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Spring 4-1-2022

Emily Gonnering & Emily Martin Junior Recital

St. Norbert College Music Department

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~Program~

“*Quia respexit*” from the *Magnificat*.....Johann Sebastian Bach
(1685-1750)

with Rose Palmer, Oboe

“*Alleluja*” from the *Exultate, Jubilate*.....Wolfgang Amadeus Mozart
(1756-1791)

Emily Martin, Soprano

Andante and Allegretto.....Guillaume Balay
(1871-1942)

Emily Gonnering, trumpet

Tom Dong Hyeon Lee, piano

Zueignung.....Richard Strauss
(1864-1949)

Clair de Lune.....Claude Debussy
(1862-1918)

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

Emily Martin, Soprano

Romance in Eb.....Leroy Ostransky
(1918-1993)

Emily Gonnering, trumpet

Tom Dong Hyeon Lee, piano

The Crucifixion.....Samuel Barber
(1910-1981)

“*The Silver Aria*” from *The Ballad of Baby Doe*Douglas Moore
(1893-1969)

Emily Martin, Soprano

“Erinnerung an Wien” Cavatine No. 8.....E. Hasselmann
(1845-1912)

Emily Gonnering, trumpet

Tom Dong Hyeon Lee, piano

Yo Le Canto Todo el Dia.....David L. Brunner
(b. 1953)

with Carly Larson, Soprano

Con amores, la mi madre.....Fernando Obradors
(1897-1945)

“*Mein Herr Marquis*” from *Die Fledermaus*.....Johann Strauss II
(1825-1899)

Emily Martin, Soprano

This recital of Emily Martin is presented in partial fulfillment of the requirements for the Bachelor of Music Education Degree. Emily is in the studio of Mrs. Linda Feldmann.

This recital of Emily Gonnering is presented in partial fulfillment of the requirements for the Bachelor of Music Liberal Arts Degree. Emily is in the studio of Dr. Jamie Waroff.

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

~Program Notes~

Quia respexit Luke 1:48

Johann Sebastian Bach is a musician from the Baroque era. He was born in Eisenach, Germany in 1685 and died in Leipzig, Germany in 1750. Some of his most famous compositions are the *Brandenburg Concertos*, *The Well-Tempered Clavier*, and

the *Mass in B Minor*. The first few years Bach was in Leipzig, he composed one cantata per week for church services. Due to the demand for constant new pieces, he did not have time to wait to be inspired. He had to invent and discover his ideas quickly. After his death, his music was neglected until after 1800. Now he is known as one of the greatest composers of all time.

The *Magnificat* is a well-established liturgical text with many different musical renditions. The text is from the Gospel of Luke telling the story about the Virgin Mary visiting her cousin Elizabeth. During the baroque period, it was common practice to write as many movements as possible. This is seen in the *Magnificat*, which has twelve separate movements. *Quia Respexit* is actually a part of both movements three and four. Movement three is a soprano solo while movement four is sung by a chorus.

Quia respexit

Quia respexit humilitatem ancillae suae.

Ecce enim ex hoc beatam me dicent

Text from Luke 1:48

Because He Looked

For He has looked upon his handmaid's lowliness;

Behold, from now on will all the ages call me blessed

Translation from Luke 1:48 NABRE

Alleluja

Wolfgang Amadeus Mozart is known as one of the most famous composers of all time. He has written a string of operas, concertos, symphonies, sonatas, masses, and chamber music. Mozart was a child prodigy; his talent was discovered at three years old and by six, he was already playing for the public. Starting in 1762, Mozart and his father toured through Europe. While in Rome around 1769, Mozart was inspired to compose after hearing Gregorio Allegri's *Miserere*. He started to work composing for Archbishop Colloredo, but in 1780, he realized he wasn't happy doing so and became a freelance composer. Mozart went to Vienna and made a living through composing, performing as a pianist, teaching pupils, and putting on concerts. He ended up writing many successful piano sonatas and operas including *The Magic Flute* and *Don Giovanni*. Mozart died at the young age of 35, but his works continue to be well known and performed to this very day.

Exultate Jubilate is a three-movement religious motet. Mozart wrote the motet for Venanzio Rauzzini who was the leading man in Mozart's opera *Lucio Silla*. While originally composed for Rauzzini's high, powerful, castrato voice, the piece is now more commonly sung by female sopranos. The third movement, also known as the *Alleluja*, is the best known and most difficult movement. While there is only one word, the musical passages require quick precision from the singer.

