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Spring 4-1-2022

### Elizabeth Brefka & Aaron Schaal Junior Recital

St. Norbert College Music Department

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#### Recommended Citation

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## ~ Program ~

“Honor and Arms” from *Samson*.....George Frideric Handel  
(1685-1759)

“Morir vogl’io” .....Emanuele d’Astorga  
(1681-1736)

*Aaron Schaal, Bass/Baritone*

“Rejoice Greatly, O Daughter of Zion” from *Messiah* . . . . George Frederic Handel  
(1685-1759)

*Elizabeth Brefka, Soprano*

“Bois épais” .....Jean-Baptiste Lully  
(1632-1687)

“Que l’heure est donc brève” ..... Jules Massenet  
(1842-1912)

“Ich liebe dich” ..... Ludwig van Beethoven  
(1712-1773)

“Du bist wie eine Blume” .....Robert Schumann  
(1810-1856)

*Aaron Schaal, Bass/Baritone*

“Abendempfindung” .....Wolfgang Amadeus Mozart  
(1756-1791)

“Batti, batti, o bel Masetto” from *Don Giovanni* . . . . . Wolfgang Amadeus Mozart  
(1756-1791)

*Elizabeth Brefka, Soprano*

“El trovador”.....Mexican Folk Song, arr. Edward Kilenyi  
(1884-1968)

“Non più andrai” from *Le nozze di Figaro*.....Wolfgang Amadeus Mozart  
(1756-1791)

*Aaron Schaal, Bass/Baritone*

Nachtwanderer ..... Fanny Mendelssohn Hensel  
(1805-1847)

Le Colibri ..... Ernest Chausson  
(1855-1899)

Mandoline ..... Gabriel Fauré  
(1845-1924)

*Elizabeth Brefka, Soprano*

“When Big Profundo Sang Low ‘C’” .....George Botsford  
(1874-1949)

“If I Can’t Love Her” from *Beauty and The Beast* .....Alan Menken  
(b. 1949)

“Stars” from *Les Misérables*.....Claude-Michel Schönberg, Alain Boublil  
(b. 1944) (b. 1941)

*Aaron Schaal, Bass/Baritone*

A Horse With Wings .....Ricky Ian Gordon  
(b. 1956)

I Strolled Across An Open Field ..... Ned Rorem  
(b. 1923)

Moonlight’s Watermelon ..... Richard Hundley  
(1931-2018)

“Gimme Gimme” from *Thoroughly Modern Millie* ... Jeanine Tesori  
(b. 1961)

*Elizabeth Brefka, Soprano*

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

# ~ Program Notes ~

## Honor and Arms

“Honor and Arms” is an aria from the oratorio *Samson*, composed by George Frideric Handel with the libretto by Newburgh Hamilton. The plot of the oratorio is based on a story from the Old Testament of the *Bible*. It is about a warrior named Samson, one of the last judges of Israel, who had strength similar to the character of Hercules in Greek mythology. This popular aria from the oratorio is frequently played as a solo in concert form, usually by a brass instrument such as trumpet.

## Morir vogl'io

“Morir vogl'io” is a solo work from the Baroque era, composed by Emanuele D’Astorga. D’Astorga was an Italian composer who is remembered most for his composition, *Stabat Mater*. Even though the vocal solo “Morir vogl'io” is similar in form to a *da capo* aria, it is not from an opera, but is performed as a stand-alone piece. D’Astorga wrote this piece around 1709, at the same time he wrote his opera *Dafni*.

Morir vogl'io, se del mio affanno  
il ciel tiranno, non ha pietà  
se del mio affanno  
no ilciel tiranno, non ha pietà  
del mio affanno non ha pietà  
Vogl'io morir, vogl'io morir.  
Morir vogl'io, se del mio affanno  
il ciel tiranno,  
il ciel tiranno, non ha pietà.  
Vogl'io morir, vogl'io morir  
se del mio affanno  
il ciel tiranno non ha pietà.  
Avrà pur fine, con la mia morte  
della mia sorte,  
della mia sorte la crudeltà,  
Avrà pur fine, con la mia morte  
della mia sorte la crudeltà,  
con la mia morte  
fine avrà della mia sorte  
la crudeltà.

