

2017

Concert recording 2017-05-04a

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Solo Graduate Recital
Amanda Leah Davis, *soprano*
Kristy Mezines, *piano*

May 4, 2017 | 7:30pm
Giffels Auditorium

Program

“Ma che vi fece, o stelle...Sperai vicino il lido”, K. 368 (1781)W.A. Mozart
(1756–1791)

Cinq mélodies de Venise, Op. 58 (1891) Gabriel Fauré
(1845–1924)

- I. “Mandoline”
- II. “En sourdine”
- III. “Green”
- IV. “A Clymène”
- V. “C’est l’extase”

Cuatro madrigals amatorios (1960)Joaquin Rodrigo
(1901–1999)

- I. “¿ Con qué la lavaré ?”
- II. “Vos me matásteis.”
- III. “¿ De dónde venis, amore?”
- IV. “De los álamos vengo, madre.”

INTERMISSION

Walzer-Gesänge, Op. 6 (1898)Alexander Zemlinsky
(1871–1942)

- I. “Liebe Schwalbe”
- II. “Klagen ist der Mond gekommen”
- III. “Fensterlein, nachts bist du zu”
- IV. “Ich geh’ des Nachts”
- V. “Blaues Sternlein”
- VI. “Briefchen schrieb ich”

Songs from Letters (1989)Libby Larsen
(1950-)

- 1. “So Like Your Father’s (1880)”
- 2. “He Never Misses (1880)”
- 3. “A Man Can Love Two Women (1880)”
- 4. “A Working Woman (1882-1893)”
- 5. “All I Have (1902)”

Amanda is a student of Dr. Christopher MacRae
This recital is given in partial fulfillment for the degree of Master of Music in performance.

“Ma che vi fece, o stelle...Sperai vicino il lido” K. 368 (1781)

Wolfgang Amadeus Mozart (1756-1791) was and is one of the most prominent and frequently performed composers of all time. As a childhood prodigy and son of violin virtuoso Leopold Mozart, young Mozart spent his earliest years performing throughout Europe for kings and queens. His travels greatly impacted his musical education, as he was afforded access to new music and the chance to meet with other musicians and composers. He began composing at the age of five and produced hundreds of masterful works in every major musical genre of his time. He composed over twenty operas (nine of which remain permanent fixtures in the modern performing canon), forty-one symphonies, fifteen mass settings, dozens of sonatas, concertos, concert arias and songs, and more. Despite his musical achievements, Mozart was not properly recognized for his work during his lifetime due largely to his disposition and his poor finances. Although he composed many works for noble patrons throughout his career, Mozart had grown accustomed to lavish courtly pleasures, a habit which kept him in constant debt and near starvation for most his adult life. He died December 5, 1791, virtually penniless, at the age of thirty-six. Despite his short life, Mozart’s musical output has secured him a legacy as one of the most important and well known composers in Western classical music.

“Ma che vi fece, stelle...Sperai vicino il lido” was written in 1781 after Mozart had returned to Salzburg on the heels of his first major successful opera, *Idomeneo*. It derives its text from *Demofonte*, an opera seria libretto written by legendary librettist Metastasio. It was first set in 1733 by Antonio Caldara and was set over seventy times throughout the eighteenth century. It is believed to have been written for Elisabeth Wendling, who originated the role of the fiery Electra in Mozart’s *Idomeneo*¹. The libretto is set in ancient Thrace and follows the story of Tracian king Demofonte, his sons Timante and Cherinto, and their lovers Dircea and Creusa. This aria takes place after it is revealed Dircea has been chosen as a virgin sacrifice to Apollo. Timante and Dircea have married in secret and Timante is tortured by both the idea of losing his wife and what horrors will befall his nation should the god not receive a proper sacrifice. In the beginning recitative, Timante offers his prayers to the gods, seeking protection for both his marriage and Dircea’s well-being. The recitative then leads into the slow, lush opening of the aria itself in which Timante explains how he had hoped his sufferings were over, using a metaphorical tempest to explain his situation. As the aria shifts into its more recognizable allegro section, Timante’s frustrations come to full realization in a flurry of high, quick sixteenth runs. This aria has two distinct andante and allegro sections separated by a short refrain of the opening line of recitative. Noted for its complex coloratura and two octave tessitura, this aria remains a favorite among Mozart’s elaborate concert arias.

