yi-Lan Niu, soprano, St. Norbert Abbey, 2:00 p.m.*

May

- 1 Honors Recital, Walter Theatre, 7:30 p.m.*

June

- 11-15 Summer Band Camp, Walter Theatre, concert on the 15th @ 7:30 p.m.*

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