That I might die! If heav'n in pity,  
Grant me no respite, from great sorrow.  
If heav'n pity not, nor respite grant me,  
From great sorrow.  
Grant no respite, from great sorrow  
Might I but die! Might I but die!  
That I might die! If heav'n in pity  
Grant me no respite  
Grant me no respite from great sorrow.  
Might I die, Might I die  
If heav'n in pity grant no respite  
From great sorrow.  
At last my bitter sorrow was ended  
My grief and anguish.  
If death delay not but welcome me.  
At last my bitter sorrow was ended  
My grief and anguish, If death delay not,  
But welcome me.  
My bitter sorrow  
And my grief.

*Text: anonymous*

## Rejoice Greatly, O Daughter of Zion from, *Messiah*

Libretto by Charles Jennens

George Frederic Handel is recognized as one of the greatest composers of the late Baroque era. He was a master of all types of vocal and instrumental music, noted particularly for his operas, oratorios, and instrumental compositions. Handel's popularity grew by working for the public, and writing music for public performance, rather than for the church or a court. He was internationally renowned during his lifetime, and his music has been performed ever since, making him the first composer whose music has never ceased to be performed.

“Rejoice Greatly, O Daughter of Zion,” appears in Part I of Handel's famous oratorio, *Messiah*. This oratorio differs from Handel's conventional style, in that *Messiah* includes no named characters, and the movements do not surround a narrative. Instead, *Messiah* offers a mediation on the idea of a Messiah. The three parts of the oratorio contemplate the parts of the liturgical year- offering episodes dealing with Christ's birth, sufferings, death, and resurrection. *Rejoice Greatly* tells of some of the wonderful things that will happen as a result of the Messiah's birth. The use of melismatic passages has been a conventional way to express joy centuries before Handel's time.

## Bois épais

“Bois épais” is an aria from the opera *Amadis*, a tragedy by the French composer Jean-Baptiste Lully. The opera is based on Nicolas Herberay des Essarts' adaptation of a work by Garcí Rodríguez de Montalvo, *Amadis de Gaula*. It was premiered by the Paris Opera at the Grande Salle du Palais-Royal in January of 1684. “Bois épais” is sung by the character Amadis in the beginning of the second act of the opera. It serves as a monologue for the character. Today, “Bois épais” is remembered as the most famous aria from *Amadis*.

Bois épais, redouble ton ombre;	Deep woods, increase your shade;
Tu ne saurais être assez sombre,	You could not be dark enough,
Tu ne peux pas trop cacher	You could not conceal too well
Mon malheureux amour.	My unhappy love.
Je sens un désespoir	I feel a despair
Dont l'horreur est extrême,	Whose horror is extreme,
Je ne dois pas plus voir ce que	I am to see no longer what I love,
j'aime,	I want no longer to bear the light of
Je ne veux plus souffrir le jour.	day.

*Text: Philippe Quinault*

*Translation: Berton Coffin*

## Que l'heure est donc brève

“Que l'heure est donc brève” is a love song by Jules Massenet, a French composer of the Romantic era. This piece was written as part of a set of songs, all composed as a song cycle with the title *Poème d'avril (April Poem)*. The set includes eight French songs, and “Que l'heure est donc brève” appears as the sixth song of Massenet's larger work. This collection is considered to be the first song cycle in the French language.

