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## Senior Recital - Maria Sausen

St. Norbert College Music Department

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# *Senior Vocal Recital*

*Maria Sausen, soprano*

*with:*

*Barb Hinnendael, piano*

*& Jason Holz, guitar*

**Saturday, April 14, 2018**

**2:00 p.m.**

**Birder Hall**

## ~Program~

“Lasciatemi morire!” from *Arianna*.....Claudio Monteverdi (1567-1643)  
“Se Florindo è fedele” from *La donna ancora è Fedele*.....Alessandro Scarlatti (1660-1725)  
“Col piacer della mia fede” from *Arsilda Regina Di Ponto*.....Antonio Vivaldi (1678-1741)

Ave Maria.....Luigi Cherubini (1760-1842)  
“Strib, Ungeheru! Durch unsre Macht!” trio from *Die Zauberflöte*  
Wolfgang Amadeus Mozart (1756-1791)

*First Lady-Maria Sausen, Second Lady-Hannah Knutson,  
Third Lady-Ana Bakken, Prince-John Dicks*

## Intermission

Schwesterlein.....Johannes Brahms (1833-1897)  
Erlaube mir, feins Mädchen.....Johannes Brahms (1833-1897)  
*Jason Holtz, guitar*

“Gretchen am Sprinrade”.....Franz Schubert (1797-1828)  
“Les oiseaux dans la charmille” from *Les Contes D’Hoffmann*  
Jacques Offenbach (1819-1880)  
*Ratchet-Kirstin Duprey*

“Chacun le Sait” from *La Fille Du Régiment*.....Gaetano Donizetti (1797-1848)

A Piper.....John Duke (1899-1984)  
How Lovely Are Thy Dwellings.....Samuel Liddle (1867-1951)  
“Think of Me” from *The Phantom of the Opera*.....Andrew Lloyd Webber (b. 1948)

## ~Program Notes~

### **Lasiatemi Morire**

Monteverdi was an Italian composer, string player, and choir master. As a composer of secular and sacred music and a pioneer in the development of opera, he is considered an important transitional figure between in the early Baroque period.

*Arianna* was Monteverdi's second opera. Unfortunately, the entire opera is lost, with the heroine's lament, "Lasiatemi morire," being the only surviving excerpt, which Monteverdi later called "the most essential part of the work." The lament was published in many forms by the composer, including solo song, madrigal, and sacred monody. Its success helped to establish laments as a regular feature in opera. The libretto was written in eight scenes and inspired by Ovid's *Heroides*, which tells the ancient Greek legend of Ariadne and Theseus. The lament occurs when Ariadne is abandoned by her lover, Theseus, on the island of Naxos. Intense emotion is displayed on the last word of the song, "morire" (die) through the use of the vocal technique, "goat trill", also known as the "Monteverdi trill." It is a tremolo-like repetition on a single pitch often used in this era to mimic the sound of human crying.

#### **Lasiatemi morire**

Lasciatemi morire.  
E chi volete voi  
che mi conforte  
in così dura sorte,  
in così gran martire?  
Lasciatemi morire.

*Text: Ottavio Rinuccini*

#### **Let Me Die**

Let me die.  
And who do you think  
can comfort me  
in this harsh fate,  
in this great suffering?  
Let me die.

*Translation: J. Whybrow*

### **Se Florindo è Fedele**

As with Monteverdi, Scarlatti was also an Italian Baroque composer who is considered the founder of the Neapolitan school of opera, which was a collaboration of 18<sup>th</sup> century composers who studied in Naples, Italy, with whom "modern opera" began. Scarlatti was best known for his operas, which featured the new Italian overture, greater emphasis on vocal ensembles, larger orchestration, and accompanied recitative.

"Se Florindo è Fedele" is a playful aria from one of Scarlatti's lesser known operas, *La donna ancora è fedele*. During this piece, the singer has just heard Florindo profess his love for her. The bouncy, light interplay between the voice and the accompaniment is characteristic of Scarlatti's Neapolitan style.

