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Fall 11-7-2021

### Junior Recital; Katie Coyle & Jonathan Tesch

St. Norbert College Music Department

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# *Junior Recital*

*Katie Coyle, Mezzo-Soprano*

*Connor Klavekoske, accompanist*

*&*

*Jonathan Tesch, Oboe*

*Elaine Moss, accompanist*

**Sunday, November 7<sup>th</sup>, 2021**

**1:00 p.m.**

**Birder Hall**

## ~Program~

*Evening Hymn* ..... Henry Purcell  
(1659-1695)

*Katie Coyle, voice*

*O Saviour, Hear Me* ..... Christoph Willibald Gluck  
(1714-1787)

arr. Dudley Buck (1839-1909)

*Katie Coyle, voice*

*Jonathan Tesch, oboe*

*En Prière* ..... Gabriel Fauré  
(1845-1924)

*Katie Coyle, voice*

*Concerto No. 1 in Bb Major* ..... George Frideric Handel  
(1685-1759)

*I. Adagio*

*II. Allegro*

*III. Siciliana*

*IV. Vivace*

*Jonathan Tesch, oboe*

*Voi che sapete* ..... Wolfgang Amadeus Mozart  
(1756-1791)

*Che farò senza Euridice* ..... Christoph Willibald Gluck  
(1714-1787)

*Katie Coyle, voice*

*Sonata for Oboe and Piano (1938)* ..... Paul Hindemith  
(1895-1963)

*I. Munter*

*II. Sehr langsam*

*Jonathan Tesch, oboe*

*Sérénade* ..... Charles Gounod  
(1818-1893)  
*Verborgenheit* ..... Hugo Wolf  
(1860-1903)  
*When I Have Sung my Songs to You* ..... Ernest Charles  
(1895-1984)

*Katie Coyle, voice*

*Nine New York City Miniatures (2020)* ..... Gary Powell Nash  
(1964-)

*III. Mass Transit*

*II. Nocturnal Vision*

*VII. A Million Numbered Streets (2014)*

*Jonathan Tesch, oboe*

*Gretchen am Spinnrade* ..... Franz Schubert  
(1797-1828)

*Katie Coyle, voice*

*Four Personalities, for Oboe and Piano (2007)* ..... Alyssa Morris  
(1984-)

*III. Blue*

*IV. Red*

*Jonathan Tesch, oboe*

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

**This recital of Katie Coyle is presented in partial fulfillment of  
the requirements for the Bachelor of Music Education Degree.**

**Katie is in the studio of Dr. Sarah Parks**

**This recital of Jonathan Tesch is presented in partial  
fulfillment of the requirements for the Bachelor of Music  
Education Degree.**

**Jonathan is in the studio of Dr. Andrea Gross Hixon**

## ~ *Program Notes* ~

### ***Evening Hymn* - Henry Purcell (1659-1695)**

“Evening Hymn” was written by English composer Henry Purcell in the Baroque era. The hymn is strikingly elegant and simple, placed atop a flowing ground bass. The text was written by Bishop William Fuller and pulls musicians and listeners into the peace of an evening prayer. The prayer is one of reflection on the beauty of resting in God as one goes to sleep, placing all that affects the heart and soul into His care.

### ***O Saviour, Hear Me!* - Christoph Willibald Gluck (1714-1787), arr. Dudley Buck (1839-1909)**

Christoph Willibald Gluck was a Classic era German composer, well-known for his operas. “O Saviour, Hear Me!” is a freely flowing prayer, full of emotion and a sense of longing. This arrangement is by Dudley Buck, an American composer who lived about a century after Gluck. The text of the piece conveys the longing of the human heart to be united with God in Heaven and proclaims that peace can only be found in the Saviour. Buck’s arrangement features a flowing violin line to complement the voice, played today on oboe.

### ***En prière* - Gabriel Fauré (1845-1924)**

“En prière,” by French composer Gabriel Fauré, is a delicate setting of a prayerful poem by Stéphan Bordèse. Many of Fauré’s works were “mélodies,” or French songs. “En prière” exhibits several characteristics of the French style of the time that Fauré embraced. It features an accompaniment that is simple and repetitive in rhythm, along with a vocal line that floats above it with its own patterns and gentle sweetness. Bordèse’s text conveys a prayer of devotion and self-gift. One can interpret the words as the prayer of Jesus Himself to God the Father, but one can also pray it as a personal prayer of Christian desire to be one with Jesus, suffering like Him and giving all to be in union with Him.

