

St. Norbert College

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Spring 4-2-2023

### Senior Vocal Recital: Andrea Waschbisch (2023)

St. Norbert College Music Department

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~Program~

- Tu mancavi a tormentarmi.....Carlo Caproli  
(1615-1692)
- Vedrai, carino from *Don Giovanni*.....Wolfgang Amadeus Mozart  
(1756-1791)
- Stornello.....Pietro Cimara  
(1887- 1967)
- Il bacio.....Luigi Arditi  
(1822-1903)
- Nuit d'Étoiles.....Claude Debussy  
(1862-1918)
- Plus de dépit, plus de tristesse.....André Grétry  
from *Les Deux Avars* (1741-1813)
- Conduisez-moi vers celui que j'adore.....Jacques Offenbach  
from *Robinson Crusé* (1819-1880)

*Intermission*

- Ich folge dir gleichfalls.....Johann Sebastian Bach  
from *St. John Passion* (1685-1750)
- Ich trage meine Minne.....Richard Strauss  
(1864-1949)
- Bester Jüngling.....Wolfgang Amadeus Mozart  
from *Der Schauspieldirektor* (1756-1791)

- Why do they shut me out of Heaven.....Aaron Copland  
from *Twelve Poems of Emily Dickinson* (1900-1990)
- Spring.....Dominick Argento  
from *Six Elizabethan Songs* (1927-2019)
- The Lord is my Light.....Frances Allitsen  
(1848-1912)
- Irish Blessing.....Bob Chilcott  
(b. 1955)
- Thank you for the music.....B. Andersson (b. 1946)  
from *Mamma Mia!* B. Ulvaeus (b. 1945)

**This recital of Andrea Waschbish is presented in partial fulfillment  
of the requirements for the Bachelor of Music Performance Degree.  
Andrea is in the studio of Dr. Yi-Lan Niu.**

## ~Program Notes~

### **Tu mancavi a tormentarmi by Carlo Caproli**

Carlo Caproli (1615-1692), was an Italian composer, violinist and organist. Many of his works have been lost, of the music existing today, he has about 70 cantatas and songs. “Tu mancavi a tormentarmi” is an early example of a da capo aria. The first section of this aria is complete in itself as it begins and ends in the tonic key. The second section of the piece provides contrast by changing keys and is in a different meter. The first section then returns with ornamentation as a means of contrast. The story of this piece is about going through torment and reliving the pain as the wounds from the torment are still open.

Tu mancavi a tormentarmi,  
Crudelissima speranza,  
E con dolce rimembranza  
Poi di nuovo avvelenarmi.  
Ancor dura la sventura  
D’una fiamma incenerita.  
La ferita ancor aperta  
Pur m’avverta nuove pene.  
Dal rumor delle catene  
Mai non vedo allontanarmi.

You omitted to torment me,  
cruellest hope,  
and with sweet remembrance  
then of new to poison myself.  
Still lasts the misfortune  
of a flame turned to ash.  
The wound still open  
indeed me warns about new pains.  
From the noise of the chains  
ever not I see distance myself.

*Translated by John Glenn Paton*

### **Vedrai, carino by Wolfgang Amadeus Mozart**

Wolfgang Amadeus Mozart (1756-1791) was a prolific composer of the Classical period. Despite his short life he composed more than 800 works in virtually every genre of his time. “Vedrai, carino” is from one of his most popular operas, *Don Giovanni*, composed in 1787. The opera is about the seductive Don Giovanni, who attempts to seduce any and all women. A peasant girl, Zerlina, who has almost fallen victim to his advances, sings this aria to her fiancé, Masetto. She sings of a remedy she possesses to heal him from the wounds which Don Giovanni has afflicted upon him. The remedy is the beating of her own heart out of love for him.

Vedrai, carino,  
Se sei buonino,  
Che bel rimedio  
Ti voglio dar!  
É naturale,  
Non dà disgusto,  
E lo speciale  
Non lo sa far.  
É un certo balsamo  
Ch'io porto addosso,  
Dare tell posso,  
Se il vuoi provar.  
Saper vorresti  
Dove mi sta?  
Sentilo battere,  
Toccamì qua!