**Se Florindo è Fedele**

Se Florindo è fedele  
 io m'innamorerò,  
 S' è fedele Florindo m'innamorerò.

Potrà ben l'arco tendere  
 il faretrato arcier,  
 Ch'io mi saprò difendere  
 d'un guardo lusinghier.  
 Pregghi, pianti e querele, io non ascolterò  
 Ma se sarà fedele  
 io m'innamorerò,  
 Se Florindo è fedele io m'innamorerò.

*Text: Domenico Filippo Contini*

**If Florindo will behave in loyalty**

If Florindo will behave in loyalty  
 I'll fall in love with him,  
 If he's loyal, I'll fall in love with him.

Let him tighten his bow,  
 That quiverful archer,  
 That I'll be able to defend myself  
 from such a tempting glance.  
 I won't listen to petitions, tears and quarrels.  
 But if he'll behave in loyalty,  
 I'll fall in love with him  
 If he's loyal I'll fall in love with him.

*Translation: Emily Ezust*

**Col piacer della mia fede**

Vivaldi was an important figure in the formation of late-Baroque style. He was a Baroque composer from Italy who was a virtuoso violinist, teacher, and cleric. He composed a large number of sacred choral works, 450 instrumental concertos and more than 63 operas. His operas were produced through Italy as well as in Europe, Viennè and Prague.

Vivaldi composed *Arsilda Regina di Ponto* for the Venetian theater of Sant' Angelo. Domenico Lalli, one of the most important librettists of the first decades of the eighteenth century, worked with Vivaldi on *Arsilda* and many later operas. The plot is a similar to the typical eighteenth-century storyline, in its use of love intrigues, mistaken identities, and musical features such as simile arias, which make a comparison between the singer's situation and some natural phenomenon or activity in the world at large.

**Col piacer della mia fede**

Col piacer della mia fede,  
 alzerò al tuo regio piede  
 bel trofeo d'illustre onor.  
 Lo splendor di sì bel giorno,  
 vincitor il crine adorno  
 ti vedrà di nuovo allor.

*Text: Domenico Lalli*

**With the pleasure of my loyalty**

With the pleasure of my loyalty,  
 I will rise to your steady foot  
 beautiful trophy of illustrious honor.  
 The splendor of a good day,  
 winner of the ornate horse  
 Will see you again.

*Translation: Maria Sausen*

## **Ave Maria**

Cherubini was regarded by Beethoven to be one of his greatest contemporaries. He was an Italian Classical composer who spent most of his working life in France. He is best known for his operas and sacred music.

Cherubini's "Ave Maria" was extremely popular during the 19<sup>th</sup> century. It was originally scored for soprano and clarinet in C with two violins, viola, cello, and bass accompaniment. Since then, it has been adapted for different wind instruments and different vocal parts. In this solo version of the piece, the final "Amen" takes a florid, virtuosic shape in duet with the piano, ending the piece in graceful exuberance.

### **Ave Maria**

Ave Maria gratia plena  
Dominus tecum.  
Benedicta tu in mulieribus,  
Et benedictus fructus ventris tui Jesus.

Sancta Maria, Mater Dei,  
Ora pro nobis peccatoribus,  
Nunc et in hora mortis nostrae.

### **Hail Mary**

Hail Mary, full of grace,  
the Lord is with thee.  
Blessed art thou among women,  
and blessed is the fruit of thy womb, Jesus.

Holy Mary, Mother of God,  
pray for us sinners,  
now and at the hour of our death.

*Text: traditional hymn*

## **Stirb, Ungeheru! Durch unsre Macht!**

Mozart composed more than 600 works, of which many are acknowledged as pinnacles of symphonic, chamber, operatic, and choral music. He is one of the most enduringly popular classical composers, and his influence is profound on subsequent Western music.