“Ma che vi fece, o stelle...Sperai vicino il lido”

Ma che vi fece, o stelle,
La povera Dircea, che tante unite
Sventure contro lei!
Voi, che inspiraste
I casti affetti alle nostr'alme;
voi, Che al pudico Imeneo, foste presenti,
Difendetelo, o Numi: io mi confondo.
M'opresse il colpo a segno,
Che il cor mancommi, e si smarrì l'ingegno.

Sperai vicino il lido,
Credei calmato il vento,
Ma trasportar mi sento
Fra le tempeste ancor.

But what to you, o stars,
has poor Dircea done that you unite
so many misfortunes against her?
You, who inspired
the chaste affections of our souls;
you, who at the modest wedding were present,
Defended it, oh Gods; I am confused.
The blow struck me deeply,
So that my heart failed me and my skill was lost.

I hoped the shore was near,
I believed the wind had abated,
but I feel myself again
transported among the tempests.

¹ Vernon Gotwals, “Neue Mozart-Ausgabe. Ser. II, Bühnenwerke; Werkgruppe 7: Arien, Szenen, Ensembles und Chöre mit Orchester, Band 2 by Wolfgang Amadeus Mozart”, *Notes*, Vol. 26, No. 2 (1969): 340-342

E da uno scoglio infido
Mentre salvar mi voglio,
Urto in un altro scoglio
Del primo assai peggior.

And [while] from one rock treacherous
I try to save myself,
I crash upon another rock
Much worse than the first.²

Cinq mélodies de Venise (1891)

Gabriel Fauré (1845-1924) was a French composer, educator, pianist and organist most notable for his unique compositional style and his influence on many early 20th century composers and musicians. He received his early musical training when his father enrolled him in the Ecole de Musique Classique et Religieuse in Paris in 1854. There he studied piano, organ, harmony, and counterpoint. He received composition lessons from the school's founder, Louis Niedermeyer, and he studied piano and composition with Saint-Saëns, who introduced his students to new music by composers such as Schumann, Liszt, Wagner. Over the course of his career and among various additional small appointments and professional work, Fauré served as organist of the Église de la Madeleine, founding member of the Société Nationale de Musique, composition teacher, and director of the Conservatoire de Paris. Notable among his students while at the conservatory were composer Maurice Ravel and Nadia Boulanger, an incredibly influential conductor and teacher. Fauré taught at the conservatory until his health began to decline in 1922 but he remained available to his young students and his final two works, a piano trio and string quartet, were masterpieces despite his increasing deafness. Fauré died on November 4, 1924 and was given a state funeral at the Église de la Madeleine.

Among his professional accolades, the development of Fauré's musical style provide a human link between the romantic and twentieth century periods. As such, his style can be grouped into four distinct periods of time with his earliest works following the styles of Haydn and Mendelssohn and his last works rooted in bold, expansive harmonies with elements of chromaticism representative in his final works. Despite these distinct developments over time, rapid modulations, expansive tonality, and beautiful melodies are consistent elements of Fauré's overall musical style. Such elements can be found throughout many of his vocal works. Fauré is known as one of the greatest masters of the French art song or *melodié*. He composed well over sixty songs for solo voice and his song cycle *La bonne chanson* is widely regarded as the pinnacle of French song cycles. In addition to his solo work for voice, Fauré also wrote many works for the piano and strings and his *Requiem* remains a popular work for mixed choral and orchestral ensembles both large and small.

