

Spring 4-27-2019

Collaborative Faculty Recital

St. Norbert College Music Department

***Collaborative Faculty
Recital***

featuring:

Dr. Yi-Lan Niu, soprano

Elaine Moss, piano

Sharon Hsinwei Lin Gust, bassoon

Andrew Parks, french horn

Saturday, April 27th

St. Norbert College

Dudley Birder Hall

2:00 p.m.

~ **Program** ~

Mens sancta Deo cara, KVC 3.31

Wolfgang Amadeus Mozart
(1756-1791)

transcribed by Wolfgang Kleber Darmstadt
voice, piano (or organ), and bassoon

“Sposa, son disprezzata” from opera *Bajazet*, RV 703

Antonio Vivaldi
(1678-1741)

“Agitata da due venti” from opera *La Griselda*, RV 718

voice and piano

Auf dem Strom, Op.119.....Franz Schubert
(1797-1828)

voice, piano, and horn

INTERMISSION

“Wiegenlied,” Op.41, No.1.....Richard Strauss
(1864-1949)

voice and piano

Alphorn, Op.15, No.111

voice, piano, and horn

L'invitation au Voyage, IEC 20.....Alexis Emmanuel
Chabrier

(1841-1894)

voice, piano, and bassoon

~ Program Notes ~

***Mens sancta Deo care* (God's holy mind cares)**

“Mens sancta Deo care”, KVC 3.31 is listed as one of the “doubtful and misattributed vocal pieces” in Mozart’s catalogue. This piece illustrates how God cares about humans’ thoughts and having hopeful and positive minds is one of God’s favorite virtues. It was originally composed for one soprano voice and a chamber orchestra. While the ownership is questionable, this piece represents Mozart’s characteristic styles, i.e. light and energetic phrasing. This aria is composed in a da capo form followed by a brief and embellished cadenza in the final section.

Mens sancta Deo care,
Tranquilla est in spe
Nec vana fertur.
Ardet Deo placere
Quod culpa est deflere.
Ridet mundi culmina,
Coeli cupit gaudia.

The holy mind of God cares,
Tranquility is from hope
Not from emptiness.
God burns
When wrong is committed.
Laughs summit the world,
Heaven desires happiness

“Sposa, son disprezzata” (I am a scorned wife) from *Bajazet* (1735)

Antonio Vivaldi (1678-1741) was a priest, violin virtuoso, opera composer and an impresario. Vivaldi composed 94 operas during his life, however, only 50 of them have been recovered. “Sposa, son disprezzata” was originally written by Geminiano Giacomelli (1692-1740) for his opera *La Merope*. Later, Vivaldi included this piece in his pasticcio *Bajazet*, which was a musical drama that contained various vocal pieces from different composers.

Sposa son disprezzata,
Fida son oltraggiata.
Cieli che feci mai?
E pur egl'è il mio cor.
Il mio sposo, il mio amor,
La mia speranza.

I am a scorned wife,
Faithful, yet insulted.
Heavens, what did I do?
And, yet, he is my heart.
He is my husband and he is my love,
He is my Hope.

“Agitata da due venti” (Agitated by two storms) from *La Griselda* (1735)

“Agitata da due venti” is from Vivaldi’s famous opera *La Griselda* which premiered in 1735. It was specifically written for the coloratura soprano Margheritta Giacomazzi. This aria describes the emotional state of the character Costanza by using the metaphor of a ship wrecked by two storms at sea. She feels her love and emotion are like the sea which is full of uncertainty and desperation

Agitata da due venti,
Freme l'onda in mar turbato.
E l' nocchiero spaventato
Già s'aspetta a naufragar.

Agitated by two storms,
Quivers into the sea, the wave perturbed.
And the frightened steersman
Already expects to fail.

Dal dovere da l'amore,
Combattuto questo core.
Non resiste e par che ceda,
E incominci a desperar.

From duty to love,
The heart fights,
Does not seem to resist and give in,
And you start to get desperate.

***Auf dem Strom* (On the River)**

In his final year, Franz Schubert (1797-1828) wrote two large-scale Lieder which included obligato solo instruments in addition to voice and piano. *Auf dem Strom*, op.119 (D943) was premiered on 1828 by Schubert, playing piano, along with his tenor friend Ludwig Tietze and the horn player Josef Rudolf Lewy. The music score was published posthumously with arrangements for both violincello and French horn. The text is translated by Richard Wigmore.