*Die Zauberflöte (The Magic Flute)*, is an opera in two acts to a German libretto by Emanuel Schikaneder. The work is in the form of a Singspiel, a popular form of that time that includes both singing and spoken dialogue. The work premiered in Viennè just two months before Mozart's premature death, making it his last work for the stage. The trio takes place after Tamino, a handsome prince, is pursued by a serpent in a distant land. He faints and the three ladies, attendants of the Queen of the Night, appear and kill the serpent. They find the unconscious prince handsome, and each tries to convince the others to leave. After arguing, they reluctantly leave together.

## **Stirb, Ungeheru! Durch unsre Macht!**

### **1st, 2nd, 3rd Ladies**

Stirb, Ungeheur! durch unsre Macht!  
Triumpf! Triumpf!  
Sie ist vollbracht, die Heldentat!  
Er ist befreit, er ist befreit,  
Durch unsres Armes Tapferkeit.

## **Die, monster! Through our power!**

Die, monster! Through our power!  
Triumph! Triumph!  
It is accomplished, the heroic deed!  
He is freed, he is freed,  
By the galantry of our weapon.

**1st Lady**

Ein holder Jüngling, sanft und schön,

A gracious youth, gentle and handsome,

**2nd Lady**

So schön als ich noch nie gesehn!

More handsome than I have ever seen!

**3rd Lady**

Ja, ja, gewiß  
zum Malen schön!

Yes, yes, certainly,  
handsome enough to paint!

**1st and 2nd , 3<sup>rd</sup> Ladies**

Würd ich mein Herz der Liebe weihn,  
So müsst es dieser Jüngling sein,  
Laßt uns zu unsrer Fürstin eilen,  
Ihr diese Nachricht zu erteilen,  
Vielleicht, daß dieser schöne Mann  
die vor'ge Ruh ihr geben kann,  
die vor'ge Ruh ihr geben kann,

Were I to consecrate my heart to love,  
Then it would have to be to this youth,  
Let us hasten to our queen,  
With her this news to share,  
Perhaps, so that this handsome man  
The former peace can give to her.  
The former peace can give to her.

**1st Lady**

So geht und sagt es ihr,  
Ich bleib indessen hier!

So, go and tell it to her,  
I'll stay, meanwhile, here!

**2nd Lady**

Nein, nein, geht ihr nur hin,  
Ich wache hier für ihn!

No, no, you just go there,  
I'll keep watch here over him!

**3rd Lady**

Nein, nein, das kann nicht sein,  
Ich schütze ihn allein!

No, no, that can not be,  
I'll protect him alone!

**1st Lady**

Ich bleib indessen hier,  
ich bleibe  
ich, ich, ich!

I'm staying, meanwhile  
hier, I'm staying  
I, I, I!

**2nd Lady**

Ich wache hier für ihn,  
ich wache,  
ich, ich, ich !

I'll keep watch hier over him!  
I'll watch,  
I, I, I!

### 3rd Lady

Ich schuutze ihn allein,  
ich schütze!  
ich, ich , ich !

I'll protect him alone,  
I'll protect!  
I, I, I!

### 1st, 2nd, 3rd Lady

Ich sollte fort? Ich sollte fort?  
Ei, ei, ei, ei!  
Ei, wie fein, wie fein!  
Ei, ei, wie fein!  
Sie wären gern bei ihm allein,  
Bei ihm allein, nein, nein, nein, etc.  
Nein, nein, das kann nicht sein!  
Sie wären gern bei ihm allein,  
Bei ihm allein, nein, nein, nein,  
Nein, nein, das kann nicht sein!  
Was wollte ich darum nicht geben,  
Könnt ich mit diesem Jüngling leben!  
Hätt ich ihn doch so ganz allein,  
so ganz allein,  
Doch keine geht, es kann nicht sein!  
Am besten ist es nun, ich geh', ich geh!  
Du Jüngling,  
schön und liebevoll,  
Du trauter Jüngling, lebewohl!  
Bis ich dich wiederseh,