Cinq mélodies de Venise (Five songs of Venice) were Fauré's first attempt at writing a full song cycle. The text for the five songs is drawn from the legendary French poet Paul Verlaine's collections *Fêtes galantes* and *Romances sans paroles*. Although the title might lead one to assume they are Venetian in style, the set earned its title more from the fact that they were envisioned while Fauré was on holiday in Venice in the summer of 1891. He was staying in Venice as a guest of his patron, Winnaretta Singer, an American heiress and the Princesse de Sceaux. The first two pieces "Mandoline" and "En Sourdine" were written in Venice and then it seems Fauré decided to make them into a set of songs once he had returned to Paris. In his later correspondence with Singer, he told his patron he had fashioned the pieces into a story and indeed a loose story can be constructed between the five pieces.³ In "Mandoline", the text is sung as a serenade to beautiful listeners. The jaunty piano line and overall light melodic figures create the vision of an elegant party. "En Sourdine" captures the muted calm of the beginning of the affair between two lovers with its quiet but rich harmonies giving way to the fast-paced outpouring of happiness that is "Green". The text in "Green" speaks of all the gifts the narrator wishes to give their lover. One of those gifts is the next piece "A Clymène", a mystical barcarolle (a folk song traditionally sung by Venetian gondoliers) composed for the narrator's beloved. The final piece "C'est L'Extase" depicts the amorous exhaustion of the lovers and the ending of evening and, perhaps, their affair.

² Bard Suverkrop, "Ma che vi fece, o stelle...Sperai vicino il lido" IPA and Translation, IPA Source, LLC, 2009.

³ Peter Low, "Fauré's 'Cinq Mélodies and the Poet Verlaine'", *Journal of Singing*, Vol. 61, No. 4 (2005)

“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 leur molles ombres bleues
Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

“En sourdine”

Calmes dans le demi jour
Que les branches hautes font,
Pénétrons bien notre amour
De ce silence profond.

Mêlons nos âmes, nos cœurs
Et nos sens extasiés,
Parmi les vagues langueurs
Des pins et des arbousiers.

Ferme tes yeux à demi,
Croise tes bras sur ton sein,
Et de ton cœur endormi
Chasse à jamais tout dessein.

Laissons-nous persuader
Au souffle berceur et doux
Qui vient à tes pieds rider
Les ondes des gazons roux.

Et quand, solennel, le soir
Des chênes noirs tombera,
Voix de notre désespoir,
Le rossignol chantera.

“Mandoline”

The givers of serenades
and the lovely listeners
exchange the comments insipid
Beneath the branches singing.

It is Thyrsis and it is Amyntas
and it is the eternal Clytander,
and it is Damis who for many
Cruel woman writes many verses tender.

Their shorts jackets of silk,
their long gowns with trains,
their elegance, their joy
and the soft shadows blue
whirl in the ecstasy
of a moon pink and gray,
and the mandolin chatters
Amid the shivers of the breeze.

“Muted”

Calm in the twilight
that the high branches make,
let us steep deeply in our love
In this silence profound.

Let us blend our souls, our hearts
and our senses enraptured,
with the vague languor
of the pines and the shrubs.

Close your eyes to half,
cross your arms on your breast,
and from your sleeping heart
Drive-away forever all design.

Let us surrender
to the breeze rocking and gentle
which comes to your feet to ripple
The waves of russet grasses.

and when, solemnly, the evening
from the oaks black will fall,
voice of our despair,
The nightingale will sing.

“Green”

Voici des fruits, des fleurs,
des feuilles et des branches,
Et puis voici mon cœur qui ne bat que pour vous.
Ne le déchirez pas avec vos deux mains blanches,
Et qu'à vos yeux si beaux l'humble présent soit doux.

J'arrive tout couvert encore de rosée
Que le vent du matin
vient glacer à mon front.
Souffrez que ma fatigue, un instant reposée,
Rêve des chers instants qui la délasseront.

Sur votre jeune sein laisser rouler ma tête,
Toute sonore encor de vos derniers baisers;
Laissez-la s'apaiser de la bonne tempête,
Et que je dorme un peu puisque vous reposez.

“A Clymène”

Mystiques barcarolles,
Romances sans paroles,
Chère, puisque tes yeux,
Couleur des cieux,

Puisque ta voix, étrange
vision qui dérange
Et trouble l'horizon
De ma raison,

Puisque l'arôme insigne
De ta pâleur de cygne
Et puisque la candeur
De ton odeur,

Ah! pour que tout ton être,
Musique qui pénètre,
Nimbés d'anges défunts,
tons et parfums

A, sur d'almes cadences
En ces correspondances
Induit mon cœur subtil,
Ainsi soit-il!