Que l'heure est donc brève, Qu'on passe en aimant! C'est moins qu'un moment, Un peu plus qu'un rêve.	How brief is the hour that we spend in loving! it's less than a moment, a little longer than a dream.
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Le temps nous enlève Notre enchantement. Que l'heure est donc brève, Qu'on passe en aimant!	Time takes away from us all our enchantments. How brief is the hour that we spend in loving!
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Sous le flot dormant Soupirait la grève; M'aimais-tu vraiment? Fût-ce seulement Un peu plus qu'un rêve? Que l'heure est donc brève, Qu'on passe en aimant!	Under the sleeping waves the beach kept on sighing; Did you really love me? Did you, if only for a little longer than a dream? How brief is the hour that we spend in loving
--	--

*Text: Philippe Quinault*

*Translation: Isabella G. Parker*

## Ich liebe dich

“Ich liebe dich” is a love song by Ludwig van Beethoven that he composed in 1795. Beethoven was 25 years old when he wrote the piece. It was published eight years later in 1803. The song is sometimes called *Zärtliche Liebe (Tender Love)* but is now more commonly known by the first line of the song. The lyrics are from a poem by Karl Friedrich Wilhelm Herrosee (1754-1821), a German pastor and writer. In the poem, the narrator expresses love for another, and describes how love allows them to share both sorrow and comfort.

Ich liebe dich, so wie du mich,  
Am Abend und am Morgen,  
Noch war kein Tag, wo du und ich  
Nicht teilten unsre Sorgen.  
Auch waren sie für dich und mich  
Geteilt leicht zu ertragen;  
Du tröstetest im Kummer mich,  
Ich weint' in deine Klagen.  
Drum Gottes Segen über dir,  
Du, meines Lebens Freude.  
Gott schütze dich, erhalt' dich mir,  
Schütz und erhalt' uns beide.

*Text: Karl Friedrich Wilhelm Herrosee*

I love you as you love me,  
At evening and at morning,  
No day there was when you and I  
Did not share our sorrows.  
And for me and you they were,  
When shared, an easy burden;  
You comforted me in my distress,  
I wept when you lamented.  
May God then bless you,  
You, my life's delight.  
God protect and keep you for me,  
Protect and keep us both

*Translation: Richard Stokes*

### **Du bist wie eine Blume**

“Du bist wie eine Blume” is a German romantic art song composed by Robert Schumann in 1840. The piece appears as part of Opus 25, called *Myrthen*, which is a collection of 26 songs in four separate books. This piece is the 24<sup>th</sup> song in the final book of the four-book set. This song has been transposed to many different keys and the famous text by Heinrich Heine has been arranged by many other composers for a variety of voices.

Du bist wie eine Blume,  
So hold und schön und rein;  
Ich schau' dich an, und Wehmut  
Schleicht mir ins Herz hinein.  
Mir ist, als ob ich die Hände  
Aufs Haupt dir legen sollt',  
Betend, dass Gott dich erhalte  
So rein und schön und hold.

*Text: Heinrich Heine*

You are just like a flower,  
So sweet and fair and pure;  
I look at you, and sadness  
Steals into my heart.  
I feel as if I should lay  
My hands upon your head,  
Praying that God preserve you  
So pure and fair and sweet.

*Translation: Richard Stokes*

## Abendempfindung

Poetry by Joachim Heinrich Campe

Wolfgang Amadeus Mozart was one of the most influential composers of the classical period. Beginning from a young age, he composed over 600 works, including some of the most famous pieces of symphonic, chamber, opera, and choral music. Mozart's work extended to all styles and types of music. He developed a way of blending traditional and contemporary elements to create his own distinctive style, which is characterized by thematic and tonal variety, along with a high degree of formal discipline. Mozart's compositions are marked by their melodic, rhythmic, and dynamic contrasts.

Abendempfindung roughly translates to "Evening Thoughts." The opening line, "It is evening, the sun has gone down, and the moon is shining silver," presents the somber undertones appearing throughout the song. Written in June of 1787, Mozart likely had death on his mind while writing the piece, as it was just a month after his father had died. The flow of the text is given a dramatic quality; the smooth vocal line of the opening alternates with a simpler, more direct recitative style of delivery to give the impression of emotions that interrupt the singer in mid-thought.