I should go? I should go?  
O, O, O, O !  
O, how fine! how fine!  
O, O, how fine !!  
They would like be, be with him alone!  
With him alone, no, no, no, no,  
No, no, that can not be!  
They would like to be with him alone,  
With him alone, no, no, no,  
No, no, that can not be!  
What wouldn't I give for this,  
If I could with this young man live!  
Had I only him then entirely alone,  
So entirely alone,  
But no one's going; it cannot be!  
It's best then, that I go, I go!  
You youth,  
handsome, and affectionate,  
You beloved youth, farewell!  
Until I see you again.

*Text:* Emanuel Schikaneder

*Translation:* Lea Frey

### Schwesterlein

Brahms is often grouped with Johan Sebastian Bach and Ludwig von Beethoven as being one of the “Three Bs,” a phrase coined by Hans von Bülow which illustrates Brahms’ superb reputation. He was a German composer and pianist from the Romantic period who composed for orchestra, chamber ensembles, piano, organ, voice, and chorus. As a virtuoso pianist, he premiered many of his own works.

Brahms published nearly 200 German *Lieder* and also completed more than 130 arrangements for voice and piano of German folk songs. “Schwesterlein” is a beloved and haunting German folk song, which appeared in the multivolume set of 49 German folk songs Brahms published in 1894, known as *Deutsche Volkslieder*. The text depicts a dialogue between two siblings that are at a gathering or festival of some sort, but it is getting late, and the brother is anxious to get home. This is conveyed in the rising minor-chord arpeggio that accompanies his repeated question, “Sister, little sister, When shall we go home?” As the song progresses, the mood is



further darkened by subtle, chromatic alternations that invade the major mode of the sister's dialogue. Some mishap occurs and the accompaniment becomes quiet, as the brother asks why his sister has become so pale. By the final strophe, when they approach home, the sister settles to rest, not in her bed, she says ominously, but "under the turf."

**Schwesterlein**

*Er:*  
Schwesterlein, Schwesterlein,  
Wann geh'n wir nach Haus?

*Sie:*  
Morgen wenn die Hahnen kräh'n,  
Woll'n wir nach Hause geh'n,  
Brüderlein, Brüderlein,  
Dann geh'n wir nach Haus.

*Er:*  
Schwesterlein, Schwesterlein,  
Wann geh'n wir nach Haus?

*Sie:*  
Morgen wenn der Tag anbricht,  
Eh' end't die Freude nicht,  
Brüderlein, Brüderlein,  
Der fröhliche Braus.

*Er:*  
Schwesterlein, Schwesterlein,  
Wohl ist es Zeit.

*She:*  
Mein Liebster tanzt mit mir  
Geh ich, tanzt er mit ihr  
Brüderlein, Brüderlein,  
Lass du mich heut.

*Er:*  
Schwesterlein, Schwesterlein,  
Was bist du blass?

*Sie:*  
Das macht der Morgenschein  
Auf meinen Wängelein,  
Brüderlein, Brüderlein,  
Die vom Taue nass.

**Sister, Little Sister**

*He:*  
Sister, little sister,  
When shall we go home?

*She:*  
Tomorrow at cockcrow,  
We shall go home,  
Brother, little brother,  
Then we'll go home.

*He:*  
Sister, little sister,  
When shall we go home?

*She:*  
Tomorrow at daybreak,  
Before the fun is ended,  
Brother, little brother,  
The happy revelry.

*He:*  
Sister, little sister,  
Now it is time.

*She:*  
My love is dancing with me,  
If I go, he'll dance with her,  
Brother, little brother,  
Leave me for now.

*He:*  
Sister, Little Sister,  
Why are you so pale?

*She:*  
That is the morning light  
Shining on my cheeks,  
Brother, little brother,  
All wet with the dew.