“C'est l'extase”

C'est l'extase langoureuse,
C'est la fatigue amoureuse,
C'est tous les frissons des bois

“Green”

Here are some fruits, some flowers,
some leaves and branches,
And here is my heart which beats but for you.
Do not tear it with your white hands
And may to your eyes the humble present be sweet.

I arrive all covered still with dew
Which the wind of the morning
made to freeze on my brow.
Allow my weariness an instant of resting,
Dream of the dear moments which it refreshes.

On your young breast allow [me] to roll my head
all ringing still with your last kisses;
let it itself calm down from the good tempest,
And let it sleep a little since you are resting.

“To Clymene”

Mystical barcarolles,
Songs without words,
Dear, since your eyes,
the color of the sky,

since your voice, a strange
vision that disturbs
and that troubles the horizon
of my reason,

since the aroma distinctive
of your pallor like a swan,
and since the candor
of your fragrance,

Ah! That all of your being
music which pervades
halos of the angels now dead,
sounds and perfumes.

Has, on sweet cadences
in its correspondences
led on my heart receptive,
so be it!

“It Is Ecstasy”

It is the ecstasy languorous,
It is the fatigue amorous,
It is all the tremors of the forest

Parmi l'étreinte des brises,
C'est, vers les ramures grises,
Le chœur des petites voix.

amid the embrace of the breezes,
it is around the branches gray
The choir of little voices.

O le frêle et frais murmure!
Cela gazouille et susurre,
Cela ressemble au cri doux
Que l'herbe agitée expire...
Tu dirais, sous l'eau qui vire,
Le roulis sourd des cailloux.

Oh the frail and fresh murmuring!
that twittering and whispering,
that resembles the cry soft
the grass ruffled exhales...
you might say, under the water swirls
the rolling muffled sound of the pebbles.

Cette âme qui se lamente
En cette plainte dormante,
C'est la nôtre, n'est-ce pas?
La mienne, dis, et la tienne,
Dont s'exhale l'humble antienne
Par ce tiède soir, tout bas?

The soul which itself mourns
in this lament dormant
This night is ours, is it not?
Mine, say, and yours,
from which exhales the humble anthem
on this warm evening, very softy?⁴

Cuatro madrigals amatorios (1960)

Joaquin Rodrigo (1901-1999) was one of the most prominent Spanish composers of the twentieth century. He was blinded after contracting diphtheria at the age of three but still progressed quickly as a pianist and composer. He studied composition with Francisco Antich as a child and moved to Paris in 1927 to study with Dukas at the Ecole Normale. He would later go on to study at both the Paris Conservatoire and the Sorbonne. His first major work, the *Concierto de Aranjuez*, premiered in Madrid in 1940 and helped to establish him as one of the leading composers in Spain. Throughout his career, Rodrigo was an active teacher, critic, and pianist and he toured frequently throughout the world giving recitals and lectures and writing on a wide array of topics for academic journals and newspapers. He received many honors and appointments following the success of these tours and his compositional output. Among these honors are several honorary doctorates from universities in Spain and the United States and awards such as the Gran Cruz de Alfonso X el Sabio and the Légion d'Honneur. In celebration of his 90th birthday, he was honored with the title 'Marquese de los jardines de Aranjuez' and he received the Premio Principe de Asturias de las Artes, the highest civilian honor the Spanish government can award, in 1996.

Like his mentor, Manuel de Falla, Rodrigo's style was far removed from the major European musical developments of the time. He composed 11 concertos, choral and orchestral works, over 60 songs, works for piano, guitar, and theatrical music. Although even Rodrigo himself cited his own music as quite traditional, his vast knowledge of music, art, literature, and theater helped him to create beautiful works with elements from both traditional Spanish and classical repertoire.⁵

Cuatro Madrigales Amatorios (Four Madrigals of Love) draws its text from the sixteenth century poetry of Juan Vasques, particularly from a collection called *Recopilacion de sonetos y sonetos y villancicos a quarto y cinco*. The simple melodies and stylized ornamentations of all four pieces in the set carry clear connotations of baroque style, an obvious reflection of the age of the source material. Although Rodrigo does an excellent job of mimicking this older style, the chromatic modulations in "Vos Me Matasteis" and the playful dissonance in the accompaniment of "De Donde Venis Amore" are more telling of his twentieth century roots. "Con Que La Lavare?" relies on a simple yet elegant legato line to convey the despair of loneliness. The piano and vocal lines also seem to pull against one another throughout the piece. "Vos Me Mastasteis", although similar in its overall

⁴ Bard Suverkrop, "Cinq mélodies de Venise", IPA and Translation, IPA Source, LLC, 2009.