Nimm die letzten
Abschiedsküsse,
Und die wehenden, die Grüsse,
Die ich noch ans Ufer sende,
Eh' Dein Fuss sich scheidend
wende!
Schon wird von des Stromes
Wogen
Rasch der Nachen fortgezogen,
Doch den tränendunklen Blick
Zieht die Sehnsucht stets zurück!

Take these last farewell kisses,
And the wafted greetings
That I send to the shore,
Before your foot turns to leave.
Already the boat is pulled away
By the waves' rapid current;
But longing forever draws back
My gaze, clouded with tears.
And so the waves bear me away,

Und so trägt mich denn die Welle
Fort mit unerflehter Schnelle.
Ach, schon ist die Flur
verschwunden,
Wo ich selig Sie gefunden!
Ewig hin, ihr Wonnetage!

Hoffnungsleer verhallt die Klage
Um das schöne Heimatland,
Wo ich ihre Liebe fand.

Sieh, wie flieht der Strand
vorüber,
Und wie drängt es mich hinüber,
Zieht mit unnennbaren Banden,
An der Hütte dort zu landen,
In der Laube dort zu weilen;
Doch des Stromes Wellen eilen
Weiter ohne Rast und Ruh,
Führen mich dem Weltmeer zu!

Ach, vor jener dunklen Wüste,
Fern von jeder heitern Küste,
Wo kein Eiland zu erschauen,
O, wie fasst mich zitternd
Grauen!
Wehmutstränen sanft zu bringen,
Kann kein Lied vom Ufer
dringen;
Nur der Sturm weht kalt daher
Durch das grau gehobne Meer!

Kann des Auges sehrend
Schweifen
Keine Ufer mehr ergreifen,
Nun so schau' ich zu den Sternen
Auf in jenen heil'gen Fernen!
Ach, bei ihrem milden Scheine
Nannt' ich sie zuerst die Meine;

With relentless speed.
Ah, already the meadows
Where, overjoyed, I found her
have disappeared.
Days of bliss, you are gone
forever!

Hopelessly my lament echoes
Around the fair homeland
Where I found her love.

See how the shore flies past,
And how mysterious ties
Draw me across
To a land by yonder cottage,
To linger in yonder arbor.
But the river's waves rush
onwards,
Without respite,
Bearing me on towards the ocean.

Ah, how I tremble with dread
at that dark wilderness,
far from every cheerful shore,
where no island can be seen!
No song can reach me from the
shore
To bring forth tears of gentle
sadness;
Only the tempest blows cold
Across the grey, angry sea.

If my wistful, roaming eyes
Can no longer descry the shore,
I shall look up to the stars
There in the sacred distance.
Ah! By their gentle radiance
I first called her mine;

Dort vielleicht, o tröstend Glück!
Dort begeg' ich ihrem Blick.

There, perhaps, o consoling fate,
There I shall meet her gaze.

“Wiegenlied” (Cradle Song) Op.4, No.1

“Wiegenlied” is included in the collection *5 Lieder*, Op.4, composed by Richard Strauss (1864-1949) in 1899. The other pieces in the collection include “In der Campagna,” “Am Ufer,” “Bruder Liederlich” and “Leise Lieder.” Strauss originally composed “Wiegenlied” for voice and piano and later arranged the piano parts for orchestra. The music is in a strophic setting, shifting between major and minor keys as the song depicts a mother’s love and worries for her child. The text is translated by Richard Stokes.

Träume, träume, du mein süßes
Leben,
Von dem Himmel, der die Blumen
bringt.
Blüten schimmern da, die beben
von dem Lied,
Das deine Mutter singt.

Dream, dream, my sweet, my
life,
Of heaven that brings the
flowers;
Blossoms shimmer there, they
live
from the song your mother
sings.

Träume, träume, Knospe meiner
Sorgen,
Von dem Tage, da die Blume sproß;
Von dem hellen Blüten morgen,
Da dein Seelchen sich der Welt
erschloß.

Dream, dream, bud born of my
anxiety,
Of the day the flower unfolded;
Of that morning bright with
blossom,
When your soul opened to the
world.

Träume, träume, Blüte meiner
Liebe
Von der stillen, von der heil’gen
Nacht,
Da die Blume seiner Liebe,
Diese Welt zum Himmel mir
gemacht.