*Er:*  
Schwesterlein, Schwesterlein,  
Du wankest so matt?

*He:*  
Sister, little sister,  
Why do you stagger so faintly?

*Sie:*  
Suche die Kammertür,  
Suche mein Bettlein mir,  
Brüderlein, es wird fein,  
Unterm Rasen sein.

*She:*  
Find the bedroom door,  
Find me my bed,  
Little brother, all will be well,  
Under the turf.

*Translation: Richard Stokes*

### **Erlaube mir, feins Mädchen**

Brahms had a deep love and reverence for folk song, which is seen throughout his life's work. He was preoccupied with the spirit of folk music as the ideal expression, saying to his friend Clara Schumann in a letter, "songs today have gone so far astray that one cannot cling too closely to one's ideal, and that ideal is the folk song." A prime quality of German folk music is simplicity of melody and rhythm, which can be seen in Brahms' folk song settings in his use of predominantly diatonic melodies.

"Erlaube mir, feins Mädchen" is also from Brahms' set of 49 German folk songs, *Deutsche Volkslieder*. The tender, simple melody perfectly illustrates the sweet love the character has for such a fair maiden

### **Erlaube mir, feins Mädchen**

Erlaube mir, feins Mädchen,  
In den Garten zu gehn,  
Daß ich dort mag schauen,  
Wie die Rosen so schön.  
Erlaube sie zu brechen,  
Es ist die höchste Zeit;  
Ihre Schönheit, ihr Jugend  
Hat mir mein Herz erfreut.

### **Allow me, fair maiden**

Allow me, fair maiden,  
to walk in the garden,  
there to gaze at  
the roses so beautiful.  
Allow me to pick one,  
It is about time;  
Her beauty, her youth  
is my heart's delight.

O Mädchen, o Mädchen,  
Du einsames Kind,  
Wer hat den Gedanken  
Ins Herz dir gezinnt,  
Daß ich soll den Garten,  
Die Rosen nicht sehn?  
Du gefällst meinen Augen,  
Das muß ich gestehn.

Oh maiden, oh maiden,  
so unsuspecting a child,  
Who inspired  
Your heart to think  
That I should neither see the garden,  
Nor the roses?  
You're a pleasure to mine eyes,  
That I must confess.

*Translation: Emily Ezust*

## **Gretchen am Spinnrade**

Schubert was an Austrian composer who was extremely prolific during his short life of 31 years. His output consists of over 600 secular vocal works, seven complete symphonies, sacred music, operas, and a large body of chamber and piano music. Appreciation of his music during his life was limited to a relatively small circle of admirers in Vienna, but after his death, 19<sup>th</sup> century composers prized his works.

In Schubert's lifetime, he set poet and statesman, Johann Wolfgang von Goethe's, texts 73 times, and young Schubert's first setting of Goethe produced what most likely is considered the first modern lied. "Gretchen am Spinnrade" is from Goethe's tragic two-part play, *Faust*. Gretchen sits alone at her spinning wheel, remembering her lover, Faust. The song is tightly bound by the rhythmic pattern of the incessant whirl of the spinning wheel and the treadle, which perpetuates the dramatic and emotional tension of the piece. Gretchen's inner turmoil is painted in Schubert's masterful touches, such as in her remembrance of Faust's kiss, so vivid of a picture that the wheel stops turning and builds to another climax at "an seinen Küssen vergehen sollt (at his his kisses I should die.)" The piece closes with her despairing repetition of "meine Ruh ist hin (my peace is gone, my heart is heavy.)"

### **Gretchen am Spinnrade**

Meine Ruh ist hin,  
Mein Herz ist schwer;  
Ich finde sie nimmer  
Und nimmermehr.

Wo ich ihn nicht hab  
Ist mir das Grab,  
Die ganze Welt  
Ist mir vergällt.  
Mein armer Kopf  
Ist mir verückt,  
Mein armer Sinn  
Ist mir zerstückt.