⁵ Raymond Calcraft. "Rodrigo, Joaquín." *Grove Music Online. Oxford Music Online*. Oxford University Press, 2007.

mood, depicts heartbreak and the loss of love. Chromatic modulations and expansive dynamic contrast help to evolve the text beyond its sixteenth century roots and lend it an almost Romantic quality. A clear and abrupt tonal and poetic shift can be found in the airy “De Donde Venis, Amore?”. This playful piece captures the joy of young love with its quick, leaping vocal line. The final piece “De Los Alamos Vengos, Madre” mimics the waving of the poplar trees with quintuplet ornamentations. Although each ornamentation is written into the score, the improvisatory effect lends a troubadour style flair to this final piece.

“¿Con qué la lavaré?”

¿Con qué la lavaré
la tez de la mi cara?
¿Con qué la lavaré,
Que vivo mal penada?

Lávanse las casadas
con agua de limones,
lávome yo, cuitada,
con penas y dolores.

“Vos me matásteis”

Vos me matásteis,
niña en cabello,
vos me habéis muerto.
Riberas de un río
ví moza vírgen,
Niña en cabello,
vos me matásteis,
Niña en cabello,
vos me habéis muerto.

“¿De dónde venís, amore?”

¿De dónde venís, amore?
Bien sé yo de dónde.
¿De dónde venís, amigo?
Fuere yo testigo!

“De los álamos vengo, madre”

De los álamos vengo, madre,
de ver cómo los menea el aire.
De los álamos de Sevilla,
de ver a mi linda amiga.

“With what shall I bathe?”

With what shall I bathe
The complexion of my face?
With what shall I bathe
That I live badly punished?

The married women wash themselves
with lemon water,
I wash my miserable self,
with griefs and sorrows.

“You have killed me”

You have killed me,
girl with [the beautiful] hair,
You have [made] me die.
At the banks of a river
I saw a virgin maid,
[the] girl with [the beautiful] hair,
you have killed me,
girl with [the beautiful] hair,
You have [made] me die.

“From where do you come, love?”

From where do you come, love?
I know very well from where.
From where do you come, friend?
I am a witness!

“From the poplars I come, mother”

From the poplars I come, mother
From seeing how they shake in the air.
From the poplars of Sevilla,
From seeing my pretty friend.⁶

⁶ Suzanne Rhodes Draayer, “*Cuatro madrigales amatorios*”, IPA and Translation, IPA Source, LLC, 2003.

Walzer-Gesänge Op.6 (1898)

Alexander Zemlinsky (1871-1942) was an Austrian composer, conductor, and teacher who is closely linked to the Second Viennese School. Among his students were Arnold Schoenberg, Alban Berg, Webern, and Erich Korngold. Although Zemlinsky was not considered a revelatory composer, his music is characterized with a distinctly emotional quality. Zemlinsky took to the piano at an early age and he enrolled in the Vienna Conservatory in 1886. There he studied with both Robert and J.N. Fuchs and began conducting his first amateur orchestra in 1895 on the recommendation of Brahms. Zemlinsky went on to teach orchestration at the Schwarzwald school and in 1904 he founded the Vereinigung Schaffender Tonkünstler in order to promote new music in Vienna. He served as Kapellmeister and conductor for various ensembles and theaters until he accepted the position of director of music at the Neues Deutsches in Prague in 1911. Zemlinsky conducted the premier of Schoenberg's *Erwartung* and was a champion of Mahler's music despite his brief romantic entanglement with Alma Schindler, Mahler's future wife. Zemlinsky continued to teach and conduct throughout Europe until he was forced to leave Prague for New York in 1938. The move proved to be detrimental to his European reputation and he died in virtual anonymity a year later.