### **Abendempfindung**

Abend ist's, die Sonne ist verschwunden,  
Und der Mond strahlt Silberglanz;  
So entflieh'n des Lebens schönste Stunden,  
Flieh'n vor über wie im Tanz!  
Bald entflieht des Lebens bunte Szene,  
Und der Vorhang rollt herab.  
Aus ist unser Spiel! Des Freundes Träne  
Fließet schon auf unser Grab.  
Bald vielleicht mir weht, wie Westwind leise,  
Eine stille Ahnung zu –  
Schließ' ich dieses Lebens Pilgerreise,  
Fliege in das Land der Ruh'.  
Werdet ihr dann an meinem Grabe weinen,  
Trauernd meine Asche seh'n,  
Dann, o Freunde, will ich euch erscheinen  
Und will Himmel auf euch weh'n.  
Schenk' auch du ein Tränchen mir  
Und pflücke mir ein Veilchen auf mein Grab;  
Und mit deinem seelenvollen Blicke  
Sieh' dann sanft auf mich herab.  
Weih mir eine Träne, und ach!  
Schäme dich nur nicht, sie mir zu weih'n,  
Oh, sie wird in meinem Diademe  
Dann die schönste Perle sein.

*Text: Joachim Heinrich Campe*

### **Evening Thoughts**

It is evening, the sun has vanished,  
And the moon sheds its silver light;  
So life's sweetest hours speed by,  
Flit by as in a dance!  
Soon life's bright pageant will be over,  
And the curtain will fall.  
Our play is ended! Tears wept by a friend  
Flow already on our grave.  
Soon perhaps, like a gentle zephyr,  
A silent presentiment will reach me,  
And I shall end this earthly pilgrimage,  
Fly to the land of rest.  
If you then weep by my grave  
And gaze mourning on my ashes,  
Then, dear friends, I shall appear to you  
Bringing a breath of heaven.  
May you too shed a tear for me  
And pluck a violet for my grave;  
And let your compassionate gaze  
Look tenderly down on me.  
Consecrate a tear to me and ah!  
Be not ashamed to do so;  
In my diadem it shall become  
The fairest pearl of all.

*Translation: Richard Stokes*



Wolfgang Amadeus Mozart’s operas are timeless works, featuring perfect dramatic pacing, lifelike characters, and humanistic themes that make them seem fresh and relevant even in the modern era. Lorenzo Da Ponte wrote the librettos for three of Mozart’s greatest- *Don Giovanni*, *Marriage of Figaro*, and *Così fan tutte*. A sense of drama is present not just in Mozart’s great operatic works, but in all his music, from the piano sonatas and string quartets to his symphonies.

“Batti, batti o bel Masetto” takes place during Act I of Mozart’s famous opera, *Don Giovanni*. After Zerlina is accused of cheating with Don Giovanni by her fiancé Masetto, Zerlina pleads with him that she is innocent. She teases Masetto by asking him to punish her, and to do whatever he wants to prove her innocence, even though she knows that he would never truly hurt her.

**Batti, batti o bel Masetto**

Ma se colpa io non ho!  
Ma se de lui ingannata rimasi...  
E poi che temi?  
Tranquillati, mia vita:  
non mi tocco la punta delle dita.  
No me lo credi?  
Ingrato!  
Vien qui, sfogati, ammazzami—  
Fa’ tutto di me quel che ti piace;  
ma poi, Masetto mio,  
fa’ pace

Batti, o bel Masetto,  
la tua povera Zerlina.  
Starò qui come agnellina  
le tue botte ad aspettar.  
Lascero straziarmi il crine,  
lascero cavarmi gli occhi,  
e le care tue manine lieta poi  
Saprò bacciar  
Ah, lo vedo, non hai core:

Pace, o vita mia: in contenti ed allegria  
notte e di volgiam passar,  
si si....

