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Junior Recital: Cailey Wheeler & Rebekah Gerads (2023)

St. Norbert College Music Department

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~Program~

Quia Respexit Johann Sebastian Bach
from the Oratorio *Magnificat* (1685-1750)

Hear Ye Israel Felix Mendelssohn
from the Oratorio *Elijah* (1809-1847)

Rebekah Gerads, soprano
Barb Hinnendael, piano

Tornami a vagheggiar George Frideric Handel
from the Opera *Alcina* (1685-1759)

Mein gläubiges Herze Johann Sebastian Bach
from the *Cantata No. 68* (1685-1750)

Cailey Wheeler, soprano
Elaine Moss, piano
Simon Whiteley, Cello

Lusinghe Piu Care George Frideric Handel
from the Opera *Alessandro* (1685-1759)

Rebekah Gerads, soprano
Barb Hinnendael, piano

Que fais tu, blanche tourterelle Charles Gounod
from the Opera *Roméo and Juliette* (1818-1893)

Cailey Wheeler, soprano
Elaine Moss, piano

Warum sind denn ru rosen so blab Fanny Mendelssohn Hensel
(1805-1847)

Les Roses d'Ispahan Gabriel Fauré
(1845-1924)

Rebekah Gerads, soprano
Barb Hinnendael, piano

Great is Thy Faithfulness William M. Runyan
(1870-1957)
arr. Jack Schrader

Dream with Me Leonard Bernstein
from the Music Drama *Peter Pan* (1918-1990)

Cailey Wheeler, soprano
Elaine Moss, piano
Simon Whiteley, Cello

I Could Have Danced All Night Frederick Loewe
from the Musical *My Fair Lady* (1901-1988)

Rebekah Gerads, soprano
Barb Hinnendael, piano

Sous le dôme épais Léo Delibes
from the Opera *Lakmé* (1836-1891)

Rebekah Gerads, Cailey Wheeler
Barb Hinnendael, piano

This recital of Rebekah Gerads is presented in partial fulfillment of the requirements for the Bachelor of Music Education Degree.

Rebekah is in the studio of Dr. Yi-Lan Niu

This recital of Cailey Wheeler is presented in partial fulfillment of the requirements for the Bachelor of Music Education Degree.

Cailey is in the studio of Dr. Yi-Lan Niu

~Program Notes~

Quia Respexit

Johann Sebastian Bach was a German composer from the Baroque period. Bach established German styles throughout his music. He wrote a considerable amount of music for organ and other keyboard instruments. He was not well known during his life however after his death his music became more popular. The *Magnificat* is a five piece work written in Latin. It depicts the visit of pregnant Mary to her cousin Elizabeth who is also pregnant written in the Gospel of Luke.

Quia Respexit

Quia respexit humilitatem, humilitatem ancillae suae. Quia respexit humilitatem, humilitatem ancillae suae. Ecce, ecce, ecce, ecce. Ecce enim ex hoc beatam. Ecce enim ex hoc beatam. Beatam me dicent. Beatam, beatam me dicent.

Because he looked

Because he looked at the humility, the humility of his handmaid. Because he looked at the humility, the humility of his handmaid. Behold, behold, behold, behold. For behold, from this she is blessed. For behold, from this she is blessed. They will call me blessed. Blessed, blessed they will say.

Translated by Rebekah Gerads

Hear ye, Israel

The German composer, Felix Mendelssohn, wrote during the Romantic period. He composed many symphonies, concertos, piano, organ, and chamber music as well as "Hark the Herald Angels Sing". *Elijah* is the story of the Christian prophet Elijah being accused of the troubles happening in Israel. He responds by telling the people that they caused this by worshiping false gods. "Hear ye Israel" is at the beginning of the second act after the first act had ended in seeing the beginning of the end of the drought.

Hear ye, Israel

Hear ye, Israel, hear what the Lord speaketh: Oh, hadst thou heeded my commandments' Who hath believed our report! To whom is the arm of the Lord revealed! Thus saith the Lord, the Redeemer of Israel, and His Holy One to him oppressed by tyrants, thus saith the Lord: I am He that comforteth! Be not afraid, for I am thy God! I, thy God, will strengthen thee! Say, who art thou, that thou art afraid of a man that shall die? and forgettest the Lord thy Maker, who hath stretched forth the heavens, and laid the earth's foundations? Say, who art thou! I am He that comforteth! Be not afraid, for I am thy God! I, thy God, will strengthen thee!