Zueignung Hermann von Gilm

Richard Strauss was a German composer and conductor. He started composing music as young as six years old and already had major premieres of two symphonies and a violin concerto before twenty. Influenced by Richard Wagner, Strauss began to write orchestral tone poems and after 1900, moved onto composing operas. When WWII started, Strauss became the president of Germany's

Reichsmusikkammer (Chamber of State Music). After a few years; however, Strauss collaborated with a Jewish dramatist which was deemed unacceptable to the Nazis. To flee from the spotlight, Strauss spent a lot of the war in Vienna and Switzerland. Afterwards, he returned to his home in Garmisch and passed away at the age of 85.

Many of Strauss' works were inspired by the love for his wife, Pauline de Ahna. Pauline was an operatic soprano which was likely one of the reasons Strauss loved writing vocal music. *Zueignung* (Dedication) is a very emotional piece about how joyful it is to be with one's love. It is suffering when they are not around, so the singer is thankful for that love.

Zueignung

Ja, du weißt es, teure Seele,
Dass ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.
Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.
Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an's Herz dir sank,
Habe Dank.
Poem by Hermann von Gilm

Dedication

Yes, you know it, dearest soul,
how I suffer when I am away from you,
love makes the heart sick,
receive my thanks.
I once held, I who toasted freedom, high
the amethyst beaker,
and you blessed the drink,
receive my thanks.
And you exorcized within it the evils,
until I, as never before,
blest, blest upon heart yours sank,
receive my thanks.
Translation by Bard Suverkrop

Clair de Lune Paul Verlaine

Claude Debussy is considered one of the most influential founders of musical impressionism. The French composer was born to a poor family in 1862. His exceptional talent for piano allowed him to go to the Paris Conservatory at only 11 years old. When Debussy turned 22, he traveled through Europe and became greatly influenced by Russian composers. He welcomed their nontraditional scales and tonal structures and used them in his compositions.

Some of his most famous works include *La Mer and Ibéria, Images, Children's Corner Suite*, and his *Suite Bergamasque*. Debussy's *Suite Bergamasque* was made up of four parts; "Prelude", "Menuet", "Clair de Lune", and "Passepied". What is interesting about the Clair de Lune from *Suite Bergamasque* is that it is a completely different piece than the song being performed tonight. Both were inspired by the poem *Clair de Lune* by Paul Verlaine, however one is for solo piano and the other is for voice with piano. While this song is less well known, it contains many beautiful melodic lines creating a true feeling of being in the moonlight.

Clair de lune

Votre âme est un paysage choisi
Que vont charmant masques et
bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements
fantasques.
Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune,
Ils n'ont pas l'air de croire à leur bonheur
Et leur chanson se mêle au clair de lune,
Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les
statues.
marbres.

Poem by Paul Verlaine

Moonlight

Your soul is a select landscape
Where charming masqueraders and
bergamaskers go
Playing the lute and dancing and almost
Sad beneath their fantastic disguises.
All sing in a minor key
Of victorious love and the opportune life,
They do not seem to believe in their
happiness
And their song mingles with the
moonlight,
With the still moonlight, sad and
beautiful,
That sets the birds dreaming in the trees
And the fountains sobbing in ecstasy,
The tall slender fountains among marble
Translation by Chris Routledge

Georges Bizet was a French composer best known for his opera *Carmen*. Born into a musical family, Bizet's talent was very apparent at a young age. When he was only 4 years old, he could read and write music. Later he studied at the Paris Conservatoire de Musique under Zimmerman, Halévy and Gounod. Eventually Bizet moved to Paris where, after many failed operas, he wrote his opera *Carmen*. Many people criticized the opera due to its very dramatic themes. This was difficult for Bizet to handle. He died three months after *Carmen*'s premiere, never knowing about its huge success.

Ouvre ton Cœur is a flirty song about how the singer wants to be with her lover. It takes place at the end of the day and at the first verse, the singer is asking her lover whether they will keep their promise to be with them. The singer is encouraging her lover to open their heart and trust her. In the second verse, the singer is trying to sound smooth and compliments her lover. She calls her lover a young angel and wishes them the best dreams. The singer sings how her lover has her soul and needs to open his heart to fully love the singer.