Dream, dream, blossom of my
love,
Of the silent, of the sacred
night,
When the flower of his love
Made this world my heaven.

Alphorn, Op.15 No.3

Alphorn was composed in 1878 while Strauss was only fourteen years old. Different from Strauss' later pieces, the song was written in a much simpler harmonic texture. The poem was written by Justinus Kerner. In the song, the singer hears the sound of an Alphorn and it reminds her of the heartache of her lost love. The text is translated by Michael Lee & Sharon Krebs

Ein Alphorn hör' ich schallen,
Das mich von hinnen, von hinnen ruft,
Tönt es aus wald'gen Hallen,
Aus wald'gen Hallen, aus blauer Luft?

The sound of an alphorn I hear,
That will take me away, from there,
Does it resound from the forest?
From the forest, or from blue air?

Tönt es Bergeshöhe,
Aus blumen reichem Thal?
Wo ich nur geh' und stehe,
Hör' ich in süßer Qual,
Wo ich nur stehe und gehe,
Hör' ich in süßer Qual.

Does it resound from the hill-top?
Does it resound from a valley's
flowery meadow?
Wherever I go to stay,
The haunting sound follows.

Bei Spiel und frohem Reigen,
Einsam mit mir allein,
Tönt's, ohne je zu schweigen,
Tönt tief ubs Herz hin ein.

Whether in play and joyous round
dance,
Or all together or alone,
It resounds, it is never silent,
The sound deep in my heart.

Noch nie hab' ich defunden den Ort,
Und nimmer wird gefunden dies Herz,
Bis es verhallt.

I have never found the source of the
sound,
And this heart of mine,
Will never heal,
Until it dies down.

***L'invitation au Voyage* (The invitation of the Voyage), IEC 20**

The composer Emmanuel Chabrier (1841-1894) was a lawyer and never received any formal music training. He was inspired by Richard Wagner and always had a passion for composition. He finally became tired of being a civil servant and started composing music after 1880 until his final days. *L'Invitation au Voyage* was composed in 1870. The text came from Charles Baudelaire's (1821-1867) famous collection *Les Fleurs du Mal* (*Flowers of Evil*). This piece is an invitation from one sister to another to go on a journey. It was composed in the artistic style of 19th century French Impressionism. The song has a clear structure, with the voice and both instruments creating harmonic effects that underline certain moods of the piece. The music is like a painting that seeks to portray a feeling rather than present a literal depiction. The text is translated by William Aggeler.

Mon enfant, ma soeur,
Songe à la douceur
D'aller là-bas vivre ensemble!
Aimer à loisir,
Aimer et mourir
Au pays qui te ressemble!
Les soleils mouillés
De ces ciels brouillés
Pour mon esprit ont les charmes
Si mystérieux
De tes traîtres yeux,
Brillant à travers leurs larmes.
Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.
Des meubles luisants,
Polis par les ans,
Décoreraient notre chambre;
Les plus rares fleurs
Mêlant leurs odeurs
Aux vagues senteurs de l'ambre,
Les riches plafonds,
Les miroirs profonds,
La splendeur orientale,
Tout y parlerait

My child, my sister,
Think of the rapture
Of living together there!
Of loving at will,
Of loving till death,
In the land that is like you!
The misty sunlight
Of those cloudy skies
Has for my spirit the charms,
So mysterious,
Of your treacherous eyes,
Shining brightly through their
tears.
There all is order and beauty,
Luxury, peace, and pleasure.
Gleaming furniture,
Polished by the years,
Will ornament our bedroom;
The rarest flowers
Mingling their fragrance
With the faint scent of amber,
The ornate ceilings,
The limpid mirrors,
The oriental splendor,

À l'âme en secret
Sa douce langue natale.
Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.
Vois sur ces canaux
Dormir ces vaisseaux
Dont l'humeur est vagabonde;
C'est pour assouvir
Ton moindre désir
Qu'ils viennent du bout du
monde.

Les soleils couchants
Revêtent les champs,
Les canaux, la ville entière,
D'hyacinthe et d'or;
Le monde s'endort
Dans une chaude lumière.
Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.