Tornami a vagheggiar

George Frideric Handel was a prominent composer who has completed sixteen organ concertos, twenty nine oratorios, forty two operas, and more than one hundred and twenty cantatas, duets and trios, arias, and chamber music throughout his career.

“Tornami a vagheggiar” was composed during the Baroque period (1600-1750). Handel also composed many oratorios, his greatest being *Messiah* with its famous ‘Hallelujah chorus’. This piece is sung by the character Morgana who is expressing her love for Ricciardo. The aria follows the ‘da capo’ format which shows off the vocal embellishment of the singer.

Tornami a vagheggiar

Tornami a vagheggiar, te solo vuol' amar quest' anima fedel, caro, mio bene, caro! Già ti donai il mio cor fido sarà il mio amor; mai ti sarò crudel, cara mia spene.

Return to Me with Wanting You

Return to me with wanting you, wish to love this soul faithfully, my dear beloved, my dear. You wish to love my soul faithfully, my dear beloved.

I already gave you my heart, my love will be true, I will never be cruel my dear hope,

Translated by Cailey Wheeler

Mein gläubiges Herze

Bach composed numerous masterpieces of vocal and instrumental music which include *St. Matthew Passion*, *The Well-Tempered Clavier*, and *The Brandenburg Concertos*. The majority of his works were never widely known during his lifetime. This piece is the second movement of *Also hat Gott die Welt geliebt*, which is a cantata that translates to “God so Loved the World”. It was composed in 1725 for the second day of Pentecost.

**This piece is dedicated to Cailey's friend and forever mentor, Mrs. Lori Maves.*

Mein gläubiges Herze

Mein gläubiges Herze, Frohlocke, sing, scherze, Dein Jesus ist da! Weg Jammer, weg Klagen, Ich will euch nur sagen, mein Jesus ist nah.

My Heart Ever Faithful

My faithful heart, sing praises, be joyful. Your Jesus is here. Away with complaining, away with lamentation, faith ever maintaining, My Jesus is near.

Translated by Cailey Wheeler

Lusinghe Più Care

Handel brought Italian operas to its highest development, introduced new genres, and brought a new style into English church music. The opera *Alessandro* tells the story of Alexander the Great's journey to India. Instead of depicting him as a hero Handel actually displays his vain and indecisive side.

Lusinghe Più Care

Lusinghe più care d'Amor veri dardi vezzose volate sul labbro, nei guardi, e tutta involate l'altrui libertà. Gelosi sospetti, diletta con pene; fra gioie e tormenti momenti di spene, voi l'armi farete di vaga beltà.

Dearest Flattery

Dearest flattery loves true darts, You charmingly fly to the lip, to the eyes, and steal away all other people's freedom. Jealous suspicions, delights with pains; between joys and torments moments of hope, you will make weapons out of beauty.

Translated by Rebekah Gerads

Que fais tu, blanche tourterelle

Charles Gounod was a French composer in the nineteenth century. His mother was a pianist, and his father was a painter, therefore his mother gave him early training in music. His musical style was traditional when it came to his compositional technique and it affected the styles of composers such as Georges Bizet (1838- 1875)

Charles-Camille Saint-Saëns (1835- 1921). Gounod's pieces were very melodious with creative vocal compositional abilities. The aria is sung by a page boy named Stephano. During the song he mocks the Capulets' palace by comparing it to a vultures' nest where Juliet, who is described as a white dove, is living.

Que fais tu, blanche tourterelle

Depuis hier je cherche en vain mon maître! Est-il encore chez vous? Mes seigneurs Capulet? Voyons un peu si vos dignes valets À ma voix ce matin oseront reparaitre. Que fais-tu blanche tourterelle, dans ce nid de vautours? Quelque jour, déployant ton aile, tu suivras les amours! Aux vautours, il faut la bataille, pour frapper d'estoc et de taille leurs becs sont aiguïsés! Laisse-là ces oiseaux de proie, Tourterelle qui fais ta joie des amoureux baisers!

Garder bien la belle! Qui vivra verra! Votre tourterelle vous échappera

Un ramier, loin du vert bocage, par l'amour attiré, À l'entour de ce nid sauvage A, je crois, soupiré! Les vautours sont à la curée, leurs chansons, que fuit Cythérée, résonne à grand bruit! Cependant en leur douce ivresse les amants content leurs tendresses aux astres de la nuit! Gardez bien la belle!

What are you doing, turtle dove

I vainly seek my master, can he still be close with someone he hates? Now let me Lord Capulet. If you dare walk abroad to repair your disaster!