### ***Concerto No. 1 in Bb Major - George Frideric Handel (1685-1759)***

George Frideric Handel was born in Halle, Germany in 1685; the same year as both Johann Sebastian Bach and Domenico Scarlatti (although the three composers never met in their lifetimes). Interestingly, Handel and Bach would both die as a result of complications from cataract surgery performed by the same "oculist," John Taylor. Handel, one of the most adored composers of the Baroque era, is known for his choral works, Italian operas, orchestral works, concertos, concerti grossi, sonatas, among many others. Of Handel's three oboe concertos; the first two are in Bb major and the third in G minor. All three compositions consist of four movements unlike what was typical of Italian concertos at the time - a fast-slow-fast, three movement format. Written either in Hamburg or in Italy, *Concerto No. 1* is generally thought to belong in the earlier period of Handel's career as a composer. Although scored for a Baroque orchestra of strings and basso continuo, it is commonplace for modern performances to replace the orchestra with a piano reduction.

### ***Voi che sapete - Wolfgang Amadeus Mozart (1756-1791)***

Wolfgang Amadeus Mozart wrote several operas, one of the most well-known being *Le nozze di Figaro* (*The Marriage of Figaro*). The opera was written in 1786, featuring a libretto written by Lorenzo Da Ponte. "Voi che sapete" comes from Act II and is sung by Cherubino, a page to Count Almaviva. In the midst of this comedy about mixed up and unfaithful lovers, deception, and disguise, Cherubino finds himself struggling to hide his emerging romantic feelings for women in general, and especially for the Countess. He writes "Voi che sapete" in response to his feelings of attraction and eventually is encouraged by Susana, the maid, to sing the piece for the Countess. This aria conveys Cherubino's confusion and interest in the passionate feelings he is experiencing as he invites the women to offer some wisdom.

### ***Che faro senza Euridice* - Christoph Willibald Gluck (1714-1787)**

“*Che faro senza Euridice*” comes from Christoph Gluck’s opera, *Orfeo ed Euridice*. Gluck wrote many operas, incorporating French, Italian, and German styles into his work. He played a large part in the opera reform movement of the 1750s and expressed strong beliefs that the music in opera should serve to elevate the text and the storyline, moving with the action of the plot. *Orfeo ed Euridice* presents a libretto by poet Ranieri Calzabigi and retells the ancient myth of Orfeo’s journey to bring his beloved Euridice back from the dead. In order to bring Euridice back to life, Orfeo is told that he must not look at her as he brings her back from the underworld. He resists looking for some time, but eventually breaks and looks at her, at which point she immediately dies again. “*Che faro senza Euridice*” takes place after this tragic moment and conveys the pain and anguish that Orfeo is experiencing.

### ***Sonata for Oboe and Piano (1938)* - Paul Hindemith (1895-1963)**

While known primarily as a composer, Paul Hindemith was also a superb teacher, performer, and conductor. Born in 1895, he lived most of his life in Germany until the Nazi regime launched a campaign against him and his music in 1934. It was on quick notice in 1938 that Hindemith fled Germany for nearby Switzerland, but not before first writing the *Sonata for Oboe and Piano* over the course of a few days. It can be thought a great deal of the tension that existed in his life at the time was reflected directly into the composing of this sonata. This work exists alongside 25 additional sonatas that Hindemith wrote for every instrument within the modern orchestra. The *Sonata for Oboe and Piano* is a standard within oboe repertoire, and rightfully so for its diversity in metrical accents, detached but flowing motives, and shifting tonality of the neoclassical style that Hindemith is often-times characterized by. The first of two movements is in the ‘sonata form’ as expected. However, the second movement does not follow in the same traditional form and can be identified as a theme and variation that concludes with a fugue that moves from the piano towards a strong ending with the spotlight on the oboe.

### ***Sérénade* - Charles Gounod (1818-1893)**

Charles Gounod was a French composer who wrote in multiple genres. Many of his numerous songs, such as “Sérénade,” carry a delightful ability to romance listeners with sensitive vocal lines. The text of “Sérénade” was written by the French poet Victor Hugo, a contemporary of Gounod. The text and music together paint a beautifully peaceful picture of faithful lovers enjoying the presence of one another. The three verses of the strophic piece each focus on an aspect of the beloved’s presence that especially delights the narrator, offering listeners new imagery as the song progresses.

### ***Verborgenheit* - Hugo Wolf (1860-1903)**

Hugo Wolf was a 19th-century German composer, highly prolific in writing lieder (German art songs). Wolf recognized the importance of the text in writing lieder, and he elevated the poets whose texts he used by publishing collections of songs that focused on one particular poet or group. “Verborgenheit,” translated “Seclusion,” comes from one of these collections, *Mörike Lieder*, and sets the words of Eduard Mörike to gloriously passionate music. The text of this piece conveys the grief-filled sentiment of the narrator as he reflects on his experience of life. It speaks of an “unknown sorrow” and “oppressive gloom” that bring pain, and yet there are “flashes of joy” and “rapture,” conveying a spiritual hope.