Meine Ruh ist hin,  
Mein Herz ist schwer;  
Ich finde sie nimmer  
Und nimmermehr.

Nach ihm nur schau ich  
Zum Fenster hinaus,  
Nach ihm nur geh ich  
Aus dem Haus.

### **Gretchen at the Spinning Wheel**

My peace is gone,  
My heart is heavy,  
I will find it never  
and never more.

Where I do not have him,  
That is the grave,  
The whole world  
Is bitter to me.  
My poor head  
Is crazy to me,  
My poor mind  
Is torn apart.

My peace is gone,  
My heart is heavy,  
I will find it never  
and never more.

For him only, I look  
Out the window  
Only for him do I go  
Out of the house.

Sein hoher Gang,  
Sein edle Gestalt,  
Seines Mundes Lächeln,  
Seiner Augen Gewalt,

Und seiner Rede  
Zauberfluß,  
Sein Händedruck,  
Und ach sein Kuß!

Meine Ruh' ist hin,  
Mein Herz ist schwer,  
Ich finde sie nimmer  
Und nimmermehr.

Mein Busen drängt  
Sich nach ihm hin.  
Ach dürft ich fassen  
Und halten ihn!

Und küssen ihn  
So wie ich wollt,  
An seinen Küssen  
Vergehen sollt!

*Text: Johann Wolfgang von Goethe*

His tall walk,  
His noble figure,  
His mouth's smile,  
His eyes' power,

And his mouth's  
Magic flow,  
His handclasp,  
and ah! his kiss!

My peace is gone,  
My heart is heavy,  
I will find it never  
and never more.

My bosom urges itself  
Toward him.  
Ah, might I grasp  
And hold him!

And kiss him  
As I would wish,  
At his kisses  
I should die!

*Translation: Lynn Thompson*

### **Les Oiseaux dans la charmille**

Offenbach was a German-born French composer and cellist in the Romantic Period. He is remembered for his nearly 100 operettas, which had a powerful influence on later composers of the operetta genre, such as Johann Strauss, Jr. and Arthur Sullivan. *Les Contes D'Hoffmann* (*The Tales of Hoffman*) was Offenbach's final work, as he died four months before the premier with the manuscript in his hands.

*Les Contes D'Hoffmann* is an opera fantastique, meaning it has science fiction, horror, and fantasy elements associated with the genre in French literature. The French libretto was written by French poet, writer, and librettist, Jules Barbier, based on three short stories by Ernest Theodor Amadeus Hoffmann. E.T.A. Hoffman was a Prussian Romantic author of fantasy and gothic horror, who is also the protagonist of the story. "Les oiseaux dans la charmille," nicknamed "The Doll Song," is one of opera's most famous arias. Hoffmann falls in love with Olympia, an automaton created by scientist, Spalanzani, and is tricked into believing that she is a real woman and that his affections for her are returned. Spalanzani throws a large party to show off his creation, and Olympia captivately performs this aria, but needs her mechanical gears periodically rewound.

**Les oiseaux dans la charmille**

Les oiseaux dans la charmille  
 Dans les cieus l'astre du jour,  
 Tout parle  
 à la jeune fille d'amour!  
 Ah! Voilà la chanson gentille  
 La chanson d'Olympia! Ah!

Tout ce qui chante et résonne  
 Et soupire, tour à tour,  
 Emeut son cœur,  
 qui frissonne d'amour!  
 Ah! Voilà la chanson mignonne  
 La chanson d'Olympia! Ah!

*Text: Jules Barbier*

**The birds in the hedges**

The birds in the hedges,  
 The star of daylight in the sky,  
 Everything speaks  
 to a young girl of love!  
 Ah! This is the sweet song,  
 The song of Olympia! Ah!

Everything that sings and sounds  
 And sighs, in its turn,  
 Moves her heart,  
 which trembles with love!  
 Ah! This is the darling song,  
 The song of Olympia! Ah!