Dainty dove, where are you lying? In a wild vulture's nest? Soon you will unfold your wings to follow your love. The vultures will be fighting, and their beaks are sharp and strong. Fly away from birds of prey, my love. You were made only to repay warm and long kisses.

Guard her well, those who live will see. For your dainty dove may one day go free! Come my love from his forest grove, all around with sighing he believed. The vultures are scrambling their songs, where Cytheria flees, resounding with a great noise! Meanwhile, in their sweet intoxication, lovers tell of their tenderness to the stars of night!

Translated by Cailey Wheeler

Warum sind denn die Rosen so blaß

Fanny Mendelssohn Hensel was a female composer and established pianist from Germany during the early Romantic period. A handful of Hensel's music was published under her brother Felix's name in the past. However, more of her pieces have been discovered and given the rightful ownership. This piece is about the singer's love dying and the world around them dying as well. It demonstrates how we are connected to the earth.

Warum sind denn die Rosen so blaß,

Warum sind denn die Rosen so blaß, O sprich, mein Lieb, warum? Warum sind denn im grünen Gras Die blauen Veilchen so stumm? Warum singt denn mit so kläglichem Laut Die Lerche in der Luft? Warum steigt denn aus dem Balsamkraut Hervor ein Leichenduft? Warum scheint denn die Sonn auf die Au So kalt und verdrießlich herab? Warum ist denn die Erde so grau Und öde wie ein Grab? Warum bin ich selbst so krank und so trüb, Mein liebes Liebchen, sprich? O sprich, mein herzallerliebstes Lieb, Warum verließest du mich?

Why are the roses so pale

Then why are all the roses so pale, Oh speak, my love, oh why? Then why, in a green and verdant vale, Do the violets mutely sigh? Then why does even the lark in the air Sing a song of gloom? Why hangs above the balsams there the door of the tomb? Why has the sun no more today The glory that once it gave? Why is the earth so gaunt and gray And lonely as a grave? And why am I so pale and so bleak? Oh tell me, my love, my own! Tell me, my darling, my sweetheart – speak, Why did you leave me alone?

Translated by Hal Draper

Les Roses d'Ispahan

Gabriel Fauré was a French composer who greatly impacted many 20th century composers. Faure's music has been known to connect the end of the Romantic period and the beginning of the modernism period. During the last 20 years of his life he experienced increasing deafness. During this time his life became more secluded which caused his music to sound more isolated. This song was admired for its exotic descriptions of Jasmine, which was not a common topic for French pieces.

Les roses d'Ispahan

Les roses d'Ispahan dans leur gaine de mousse, Les jasmins de Mossoul, les fleurs de l'oranger

Ont un parfum moins frais, ont une odeur moins douce, Ô blanche Leïlah! que ton souffle léger.

Ta lèvre est de corail, et ton rire léger Sonne mieux que l'eau vive et d'une voix plus douce, Mieux que le vent joyeux qui berce l'oranger, Mieux que l'oiseau qui chante au bord d'un nid de mousse ... Ô Leïlah! depuis que de leur vol léger Tous les baisers ont fui de ta lèvre si douce, Il n'est plus de parfum dans le pâle oranger, Ni de céleste arôme aux roses dans leur mousse ... Oh! que ton jeune amour, ce papillon léger, Revienne vers mon cœur d'une aile prompte et douce, Et qu'il parfume encor les fleurs de l'oranger, Les roses d'Ispahan dans leur gaine de mousse!

The roses of Isfahan

The roses of Isfahan in their mossy sheaths, The jasmines of Mosul, the orange blossom
Have a fragrance less fresh and a scent less sweet, O pale Leilah, than your soft breath!
Your lips are of coral and your light laughter Rings brighter and sweeter than running
water,

Than the blithe wind rocking the orange-tree boughs, Than the singing bird by its
mossy nest ...

O Leilah, ever since on light wings All kisses have flown from your sweet lips, The
pale orange-tree fragrance is spent, And the heavenly scent of moss-clad roses ... Oh!
may your young love, that airy butterfly, Wing swiftly and gently to my heart once
more, To scent again the orange blossom, The roses of Isfahan in their mossy sheaths!

Translated by Richard Stokes

Great is Thy Faithfulness

The New York born composer, William M. Runyan, grew up in a Methodist church where he served as a church organist at the age of twelve. He was best known for composing the tune of the classic hymn, "Great Is Thy Faithfulness". The text of this piece originates from Thomas Obediah Chisholm's poem which was inspired by Lamentations 3:23 in the Bible.