You will see, my dear  
If you'll be good  
The cure  
I have for you!  
It's natural  
It won't give you disgust  
Though no apothecary  
Can prescribe it.  
It's a certain balm  
I carry within me  
Which I can give you,  
If you'll try it.  
You want to know  
Where I keep it?  
Then feel it beating,  
Put your hand here.

*Translated by Camila Argolo Freitas  
Batista*

### **Stornello by Pietro Cimara**

Pietro Cimara (1887- 1967), was an Italian composer, conductor, and pianist. He spent much of his life in America, associated with the Metropolitan Opera. His songs, “Stornello” and “Fiocca la neve” are considered his most well known pieces and are prime examples of his compositional style. “Stornello” is one of Cimara’s earliest compositions, and it is set to poetry by Arnaldo Frateili (1888-1965). The piece is about relating the feelings of love to things found in nature.

Son come chicchi della melograna  
Vellutati e vermigli i labbri tuoi.  
Gareggiar colla fragola montana  
  
Pel profumo dell'alito tu puoi.  
Come le piante che gemme odorate  
Distillano dal tronco e dalla chioma,  
Tu stilli dalle tue labbra rosate  
Baci che sono del tuo cor l'aroma.

Your red velvety lips are like the grains  
of the pomegranate.  
The perfume of your breath could  
compete with that of a mountain  
strawberry.  
Like the fragrant burgeoning plant  
distills from its trunk and its foliage,  
Your rosy lips drip kisses that are the  
fragrance of your heart

Fammi nutrir di baci sì soavi  
Come si nutre di rugiada il fiore  
Baciarmi sempre come mi baciavi  
La prima volta che ti strinsi al core!  
Se tu fossi rugiada le tue stille  
Di vita altrici negheresti al fior?  
Baciarmi dunque e fa nove scintille  
Arder di vita in quest'a rido cor!

That I may feed from your sweet kisses  
as the flower feeds from the dew.  
Always kiss me as you kissed me the  
first time I pressed against your heart!  
If you were dew, would you deny your  
life-giving droplets to the flower?  
So kiss me and make nine sparks burn  
life into this desiccated heart!

*Translated by Nathalie Douce*

### **Il bacio by Luigi Arditi**

Luigi Arditi (1822-1903) was an Italian violinist, composer and conductor. He was enrolled at the Milan Conservatory in his mid-teens where he studied violin and composition. Arditi's best known operas are; *I Briganti, Il Corsaro and La Spia*. In addition he wrote numerous songs and vocal waltzes. "Il bacio" is one of his most frequently performed waltz pieces. This song was dedicated to Marietta Piccolomini (1834-1899) with text written by Gottardo Aldighieri (1824-1906).

Sulle labbra se potessi  
dolce un bacio ti darei.  
Tutte ti direi le dolcezze dell'amor.  
Sempre assisa te d'appresso,  
mille gaudii ti direi, Ah! ti direi.  
Ed i palpiti udirei  
che rispondono al mio cor.  
Gemme e perle non desio,  
non son vaga d'altro affetto.  
Un tuo sguardo è il mio diletto,  
un tuo bacio è il mio tesor.  
Ah! Vieni! ah vien! più non tardare a  
me!  
Ah vien! nell'ebbrezza d'un amplesso  
ch'io viva!  
Ah!

If I could only give you  
a kiss on your lips,  
It would tell you all the delights of  
love, Abiding to speak a thousand joys  
to you! Ah, thus it would speak  
to you along with my heart's  
palpitations.  
I do not desire gems or pearls,  
nor do I seek others' affections.  
Your look is my delight,  
your kiss is my treasure.  
Ah! Come! Do not delay!  
  
Ah! Come! Let us enjoy love's  
life-giving intoxication!  
Ah!