*Text: Lorenzo Da Ponte*

**Beat me, beat me my Masetto**

But I’m not guilty!  
But I was tricked by him...  
And so what are you afraid of?  
Be assured, love of my life:  
he didn’t touch the tip of my finger.  
Don’t you believe me?  
Ungrateful!  
Come here. Vent your anger; kill me—  
do anything you please to me.  
But afterwards, my Masetto,  
make peace.

Hit, oh handsome Masetto,  
your poor Zerline.  
Like a little lamb  
I’ll await your blows.  
I’ll let my hair be pulled out.  
I’ll let my eyes be scratched out.  
And then, happy, I will be able to kiss  
your dear beloved hands.  
Ah, I see it: you don’t have courage!

Peace, oh love of my life!  
In contentment and good cheer  
let’s enjoy passing the nights and days.  
Yes, yes...

*Translation: Camila Batista*



## El trovador

“El trovador” is a Spanish folk song that is arranged by Edward Kilenyi (1884-1968). This folk song originated from Mexico, however, there are many versions of this popular South American folk song. At the time that Mexico took control of portions of the Southern United States, the song was frequently sung throughout Southern California. “El trovador” comes from Kilenyi’s song book, *Folk Songs: From Mexico and South America*. This song appears as the fifth song in the book, which was published in 1914.

Yo trovador, yo pobre sin fortuna,	I am a troubadour, I am poor without treasures.
Si te admire, las gracias que tu tienes;	If I admire you, the graces you have,
Yo no te veo, más bella que la luna,	I don't see you, more beautiful than the moon.
Si te adoro, me perdonas otra vez.	If I adore you, you will forgive me again.
Proscrito yo, en extranjero suelo,	Exiled I, in a strange land.
No hay piedad, de un triste trovador;	There is no pity for a sad troubadour;
Proscrito yo, en extranjero suelo,	Exiled I, in a strange land,
No hay piedad de un triste trovador.	There is no pity for a sad troubadour.

## Non più andrai

“Non più andrai” is an aria from Wolfgang Amadeus Mozart’s 1786 opera, *Le nozze di Figaro* (*The Marriage of Figaro*). It is sung by Figaro at the end of the first act. Figaro is a servant to Count Almaviva and is engaged to Susanna, a servant to the countess. At this point in the opera, Count Almaviva finds Cherubino (a page in the court) hiding in the countess’s quarters. Instead of punishing Cherubino, he sends the young man off to Seville to fight in his regiment. In this aria, Figaro teases Cherubino about his future in the military, and the many things he might experience, which will be quite different from the comfortable life the young man has enjoyed in the Count’s palace.

Non più andrai, farfallone amoroso, notte e giorno d'intorno girando; delle belle turbando il riposo Narcisetto, Adoncino d'amor.	You shall go no more, lustful butterfly, Day and night flitting to and fro; Disturbing ladies in their sleep Little Narcissus, Adonis of love.
Non più avrai questi bei pennacchini, quel cappello leggero e galante, quella chioma, quell'aria brillante, quel vermiglio donnesco color.	No longer will you have these beautiful feathers, That light, romantic cap, That hair, that glowing countenance, That rosy, womanly complexion.
Tra guerrieri, poffar Bacco! Gran mustacchi, stretto sacco. Schioppo in spalla, sciabola al fianco, collo dritto, muso franco, un gran casco, o un gran turbante, molto onor, poco contante! Ed invece del fandango, una marcia per il fango.	Among soldiers, by Jove! A big moustache, a little kit. With a rifle on your shoulder, and a sabre on your flank, Standing up straight, hard faced, A big helmet, or a big turban, Plenty of honour, little pay! And instead of dancing the fandango, A march through the mud.

Per montagne, per valloni,  
con le nevi e i sollioni.  
Al concerto di tromboni,  
di bombarde, di cannoni,  
che le palle in tutti i tuoni  
all'orecchio fan fischiar.  
Cherubino alla vittoria:  
alla gloria militar!