Great is Thy Faithfulness

Great is Thy faithfulness, O God my Father; There is no shadow of turning with Thee; Thou changest not, Thy compassions, they fail not; As Thou hast been, Thou forever will be. Great is Thy faithfulness! Morning by morning new mercies I see. All I have needed Thy hand hath provided; Great is Thy faithfulness, Lord, unto me!

Summer and winter and springtime and harvest. Sun, moon and stars in their courses above. Join with all nature in manifold witness to Thy great faithfulness, mercy and love.

Pardon for sin and a peace that endureth thine own dear presence to cheer and to guide; Strength for today and bright hope for tomorrow, blessings all mine, with ten thousand beside!

Dream with Me

Leonard Bernstein was born in Massachusetts in 1918. During his young age he took piano lessons, and continued to study music in college. Bernstein's most notable work is the Broadway musical, *West Side Story*, written in 1957. The piece was actually removed from the original score of *Peter Pan* after the score left Bernstein's hands. Before it was dropped from the music drama it was to be sung by the character, Wendy.

**This piece is dedicated to Cailey's loving grandma, Mrs. Audrey Hooyman-Blake.*

Dream with Me

Dream with me tonight. Tonight and ev'ry night, wherever you may chance to be. We're together, if we dream the same sweet dream. And though we're far apart. Keep me in your heart and dream with me. The kiss we never dared, we'll dare in dreaming. The love we never shared can still have meaning. If you only dream a magic dream with me tonight. Tonight and ev'ry night wherever you may chance to be. Close your lovely eyes and dream with me.

I Could Have Danced All Night

Frederick Loeve was an Austrian-American composer from the 20th century. He often collaborated with lyricist Alan Jay Lerner for multiple musicals, for example: *Camelot*, *My Fair Lady*, *Paint your Wagon*, and *Brigadoon*. *My Fair Lady* is the story of the character Eliza Doolittle who takes speech lessons from professor Henry Higgins, so she could pass as a high born lady. Even though Higgins was cynical and did not understand women very well, he still fell in love with Eliza. The song "I could Have Danced all Night" takes place after Eliza has spoken a diction exercise in perfect upper-class style. This piece is her declaring that she is too excited to go to sleep.

I Could Have Danced All Night

Bed, bed I couldn't go to bed. My head's too light to try to set it down. Sleep, sleep I couldn't sleep tonight. Not for all the jewels in the crown. I could have danced all night. I could have danced all night. And still have begged for more. I could have spread my wings and done a thousand things, I've never done before. I'll never know what made it so exciting. Why all at once my heart took flight. I only know when he began to dance with me. I could have danced, danced, danced all night. I could have danced all night, I could have danced all night. And still have begged for more. I could have spread my wings and done a thousand things, I've never done before. I'll never know what made it so exciting. Why all at once my heart took flight. I only know when he began to dance with me. I could have danced, danced, danced all night. I could have danced all night, I could have danced all night. And still have begged for more. I could have spread my wings and done a thousand things, I've never done before. I'll never know what made it so exciting. Why all at once my heart took flight. I only know when he began to dance with me. I could have danced, danced, danced all night!

Sous le dôme épais (The Flower Duet)

Léo Delibes was a French composer who wrote operas and ballet music during the Romantic period (1798-1837). He received his early musical training from his family. His last opera to be completed was *Lakmé*, which was composed in 1883. *Lakmé* is considered to be Delibes' masterpiece, including his coloratura aria "Bell Song", and "The Flower Duet". This duet is performed by the priestess, Lakmé and her maid, Mallika in the first act of the opera.

Sous le dôme épais

Sous le dôme épais où le blanc jasmin
À la rose s'assemble sur la rive en fleurs,
riant au matin viens, descendons ensemble.
Doucement glissons de son flot charmant
suivons le courant fuyant dans l'onde frémissante
d'une main nonchalante, viens, gagnons le bord,
où la source dort et L'oiseau, l'oiseau chante.
Sous le dôme épais où le blanc jasmin,
Ah! descendons ensemble!

Under the Thick Dome

Under the thick dome, where the white jasmine with the roses entwined together on the river bank covered with flowers laughing in the morning let us descend together!
Gently floating on its charming risings, on the river's current on the shining waves, one hand reaches, reaches for the bank, where the spring sleeps, and the bird, the bird sings.
Under the thick dome where the white jasmine. Ah! calling us together!

Translated by Aaron Green