*Translated by Stan Eby and Grant A.  
Lewis*

## Nuit d'Étoiles by Claude Debussy

When Debussy set this text to music, it feels as though he had simultaneously set Van Gogh's impressionist painting, *Starry Night* to music as well. At the age of ten, Claude Debussy (1862-1918) attended France's leading music college, the Conservatoire de Paris. He originally studied the piano but found his vocation in composition. "Nuit d'Étoiles" exemplifies the qualities in music at that time because of the extreme emotions and feelings with poetic drama. The text by Théodore de Banville (1823-1891) describes thinking of bygone loves while describing intense sensory experiences like the sighing breezes and sweet perfumes.

Nuit d'étoiles,  
Sous tes voiles,  
Sous ta brise et tes parfums,  
Triste lyre  
Qui soupire,  
Je rêve aux amours défunts.  
La sereine mélancolie  
Vient éclore au fond de mon cœur,  
Et j'entends l'âme de ma mie  
Tressaillir dans le bois rêveur.  
Je revois à notre fontaine  
Tes regards bleus comme les cieux;  
Cette rose, c'est ton haleine,  
Et ces étoiles sont tes yeux.

Night of stars,  
Beneath your veils,  
beneath your breeze and fragrance,  
Sad lyre  
That sighs,  
I dream of bygone loves.  
Serene melancholy  
Now blooms deep in my heart,  
And I hear the soul of my love  
Quiver in the dreaming woods.  
Once more at our fountain I see  
Your eyes as blue as the sky;  
This rose is your breath  
And these stars are your eyes.

*Translated by Richard Stokes*

## "Plus de dépit, plus de tristesse" from *Les Deux Averages* by André Grétry

André Grétry (1741-1813) was a French composer most well-known for his operas. He maintained a regular composition schedule of two new operas a year. One of his many operas is *Les Deux Averages*, which translates to "The Two Misers." The two misers in question are planning to steal treasure out of a pyramid in Smyrna. Henriette and Jérôme, plot to escape the two men before they steal Henriette's fortune. Henriette sings "Plus de dépit, plus de tristesse" when she discovers their plan to steal from her.

Plus de dépit, plus de tristesse  
Dès que je suis voler vers toi.  
De Gripon je plains la faiblesse,  
Et je chante, quand je te vois.  
Il se croit riche, ô le pauvre homme!

L'or et l'argent sont tout son bien.  
Moi, moi j'ai le cœur de Jérôme;

Mon trésor vaut mieux que le sien.

There will be no more bitterness, no  
more sadness, When I can fly to you.  
I am sorry for Gripon's weakness,  
And I rejoice, when I see you.  
He believes himself wealthy, the poor  
man! Gold and silver are his only  
possessions.  
As for me, I possess the heart of  
Jerome;  
My treasure is worth more than his.

*Translated by Barb Suverkrop*

### **“Conduisez-moi vers celui que j’adore” from *Robinson Crusoé* by Jacques Offenbach**

Jacques Offenbach (1819-1880) was a German-born French composer, cellist and impresario of the Romantic period. He is known for his 100 operettas and his uncompleted opera, *The Tales of Hoffmann*. His best-known works continue to be revived and staged today. “Conduisez-moi vers celui que j’adore” is from the opéra comique, *Robinson Crusoé*. In the opera, Edwige, and two family servants sail to an island in search of Edwige's love, Robinson. They reach the island and are met with cannibals and pirates. This aria is performed by Edwige as she is about to be sacrificed by the cannibals living on the island. They narrowly escape and seize the pirates' ship to set sail for home.

Conduisez-moi vers celui que j’adore,  
Il a ma foi je sais qu’il m’aime encore.

Donnez-moi donnez-moi mes bijoux,  
Il m’attend il m’appelle  
Et je veux être belle  
Pour lui pour mon époux.

Ah!

Du bal je suis la reine,  
Chacun le dit tout bas  
Et la valse m’entraîne

Dans ses bras

Ah!

Take me to the one I adore,  
He has my trust, I know he still loves  
me.

Give me, give me my jewels,  
He's waiting for me, he calls for me  
And I want to be beautiful  
For him, for my husband.

Ah!

I am the queen of the ball,  
Everyone says it quietly  
And the waltz sweeps me away

In his arms

Ah!