*Text: Lorenzo da Ponte*

Through mountains, through valleys,  
With snow and with the sun beating down.  
To the beat of the bugle,  
Of bombs, of cannons,  
Whose thunderous report  
Makes your ears ring.  
Cherubino, to victory:  
To glory in battle!

*Translation: Jane Bishop*

## **Nachtwanderer**

Fanny Mendelssohn Hensel was a German composer and pianist of the early Romantic era. She studied piano from a young age, and composition in her teenage years. Hensel is best known for her lieder or art songs- settings of poems for voice and piano. She also wrote many works for piano, including *Das Jahr*; a cycle of character pieces on the twelve months of the year. Although Hensel was praised for her piano technique, she rarely gave public performances outside of her family circle. Due to the reservations of her family, and social dynamics of the time period, many of Hensel's works were published under her brother Felix's name.

Towards the end of her career, Hensel published “**Nachtwanderer**” under her own name. The song “Nachtwanderer” (Night Wanderer) uses many instances of text painting to capture the serene yet restless feel of the text. This lied is filled with the sense of longing and hiding. The poem by Eichendorff reflects a melancholy view of the evening, which is reflected through nuances in the music itself.

### **Nachtwanderer**

Ich wandre durch die stille Nacht,  
da schleicht der Mond so heimlich sacht  
oft aus der dunkeln Wolkenhülle.  
Und hin und her im Tal,  
erwacht die Nachtigall  
dann wieder alles grau und stille.  
O wunderbarer Nachtgesang,  
von fern im Land der Ströme Gang,  
leis Schauern in den dunkeln Bäumen,  
irrst die Gedanken mir,  
mein wirres Singen hier,  
ist wie ein Rufen nur aus Träumen,  
mein Singen ist ein Rufen,  
ein Rufen nur aus Träumen.

*Text: Joseph Von Eichendorff*

## **Poetry by Joseph Von Eichendorff**

### **The Night Wanderer**

I wander through the quiet night,  
and there, the moon so secretly and slowly,  
is sneaking repeatedly out of the dark clouds.  
And here and there in the valley,  
the nightingale awakens,  
and then everything is grey and quiet again.  
Oh wonderful song of the night,  
from far away in the country, the river's course,  
quietly trembling in the dark trees,  
perplexes my thoughts,  
my confused singing here  
is like a call only from dreams,  
my singing is a call,  
Just a call out of my dreams.

*Translation: Emily Ezust*

## Le Colibri

## Poetry by Charles Marie René Leconte de Lisle

Ernest Chausson was a French romantic composer. In order to please his father, Chausson studied law, but had no interest in the profession. At age 24, Chausson began attending composition classes at the Paris Conservatoire, and his teacher Jules Massenet came to regard him as “an exceptional person and a true artist.” From 1886, until his death, Chausson was secretary of the Société Nationale de Musique. He was popular among many noteworthy artists including Gabriel Fauré, Claude Debussy, and Claude Monet.

“Le Colibri” is one of the seven songs of Chausson’s “Opus 2.” The piece showcases an unusual 5/4 rhythm pattern, minor harmonies, and unexpected resolutions that lend a sense of longing to the song. The poem tells the story of a hummingbird who drinks himself to death on the sweet nectar of a flower. At the end of the poem, it is revealed that the tale is an analogy for the feelings of the poet regarding a lover.

### **Le colibri**

Le vert colibri, le roi des collines,  
Voyant la rosée et le soleil clair  
Luire dans son nid tissé d'herbes fines,  
Comme un frais rayon s'échappe dans l'air.

Il se hâte et vole aux sources voisines,  
Où les bambous font le bruit de la mer,  
Où l' açoka rouge aux odeurs divines  
S'ouvre et porte au cœur un humide éclair.

Vers la fleur dorée il descend, se pose,  
Et boit tant d'amour dans la coupe rose  
Qu'il meurt, ne sachant s'il l'a pu tarir.

Sur ta lèvre pure, o ma bien-aimée,  
Telle aussi mon âme eut voulu mourir,  
Du premier baiser qui l'a parfumée!