### ***When I Have Sung my Songs to You* - Ernest Charles (1895-1984)**

“When I Have Sung my Songs to You” is one of Ernest Charles’ most famous art songs. He was an American composer in the 20th century, principally writing songs for voice and piano. This piece conveys simplicity, passion, and loyalty in love. The words are powerful and sentimental, and they are lifted by soaring vocal lines. The accompaniment provides a complementary foundation for the voice that also helps to push the momentum of the piece forward toward the grand climax.



***Nine New York City Miniatures (2014, 2020) - Gary Powell Nash (1964-)***

Gary Powell Nash, born in Flint, Michigan in 1964, is a contemporary composer (and professor at Fisk University in Nashville, Tennessee) of Western music known for orchestral works, wind ensemble works, choral works, art songs, electroacoustic works, chamber music, and two short film scores. Pulling inspiration from European music as well as American genres such as jazz, blues, spirituals, and ragtime, Nash composes music that is bright, strongly rhythmic, and shaped by his deep musical roots and traditions, including from the African-American community. The unaccompanied *Nine New York City Miniatures for Solo Oboe* began as one single movement: *A Million Numbered Streets* - composed for its premier at the 2014 International Double Reed Society Convention in New York City. The name originates from Nash discovering nearly 1,000 songs dedicated to NYC, many of which were titled after numbered streets, hence *A Million Numbered Streets*. “Nash’s creation employs a medium-fast highly syncopated song-like melody, alluding to a restless and busy NYC street.” ([garynash.musicaneo.com](http://garynash.musicaneo.com)) In an attempt to make the piece more marketable, Nash decided to compose eight additional movements around it. The complete set of solo ‘miniatures’ was published in 2020, and became very popular with oboists around the world as musical collaboration became difficult during the Covid-19 Pandemic.

### ***Gretchen am Spinnrade* - Franz Schubert (1797-1828)**

Franz Schubert was an Austrian composer known for composing masterful lieder. He wrote over six-hundred lieder in his lifetime, and several of them have become standard examples of art song in the Romantic era. “Gretchen am Spinnrade,” translated “Gretchen at the spinning-wheel,” was written using text from Johann Wolfgang von Goethe’s tragic play, *Faust*. The song encapsulates Gretchen’s intense passion for Faust, who has made a deal with an agent of the devil to do his will in hell in exchange for fulfillment of Faust’s desires on earth, one of which is to capture the heart of the young woman, Gretchen. This is a tragic piece, following the confusion, frustration, and passion that run through Gretchen’s mind and heart as she resigns herself to give into Faust’s advances without any peace. The accompaniment that supports the vocal line mimics the constant motion of a spinning wheel as Gretchen spins and sings, pushed off track by her passion at only one moment in the middle of the piece.

### ***Four Personalities, for Oboe and Piano* (2007) - Alyssa Morris (1984-)**

Born in 1984, Alyssa Morris is an award-winning contemporary American composer and professional oboist; having performed around the globe both as a soloist and as a member of countless orchestras. *Four Personalities* is a 2007 composition for oboe and piano based on the Hartman Personality Test, which divides personalities into four colors: yellow, white, blue, and red. Similarly, Morris’ composition consists of four movements that address each color individually. “Yellow is fun-loving. The joy that comes from doing something just for the sake of doing it is what motivates and drives yellow. White is a peacekeeper. White is kind, adaptable, and a good listener. Though motivated by peace, white struggles with indecisiveness. Blue brings great gifts of service, loyalty, sincerity, and thoughtfulness. Intimacy, creating relationships, and having purpose is what motivates and drives blue. Motivated by power, red is aggressive and assertive. Red is visionary, confident, and proactive.” (alyssamorrismusic.com)

# *St. Norbert College Music Department*

## *Winter Events 2021*

### **November**

- 12 Instrumental Jazz Concert, Walter Theatre, 7:30 p.m.
- 15 Community Band Concert, Walter Theatre, 7:30 p.m.
- 20 Opera Workshop, Birder Hall, 2:00 p.m.
- 22 Strings & Bells Concert, Birder Hall, 7:00 p.m.

### **December**

- 3 Festival of Christmas, Concert & Dessert Reception, Walter Theatre, 7:30 p.m.\*\*
- 4 Festival of Christmas Concert only, Walter Theatre, 2:00 p.m.\*\*
- 5 Brass & Organ Christmas Spectacular, Abbey Church, 7:00 p.m. **Free Will Donation**

\* Free Admission

\*\* Special ticket pricing

**All events are subject to change, please check**

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