*Translation : Ann Feeny*

**Chacun le Sait**

Donizetti was an Italian composer, who was closely associated with the bel canto (beautiful singing) style, which undoubtedly influenced later composers, such as Giuseppe Verdi (1813-1901). Over the course of his career, Donizetti wrote almost 65 operas, with his comic operas being the most successful.

*La fille du régiment (The Daughter of the Regiment)* is a comic opera in two acts, set to a French libretto by Jules-Henri Vernoy de Saint-Geroges and Jean-François Bayard. Marie is a vivandière, or canteen girl, for the French Regiment Army, who was rescued by the soldiers of the regiment when she was a baby abandoned on the battlefield. She falls in love with Tonio, a prisoner of the camp, and saves his life from the soldiers who demand that he must die, by explaining that he had saved her life when she had nearly fell while mountain-climbing. All the soldiers toast to Tonio, and Marie is encouraged to sing the regimental song, "Chacun le Sait."

**Chacun le sait**

Chacun le sait, chacun le dit,  
 Le régiment par excellence  
 Le seul à qui l'on fass' crédit  
 Dans tous les cabarets de France...  
 Le régiment, en tous pays,  
 L'effroi des amants des maris...  
 Mais de la beauté bien suprême!  
 Il est là, il est là, il est là, morbleu!  
 Le vo à là, le voilà, le voilà, corbleu!  
 Il est là, il est là, le voilà,  
 Le beau Vingt-et-unième!

**Everyone knows it**

Everyone knows it, everyone says it,  
 The regiment above all  
 The only one to which everyone gives credit to  
 In all the taverns of France...  
 The regiment, in all countries,  
 The terror of lovers of husbands...  
 But definitely superior to those of beauty!  
 It is there, it is there, it is there, the devil!  
 Over there, over there, over there, by Jove!  
 It is there, it is there, it is there,  
 The handsome Twenty-first!

Il a gagné tant de combats,  
Que notre empereur, on le pense,  
Fera chacun de ses soldats,  
A la paix, maréchal de France!  
Car, c'est connu le régiment  
Le plus vainqueur, le plus charmant,  
Qu'un sexe craint, et que l'autre aime.  
Il est là, il est là, il est là, morbleu!  
Le voilà, le voilà, le voilà, corbleu!  
Il est là, il est là, le voilà,  
Le beau Vingt-et-unième!

It has won so many battles,  
That our emporer, one thinks,  
Will make every one of our soldiers,  
Marshall of France in peace-time!  
For, it's known the regiment,  
The most victorious, the most charming,  
Is feared by one sex and loved by the other.  
It is there, it is there, it is there, the devil!  
Over there, over there, over there, by Jove!  
It is there, it is there, it is there,  
The handsome Twenty-first!

*Text: Jules-Henri Vernoy de Saint-Gerges  
and Jean-François Bayard*

*Translation : Robert Glaubitz*

### **A Piper**

John Duke's compositions enjoyed much popularity in the middle of the 20<sup>th</sup> century, and attracted renewed attention at the end of the century as well. He wrote 265 art songs, as well as chamber operas, choral pieces, and orchestral works. He believed in the assimilation of word and music, and he frequently gravitated towards American poets, such as Frost, Teasdale, and Cummings. Asked why, as a pianist, his compositions included so few piano works and so many art songs, Duke replied, "I think because of my belief that vocal utterance is the basis of music's mystery."

"A Piper" was written by Irish poet Seumas O'Sullivan, who was editor of *The Dublin Magazine*. Duke adds coloratura passages at the beginning and ending of the song to mimic the cheerful tune of the piper. At the end of the piece, the passages slow down and get quieter, suggesting that the piper is on his way to another town.