Ouvre ton cœur

La marguerite a fermé sa corolle,
L'ombre a fermé les yeux du jour.
Belle, me tiendras-tu parole?
Ouvre ton cœur à mon amour.
Ouvre ton cœur, ô jeune ange, à ma
flamme,
Qu'un rêve charme ton sommeil.
Je veux reprendre mon âme,
Comme une fleur s'ouvre au soleil!
Poem by Louis Delâtre

Open Your Heart

The daisy has closed its petals,
darkness has closed the eyes of day,
Will you, fair one, be true to your word?
Open your heart to my love.
Open your heart to my ardor, young
angel,
that a dream may charm your sleep –
I wish to recover my soul,
as a flower unfolds to the sun!
Translation by Richard Stokes

Con amores, la mi madre - Juan de Anchieta

Fernando Obradors was a self-taught Spanish composer. He studied music in Paris and later taught at the Conservatorio Superior de Música de Canarias, Las Palmas. Obradors was most known for his vocal music, particularly his *Canciones clásicas españolas* song cycle. He also wrote zarzuelas and an orchestral work.

Con amores, la mi madre is one of the songs in the *Canciones clásicas españolas* song cycle. This song cycle contains compositions deriving from seven Spanish poems. The main theme is about love whether that comes from a romantic partner, a family member, or a friend. In *Con amores, la mi madre*, the singer sings about the love and safety they feel from their mother.

Con amores, la mi madre

Con amore, la mi madre,
Con amores me dormí;
Así dormida soñaba
Lo que el corazón velaba,
Que el amor me consolaba
Con más bien que merecí.
Adormecióme el favor
Que amor me dió con amor
Dió descanso a mi dolor
La fe con que le serví
Con amore, la mi madre,
Con amores me dormí!

Text by Juan de Anchieta

With Love, to My Mother

With love, to my mother,
With love I fell asleep;
Sleeping I was dreaming
What my heart was guarding,
That love was consoling me
Better than I deserved
Falling asleep with the favor
That love gave me love
My pain found rest
With faith I served
With love to my mother
With love I fell asleep

Translation by Graciela Martin

Yo le Canto Todo el Día - David L. Brunner

David L. Brunner is a current choral professor at the University of Central Florida in Orlando who is very active in the conducting and composing world. He has received many awards during his lifetime such as a College of Arts and Sciences Excellence in Undergraduate Teaching Award, the University Excellence in Teaching Award, three major research awards, three Research Incentive awards, and four Teaching Incentive awards. Brunner has conducted a variety of choirs at all grade levels throughout the US, including All-State and regional honor choirs. He has also conducted orchestral works and concerts in Carnegie Hall with his own chorus.

Yo le Canto Todo el Día is an original song written for the Miami Choral Society on their 30th anniversary. It was composed for two-part treble voices and piano. This song was inspired by Venezuelan native music, so it is full of syncopated rhythms, playful melodies, and rhythmic hand claps. The choreography for this performance was created by Emily Martin and Carly Larson.

Yo le Canto Todo el Día

I Sing to You All Day

Ya me voy de corazón,	I'm leaving from the heart,
Ya me voy con un tambor,	I'm leaving with a drum,
Yo le canto todo el día (le canto),	I sing to you all day (I sing)
Yo le canto!	I sing to you!
Yo le canto todo el día.	I sing to you all day.
Con cariño y alegría,	With love and joy,
Ya me voy con un tambor	I'm leaving with a drum
Con cariño y emoción	With love and emotion
La la la la la la la la	La la la la la la la la
<i>Lyrics by David L. Brunner</i>	<i>Translation by Emily Martin</i>

The Crucifixion - Anonymous

Samuel Barber was an American composer born in Pennsylvania in 1910. He started music at a young age and eventually studied piano, composition, singing, and conducting at the Curtis Institute of Music in Philadelphia. After he graduated, he focused mainly on composing which won him several awards including three Grammy Awards and two Pulitzer prizes. After his opera *Anthony and Cleopatra* was rejected by many critics, Barber was diagnosed with clinical depression. Despite this rejection, Barber decided to continue composing until he died of cancer at the age of 70.

The song cycle *Hermit Songs* contains ten songs that were composed in 1953. "The Crucifixion" is the fifth song. Every piece of text in the song cycle comes from anonymous poems written by Irish scholars and monks around the 8th to 13th century. These poems have been translated many times. "The Crucifixion" itself was translated into English by Howard Mumford Jones.

The Silver Aria - John Latouche

Douglas Moore was an American folk opera composer, among other things, who studied at Yale under Horatio Parker. Moore's first serious work was *Four Museum Pieces*, an orchestral work played by the Cleveland Orchestra. Through this performance, Moore made his debut as a serious performer and conductor. He also won a Pulitzer Traveling Fellowship in 1926. That same year, Moore was offered a job with the music faculty at Columbia University and stayed there until he retired in 1962.