*Text: Charles Leconte*

### **The Hummingbird**

The green hummingbird, the king of the hills,  
Seeing the dew and the bright sunlight  
Shining on his nest woven from fine grasses  
Like a fresh ray, escapes into the air.

He hurries and flies to the nearby springs  
Where bamboos make a sound like the sea  
Where the divinely perfumed red hibiscus  
Unfolds the dewy brilliance of its hearts

To the gilded flower he descends, he hovers  
And drinks so much love from the red cup  
That he dies, not knowing if he has drained it!

On your pure lips, o my beloved  
My soul would also have wished to die  
Of the first kiss which perfumed it!

*Translation: Richard Stokes*

## Mandoline

## Poetry by Paul Verlaine

Gabriel Fauré was a French composer during the late romantic period. He has some larger works but was primarily a composer of mélodies (songs), piano music, nocturnes, and chamber music. Fauré is recognized today as one of the great masters of French song. He wrote dozens of mélodies over a period of six decades. As his composing matured, he developed a language in which melodic lines were fragmented and harmony became less directional.

“Mandoline” is a poem from a collection of French Symbolist, Paul Verlaine. The poem was inspired by a series of paintings depicting elegant picnics reminiscent of the gaiety, melancholy, world-weariness, and wealth of nobility during the 18th century. The piano accompaniment sparkles with staccatos, evoking the sound of a mandolin. In contrast to the accompaniment is the flowing melody. The vocal line is light and cheerful, narrating the love of the guests and the joy of the dancers under the gray and pink moon.

### **Mandoline**

Les donneurs de sérénades  
Et les belles écouteuses  
Échangent des propos fades  
Sous les ramures chanteuses.  
C'est Tircis et c'est Aminte,  
Et c'est l'éternel Clitandre,  
Et c'est Damis qui pour mainte  
Cruelle fait maint vers tendre.  
Leurs courtes vestes de soie,  
Leurs longues robes à queues,  
Leur élégance, leur joie  
Et leurs molles ombres bleues  
Tourbillonnent dans l'extase  
D'une lune rose et grise,  
Et la mandoline jase Parmi les frissons de brise.

*Text: Paul Verlaine*

### **Mandolin**

The gallant serenaders  
and their fair listeners  
exchange sweet nothings  
beneath singing boughs.  
Tirsis is there, Aminte is there,  
and tedious Clitandre too,  
and Damis who for many a cruel maid  
writes many a tender song.  
Their short silken doublets,  
their long trailing gowns,  
their elegance, their joy,  
and their soft blue shadows  
Whirl madly in the rapture  
of a grey and rose moon,  
and the mandolin jangles on in the shivering  
breeze

*Translation: Richard Stokes*

### **When Big Profundo Sang Low C**

“When Big Profundo Sang Low C” is a song written for the bass voice by American composer George Botsford. The text was written in 1921 by Marion T. Bohannon. George Botsford was born in Sioux Falls, South Dakota, but grew up in Clermont, Iowa. He is famous for writing ragtime songs, which was a musical style that was popular between 1895 and 1919. The genre is called ragtime because of the music’s syncopated or “ragged” rhythms.

### **If I Can't Love Her**

“If I Can't Love Her” is from the musical *Beauty and the Beast*. It is a stage adaptation of Disney’s 1991 animated film by the same name that opened on Broadway in 1994. The song is performed by the Beast after he frightens Belle away from the castle. “If I Can't Love Her” expresses the character’s pain of losing the one person who could have loved him. The song is very emotional and is the only solo number for the Beast in the musical. It did not appear in the animated film but was almost included in the 2017 live-action remake of the story. It was left out because the songwriters felt that the ballad was unsuitable for the pacing of the film. Instead, it was replaced with another original song for the Beast, which was titled “Evermore”.