All would whisper there
Secretly to the soul
In its soft, native language.
There all is order and beauty,
Luxury, peace, and pleasure.
See on the canals
Those vessels sleeping.
Their mood is adventurous;
It's to satisfy
Your slightest desire
That they come from the ends of
the earth.
The setting suns
Adorn the fields,
The canals, the whole city,
With hyacinth and gold;
The world falls asleep
In a warm glow of light.
There all is order and beauty,
Luxury, peace, and pleasure.

~ *Biographies* ~

Dr. Yi-Lan Niu completed her master's degree in voice at the Eastman School of Music and her doctoral degree in vocal performance at the School of Music, University of Wisconsin-Madison. A versatile performer, Niu presents a wide range of vocal music from Renaissance lute songs by John Dowland to the contemporary, minimalistic music of Steve Reich. She also has appeared as a featured soloist in major works including "Gloria" by both Claudio Monteverdi and Antonio Vivaldi, "Messiah" by George Frideric Handel, "Carmina Burana" by Carl Orff, "Lord Nelson Mass" by Joseph Haydn and "Magnificat" by John Rutter. Her numerous operatic roles include Clorinda in "Combattimento di Tancredi e Clorinda," Costanza in "La Griselda," Serpina in "La Serva Padrona," Sandman from "Hansel & Gretel," Diane from "Orpheus in the Underworld" and Papagena in "The Magic Flute." Niu also actively premieres vocal pieces written for her, including "Requiem" by New York-based composer Alexander Nohai-Seaman and the contemporary song cycle "Yuan Songs" by Chi-Wei Hui from Hong Kong.

Mrs. Elaine Moss is instructor of piano and staff accompanist at St. Norbert College. She has pursued extended studies with Jeanne Kirstein at the Cincinnati Conservatory of Music, Paul Reed at Wichita State University, Judit Jaimes, Katja Philabaum and Jeffrey Peterson at the University of Wisconsin-Milwaukee, as well as a summer abroad at the Universite de Louis Pasteur in Strasbourg, France. She enjoys a varied career collaborating and concertizing with guest artists and numerous singers and instrumentalists.

Sharon Hsinwei Lin Gust began her piano training at the age of 5 and took on bassoon as her primary instrument when she was 12 years old. At the prodigious age of 16, she began her undergraduate studies at the prestigious Queensland Conservatorium of Music at Griffith University in Australia. Sharon went on to complete her Master of Arts degree in bassoon performance at New York University in 2002. She performs regularly as a soloist and as an orchestra member in the United States, Europe, Asia and Australia. A versatile musician on both bassoon and piano, Sharon performs all types of repertoire encompassing early music to contemporary Avant-garde electroacoustic music.

Sharon joined St. Norbert College in the fall of 2017, and has instructed the Bassoon Method Class since then. She performs with Dudley Birder Chorale and Orchestra in our local community. In addition to her music career, she works as an international consultant at Krueger International Inc.

Andrew Parks is a freelance horn player, teacher, and music engraver living in De Pere, Wisconsin. As a performer, he plays with several groups in eastern Wisconsin including the Fox Valley Symphony, Oshkosh Symphony, Wisconsin Symphonic Winds, Wisconsin Wind Orchestra, Sheboygan Symphony, Wisconsin Philharmonic, Kenosha Symphony, and many chamber ensembles. This past summer, his horn quartet was a featured ensemble at the International Horn Society international workshop in Muncie, Indiana.

Mr. Parks has taught students of all ages. Before moving to De Pere, he was on the faculties of both UW-River Falls and UW-Eau Claire. In addition to teaching horn, he directs the adult choir at his church. When not playing or teaching, he works as a music engraver. In that capacity he has set music for the Verdi, Mayr, and Meyerbeer Editions, Carl Philipp Emanuel Bach Edition, Johann Christian Bach Edition, several hymnals and hundreds of smaller works.

***St. Norbert College Music Department Events
Spring 2019***

April

- 28 String Day, Walter Theatre, noon – 5 p.m.
27 Lauren Gentine, flute & Nate Ortiz, saxophone,
Jr. Recital, Birder Hall, 7:00 p.m.*
30 Honors Recital, Birder Hall, 7:30pm *

June

- 11-14 Summer Band Camp, Walter Theatre,
concert on the 14th @ 7:30 p.m.*
For info go to: www.snc.edu/music/camps

*Free Admission

***Special Ticket Pricing

For Tickets: www.snc.edu/performingarts