Moore's most successful opera was *The Ballad of Baby Doe*, which premiered at the Central City Opera in Colorado in 1956. It premiered in New York starring Beverly Sills in 1958. *The Ballad of Baby Doe* is about Horace Tabor, a wealthy silver miner who falls in love with Baby Doe despite being married to his wife Augusta. Horace and Baby Doe end up together and have a wedding party in Washington DC. It is during this wedding party that the guests start debating about the silver standard versus the gold standard. Baby Doe sings, "The Silver Aria" to show that she prefers the silver standard.

Mein Herr Marquis Carl Haffner

Johann Strauss II was the son of the composer Johann Strauss I who, surprisingly, did not want his son to follow in his footsteps. Strauss II, however, did not

care and studied violin in secret. When his father died, Strauss II was free to combine his orchestra with his father's. The group gained much popularity by performing in Russia and England. Strauss composed many waltzes with *An der schönen blauen Donau (The Blue Danube)* becoming the most famous of them all. He also wrote many Viennese operettas like *Der Zigeunerbaron* and *Die Fledermaus*.

The song *Mein Herr Marquis* is an aria in the second act of the operetta *Die Fledermaus*. The song is sung by Adele who is the chambermaid of Rosalinde. Adele goes to a ball disguised as a Russian actress, but she runs into Rosalinde's husband Eisenstein. Eisenstein, who is posing as a Frenchman, recognizes Olga as Adele, but Adele laughs him off in the aria *Mein Herr Marquis*.

Mein Herr Marquis

Mein Herr Marquis, ein Mann wie Sie
Sollt' besser das verstehn,
Darum rate ich, ja genauer sich
Die Leute anzusehen!
Die Hand ist doch wohl gar zo fein, hahaha.
Dies Füßchen so zierlich und klein, hahaha.
Die Sprache, die ich führe
Die Taille, die Tournüre,
Dergleichen finden Sie
Bei einer Zofe nie!
Gestehn müssen Sie fürwahr,
Sehr komisch dieser Irrtum war!
Ja, sehr komisch, hahaha,
Ist die Sache, hahaha.
Drum verzeihn Sie, hahaha,
Wenn ich lache, hahaha!
Ja, sehr komisch, hahaha
Ist die Sache, hahaha!
Sehr komisch, Herr Marquis, sind Sie!
Mit dem Profil im griech'schen Stil
Beschenkte mich Natur:
Wenn nicht dies Gesicht schon genügend
spricht,
So sehn Sie die Figur!
Schaun durch die Lorgnette Sie dann, ah,
Sich diese Toilette nur an, ah
Mir scheint wohl, die Liebe
Macht Ihre Augen trübe,
Der schönen Zofe Bild

My Lord Marquis (Laughing Song)

My Lord Marquis, a man like you
should better understand that,
Therefore I advise you to look more
accurately at people!
My hand is surely far too fine, hahaha.
My foot so dainty and small, hahaha.
In a manner of speaking
My waist, my bustle,
The likes of things you'll never find
on a maid!
You really must admit,
This mistake was very funny!
Yes, very funny, hahaha,
This thing is, hahaha.
You'll have to forgive me, hahaha,
If I laugh, hahaha!
Yes, very funny, hahaha
This thing is, hahaha!
Very comical, Marquis, you are!
With this profile in Grecian style
being a gift of nature; If this face doesn't give it
away,
Just look at my figure!
Just look through the eye-glass, then, ah,
At this outfit I am wearing, ah
It seems to me that love
Has clouded your eyes,
The chambermaid image
Has fulfilled all your heart!

Hat ganz Ihr Herz erfüllt!
Nun sehen Sie sie überall,
Sehr komisch ist fürwahr der Fall!
Ja, sehr komisch, hahaha
Ist die Sache, hahaha
Drum verzeihn Sie, hahaha,
Wenn ich lache, hahaha!
Ja, sehr komisch, hahaha,
Ist die Sache, hahaha
Libretto by Carl Haffner

Now you see her everywhere,
Very funny indeed, is this situation!
Yes, very funny, hahaha
This thing is, hahaha.
You'll have to forgive me, hahaha,
If I laugh, hahaha!
Yes, very funny, hahaha
This thing is, hahaha!
Translation by Aaron Green

From Emily Gonnering:

All three trumpet pieces in this program are compositions inspired by music of the romantic era.

The fostering of personal growth and exploration of emotion allowed this time period to produce a prolific number of poets, artists, musicians, and composers. Works of art born of this aesthetic are imaginative, spontaneous, and emotional. My illustration of an open human hand symbolizes romantic-era ideals similar to those of the music performed in this recital.