### **A Piper**

A piper in the streets today  
Set up, and tuned, and started to play,  
And away, away, away on the tide  
Of his music we started;

On every side  
Doors and windows were opened wide,  
And men left down their work and came,  
And women with petticoats coloured like flame,  
And little bare feet that were blue with cold  
Went dancing back to the age of gold,  
And all the world went gay, went gay,  
For half an hour in the street to-day.

*Text: Seumas O'Sullivan*

## How Lovely Are Thy Dwellings

Samuel Liddle was an English pianist, organist, and composer. He got his start playing for concert parties featuring famous singers of his time. Most of his songs are written in ballad style, often set to religious texts or psalms. Liddle's ballad "How Lovely Are Thy Dwellings" is based on Psalm 84:1-3, 10, which is a joyous text of a devout follower, citing how much joy God's love brings to the Earth. The text proclaims the Lord's goodness, and the hope of eternal life in the "courts of the Lord."

### How Lovely Are Thy Dwellings

How lovely are Thy dwellings, O Lord of Hosts!  
My soul longeth, yea fainteth, for the courts of the Lord:  
My heart and my flesh cry out for the living God.  
Yea, the sparrow hath found her a house,  
And the swallow a nest, where she may lay her young,  
Even Thine alters, even Thine alters,  
O Lord of Hosts, my King and my God.  
O Lord God of Hosts, hear my prayer.  
I would rather be a doorkeeper in the house of my God,  
Than to dwell in the tents of wickedness.  
For a day in Thy courts is better than a thousand.  
How lovely are Thy dwellings, O Lord of Hosts!  
My soul longeth, yea fainteth, for the courts of the Lord:  
My heart and my flesh cry out for the living God.  
Yea, the sparrow hath found her a house,  
And the swallow a nest, where she may lay her young,  
Even Thine alters, even Thine alters,  
O Lord of Hosts, my King and my God.

*Text: Psalm 84:1-3, 10*

## Think of Me

Andrew Lloyd Webber is an English composer and impresario of music theater. Several of his musicals have run for more than a decade both in the West End and on Broadway. He has composed thirteen musicals, a song cycle, two film scores, a set of variations, and a Latin Requiem Mass. Several of his songs have been widely recorded outside of their parent musicals, and *The New York Times* referred to him as "the most commercially successful composer in history."

*The Phantom of the Opera* text is written by Charles Hart and Richard Stilgoe, based on the French novel, *Le Fantôme de L'Opéra*. The central plot revolves around a beautiful soprano, Christine Daaé, who becomes the obsession of a mysterious, disfigured musical genius living in the subterranean labyrinth beneath the Opera Populaire. "Think of Me" is performed by Christine at the evening performance of the company's new opera. During the performance, the opera's new patron, Raul, recognizes her as his childhood friend. Christine's performance was

such a success that the Phantom takes notice of her, gives her private lessons, and demands that she receive all of the lead roles in future productions.

### **Think of Me**

Think of me, think of me fondly when we've said goodbye  
Remember me every so often, promise me you'll try.  
On that day, that not so distant day, when you are far away and free,  
If you ever find a moment, spare a thought for me.

And thought its clear, though it was always clear that this was never meant to be,  
If you happen to remember, stop and think of me.  
Think of August when the trees were green;  
Don't think about the way things might have been.  
Think of me, think of me waking silent and resigned.  
Imagine me, trying to hard to put you from my mind.  
Think of me please say you'll think of me whatever else you chose to do.  
There will never be a day when I won't think of you.

Flowers fade, the fruits of summer fade, they have their season so do we,  
But please promise me that sometimes you will think of me!

*Text: Charles Hart and Richard Stilgoe*

**The recital of Maria Sausen is presented in partial fulfillment of the requirements for the Bachelor of Vocal Performance. Maria is from 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***  
***Spring 2018***

**April**

- 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 15<sup>th</sup> @ 7:30 p.m.\*  
For info go to: [www.snc.edu/music/camps](http://www.snc.edu/music/camps)

\*Free Admission