*Translated by Andrea Waschbisch*



### **“Ich folge dir gleichfalls” from *St. John Passion* by Johann Sebastian Bach**

St. John Passion is the dramatic musical depiction of the Passion of Christ, as told in the Gospel of John. The soprano aria, “Ich folge dir gleichfalls” follows the Evangelist’s recitative narrating that Peter followed Jesus. The aria reiterates a believer’s personal statement, “I will follow likewise.” The composer, Johann Sebastian Bach (1685-1750) represents this musically by the voice entering with the flute following. For this performance, the piano will replace the flute part.

Ich folge dir gleichfalls  
Mit freudigen Schritten  
Und lasse dich nicht,  
Mein Leben, mein Licht.  
Befördre den Lauf,  
Und höre nicht auf,  
Selbst an mir zu ziehen,  
Zu schieben, zu bitten.

I follow you likewise  
with happy steps  
and do not leave you,  
My life, my light.  
Pursue your journey,  
and don’t stop,  
continue to draw me on,  
To push me, to urge me.

*Translated by Pamela Dell*

### **Ich trage meine Minne by Richard Strauss**

Richard Strauss (1864-1949) was a German composer, conductor, pianist, and violinist. He began his compositional output in 1870 at the age of six years old and lasted eighty years later until his death. He achieved his greatest success with his songs and operas. In the years 1894-1902, Strauss composed sixty-three songs. Many of these songs were written for his wife, Pauline. He would write songs within ten minutes. “Ich trage meine Minne” was written during this time.

Ich trage meine Minne  
Vor Wonne stumm  
Im Herzen und im Sinne  
Mit mir herum.  
Ja, daß ich dich gefunden,  
Du liebes Kind,  
Das freut mich alle Tage,  
Die mir beschieden sind.  
Und ob auch der Himmel trübe,  
Kohlschwarz die Nacht,  
Hell leuchtet meiner Liebe  
Goldsonnige Pracht.  
Und lügt auch die Welt in Sünden,  
So tut mir’s weh—  
Die arge muß erblinden  
Vor deiner Unschuld Schnee.

I bear my love  
In silent bliss  
About with me  
In heart and mind.  
Yes, that I have found you,  
Sweet child,  
Will cheer me all  
My allotted days.  
Though the sky be dim,  
And the night pitch-black,  
My love shines brightly  
In golden splendor.  
And though the world lies and sins,  
And it hurts to see it so—  
The bad world must be blinded  
By your snowy innocence.

*Translated by Richard Stokes*

**“Bester Jüngling” from Der Schauspieldirektor by Wolfgang Amadeus Mozart**

“Bester Jüngling” is selected from *Der Schauspieldirektor*, which is a comic opera. The opera revolves around the woes of an impresario, Frank, who must put together a theatre company of actors and singers, all while dealing with their whims, rivalries and pretensions. “Bester Jüngling” is sung by the main character, Madame Silberklang, to demonstrate her skill as a singer.

Bester Jüngling, Mit Entzücken nehm’  
ich deine Liebe an.  
Da in deinen holden Blicken  
ich mein Glück entdecken kann.  
Aber ach!  
Wenn düstres Leiden,  
Unser Liebe folgen soll,  
Lohnen dies der Liebe Freunden?  
Jüngling, das bedenke wohl!  
Nichts ist mir so wert und teuer,  
Als dein Herz und deine Hand.  
Voll vom reinsten Liebesfeuer  
Geb’ ich dir mein Herz zum Pfand.

Good young man,  
I accept your love with delight.  
There in your lovely eyes,  
I can discover my happiness.  
But alas!  
If gloomy suffering,  
should follow our love,  
Is that worth the joys of love?  
Young man, consider that well!  
Nothing is so valuable and dear to me,  
than your heart and your hand.  
Full of the purest fire of love,  
I’ll give you my heart in pledge.

*Translated by Andrea Waschbisch*

**“Why do they shut me out of Heaven” from *Twelve Poems of Emily Dickinson* by Aaron Copland**

Aaron Copland (1900-1990) was an American composer, composition teacher, writer and later a conductor of his own and other American music. He turned to the poetry of Emily Dickinson (1830-1886) for his 1950 song cycle, *Twelve Poems of Emily Dickinson*. The twelve songs employ word painting through the occasional bird-calls, flutterings, and grace notes. The musical declamation of the text brings the listener to a deeper understanding of Dickinson’s poem as they are being asked, “Why do they shut me out of Heaven?” There is a certain amount of what is called ‘word-painting’ - an occasional bird-call, flutterings, and grace notes...”