### **Stars**

“Stars” is a contemporary solo from the first act of the musical *Les Misérables*. The musical is based on Victor Hugo’s 1862 novel by the same name. This song is sung after the French policeman, Javert, unknowingly saves Valjean (a former thief) and Cosette (Valjean’s ward) from an evil band of men led by a former innkeeper, Thénardier. Although Javert believes he is doing the Lord’s work, his character serves as an antagonist in *Les Misérables*. He respects the law above all else and believes in a just and ordered universe where suffering is the punishment for sin. The French musical was first performed in 1980 in Paris and made its way to Broadway in December of 1986.

Ricky Ian Gordon is a contemporary composer, who studied piano, composition, and voice at Carnegie Mellon University. Moving to New York City helped elevate Gordon's career, and he quickly emerged as a leading writer of vocal music that spans art song, opera, and musical theater. His music is often compared to that of Sondheim and Bernstein, and so far in his life he has received many composition awards. He has been a visiting professor at colleges and universities throughout the country, and is currently still composing.

"A Horse With Wings" is the title track of Gordon's album, written and performed by Gordon himself. This album features 10 art songs that Gordon wrote and sings himself. The song "A Horse With Wings" captures the longing for experiencing life, and the yearning to live a happy and meaningful one. Although written a decade ago, the words truly speak to our current world, and the wishing, wanting, and hoping that the future will be brighter.

**I Strolled Across an Open Field**

**Poetry by Theodore Roethke**

Ned Rorem is a contemporary composer, regarded as a leading American composer of art songs. Rorem studied music throughout high school and in college, attending Julliard. He spent a great deal of time in Paris, but the majority of his life was spent in New York. Rorem wrote around 300 songs for solo voice with piano accompaniment, including 17 song cycles. Some of his works are experimental in the song cycle form. Rorem's musical language portrays the influence of his French impressionist idols, one of them being Claude Debussy.

"I Strolled Across an Open Field" is a unique song, full of chromaticism and intervals that are not traditionally sung. The song is a description of the beauty of nature that can be found when doing something as simple as going on a stroll. The song sets an example for taking appreciation for all of the little things. The poem mentions aspects of nature such as the sun, birds, flowers, stones, trees, and water. It is a happy poem, which honors the enjoyment of something like a walk and paints a bigger picture of the world that we sometimes don't acknowledge is around us.

## Moonlight's Watermelon

Poetry by Jose Garcia Villa

Richard Hundley is an American contemporary singer, composer, and pianist. His works consist of art songs for voice and piano. He spent four years in the Metropolitan Opera chorus, and in preparation for the position, he learned to sing ten operas in four different languages. Hundley shared his original songs with some of the singers at the Metropolitan, and as a result, his songs began to be performed on stage. Though he writes specifically for the voice, he says that his main concern is to “write expressively,” which most certainly is reflected in his works.

“Moonlight's Watermelon” is a playful song, based on the poem by Jose Garcia Villa. The music presents a humorous and inventive way to present the words in the poem, which are all variations of the words “moonlight” and “watermelon.” The happy, pleasing melody of the voice contrasts, with the eeriness in the piano interludes, which hints to the secrecy and silliness of the piece as a whole.

## Gimme, Gimme

Lyrics by Dick Scanlan

Jeanine Tesori is an American composer and musical arranger. She is one of the most honored female theatrical composers of all time, having written five Broadway musicals and obtaining five Tony award nominations. Her major works include the musicals/movies: *Fun Home*, *Shrek The Musical*, *Mulan II*, and *Thoroughly Modern Millie*.

*Thoroughly Modern Millie* is a musical that takes place in the 1920s, about Millie, who moves to New York City in a search of a new life for herself. Her plan is to become a secretary for a wealthy man and marry him, however, after a crazy series of events, she realizes that this is not what she ultimately wants. In the song “Gimme Gimme,” Millie comes to the realization that marriage is more than just about money. It is also about the true, genuine love that everyone craves and needs in life.

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

**Elizabeth is in the studio of Mrs. Linda Feldmann.**

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

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