Why do they shut me out of Heaven?  
Did I sing too loud?  
But I can say a little “Minor”  
Timid as a Bird!  
Wouldn’t the Angels try me  
Just once more  
Just see if I troubled them  
But don’t shut the door!  
Oh, if I were the Gentleman  
In the “White Robe”  
And they were the little Hand that knocked  
Would I forbid?

### **“Spring” from *Six Elizabethan Songs* by Dominick Argento**

Dominick Argento (1927-2019) was an American composer known for his operatic and choral works. “Spring” is from Argento’s song cycle, *Six Elizabethan Songs*. The lyrics of the song cycle are drawn from five poets of the Elizabethan period. “Spring” is the first song in the cycle and the text is by Thomas Nashe (1567-1601). The words of the text are reminiscent of bird calls and it describes the beginning of springtime.

Spring, the sweet Spring, is the year's pleasant king;  
Then blooms each thing, then maids dance in a ring  
Cold doth not sting, the pretty birds do sing  
Cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay  
Lambs frisk and play, the shepherd pipes all day  
And we hear aye birds tune this merry lay  
Cuckoo, jug-jug, pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our feet  
Young lovers meet, old wives a-sunning sit  
In every street these tunes our ears do greet  
Cuckoo, jug-jug, pu-we, to-witta-woo!  
Spring! The sweet Spring!

### **The Lord is my Light by Frances Allitsen**

Mary Frances Allitsen (1848-1912) began her musical career as a singer and appeared as a contralto soloist but shortly after ended her singing career and turned to voice coaching and composing. “The Lord is My Light” is one of Allitsen’s most performed pieces, it is a setting of Psalm 27. The psalm calls us to believe again that our faith in God will never desert us, no matter what happens. Life without fear is not possible, but faith can call us to live in God’s will instead of in our fears and anxieties.

The Lord is my light and my salvation, whom then shall I fear?  
The Lord is the strength of my life, of whom shall I be afraid?  
Though a host should encamp against me, yet shall not my heart be afraid:  
Though war should rise against me, in this will I be confident  
For in the time of trouble he shall hide me in his pavilion:  
Yea, in the secret of his tabernacle shall he hide me; and set me on the rock  
The Lord is my light and my salvation, whom then shall I fear?  
The Lord is the strength of my life, of whom shall I be afraid?

### **Irish Blessing by Bob Chilcott**

Robert “Bob” Chilcott (b. 1955) is a British choral composer, conductor and singer. He was a member of the King’s Singers from 1985-1997, and has been composing since 1997. “The Irish Blessing” is about God’s blessing for your journey, and we are reminded that we are held safe in God’s loving hands. Chilcott captures the warmth and sincerity of the text through great simplicity and beauty.

*This piece is dedicated to Andrea Waschbisch’s family. Growing up, this Irish Blessing hung on the wall in her home and always reminded her of her family, her faith and of her Irish roots. This Irish Blessing holds a special place in her heart and makes her think especially about her grandparents, Norbert and Pat Waschbisch.*

### **“Thank you for the music” from Mamma Mia! by Benny Andersson and Björn Ulvaeus**

Göran Bror Benny Andersson (b. 1946) and Björn Kristian Ulvaeus (b. 1945) are both Swedish musicians, singers, composers, and producers best known as members of the musical group ABBA. “Thank you for the music” is a song featured on ABBA’s fifth studio album, *The Album* (1977). It was also in the soundtrack for the 2008 movie adaptation of the stage musical *Mamma Mia!*

*This piece is dedicated to those who have impacted Andrea’s musical journey, especially in the past four years at St. Norbert College. She will never forget the people here and how much she has changed for the better as a result. Her time at St. Norbert College is coming to an end, so she’d like to say “Thank you for the music.”*