Zemlinsky's compositions are an exercise in developing variation and expression. In a letter to Schoenberg in 1902, Zemlinsky said "A great artists who possesses everything needed to express the essentials, must respect the boundaries of beauty, even if he extends them far further than hitherto."⁷ This standard is something Zemlinsky carried throughout his life and he never crossed the divide into atonality as so many of his students famously did. He wrote a number of string quartets and symphonies and of his smaller works, his lieder stands out as well crafted and emotionally intense.

His *Walzer-Gesänge* (Waltz Songs) were the first instance in which the composer intentionally grouped a set of songs together.⁸ They were developed in 1898 on the heels of the successful premier of his second symphony and although tonally each piece remains unique, a clear waltz remains throughout the set just as the title implies. The poems for these six pieces are taken from a book of poems called *Toscanische Melodien* (Tuscan Melodies) by German born historian Ferdinand Gregorovius. Gregorovius spent a sizable portion of his life living and working in Italy and was eventually granted citizenship as a tribute to his many historical writings on his adopted country. "Liebe Schwalbe" captures the fluttering wings of a swallow as it sings to greet the day and wake those who try to sleep through the beauty of the morning. The second piece, "Klagen ist der Mond gekommen", is a conversation between the moon and sun in which the moon laments the loss of light in the sun's absence and how difficult it is to count the stars in the darkness. "Fensterlein, nachts bist du zu" paints the picture of a little window surrounded by flowers at various times of the day. The cycle of light topics is broken briefly by "Ich geh' des Nachts" in which the narrator searches desperately through the night for their missing lover only to find Death has stolen them away. "Blaues Sternlein" depicts a secret affair between two lovers under the stars while the final piece, "Briefchen schrieb ich", depicts the narrator trying valiantly to win over his beloved Maria with love letters.

"Liebe Schwalbe"

Liebe Schwalbe, kleine Schwalbe,
Du fliegst auf und singst so früh,
Streuest durch die Himmelsbläue
Deine süße Melodie.

Die da schlafen noch am Morgen,
Alle Liebenden in Ruh',
Mit dem zwitschernden Gesange

"Dear Swallow"

Dear Swallow, little Swallow
you fly up and sing so early,
you spread through the heaven's-blue-airs
your sweet melody.

Those who sleep still in the morning
all lovers in rest,
with the twittering singing

⁷ Antony Beaumont. "Zemlinsky, Alexander." *Grove Music Online. Oxford Music Online*. Oxford University Press. Accessed April 8, 2017.

⁸ Marc Moskovitz, *Zemlinsky: Lyric Symphony* (Rochester: Boydell Press, 2010).

Die Versunk'nen weckest du.

Auf! nun auf! ihr Liebesschläfer,
Weil die Morgenschwalbe rief
Denn die Nacht wird den betrügen,
Der den hellen Tag verschlief.

“Klagen ist der Mond gekommen”

Klagen ist der Mond gekommen,
Vor der Sonne Angesicht,
Soll ihm noch der Himmel frommen,
Da du Glanz ihm nahmst und Licht?

Seine Sterne ging er zählen,
Und er will vor Leid vergehn:
Zwei der schönsten Sterne fehlen,
Die in deinem Antlitz stehn.

“Fensterlein, nachts bist du zu”

Fensterlein, nachts bist du zu,
Tust auf dich am Tag mir zu Leide:
Mit Nelken umringelt bist du;
O öffne dich, Augenweide!

Fenster aus köstlichen Stein,
Drinnen die Sonne, die Sterne da draussen,
O Fensterlein heimlich und klein,
Sonne da drinnen und Rosen da draussen.

“Ich gehe des Nachts”

Ich gehe des Nachts, wie der Mond tut gehn,
Ich suche, wo den Geliebten sie haben:
Da hab ich den Tod, den finstern, gesehn.
Er sprach: such nicht, ich hab ihn begraben.

“Blaues Sternlein”

Blaues Sternlein, du sollst schweigen,
Das Geheimnis gib nicht kund.
Sollst nicht allen Leuten zeigen
Unsern stillen Herzensbund.
Mögen andre stehn in Schmerzen,
Jeder sage, was er will;
Sind zufrieden unsre Herzen,
Sind wir beide gerne still.

“Briefchen schrieb ich”

Briefchen schrieb und warf in den Wind ich,

the immersed ones waken you.

Up! Now up! You lover's sleepers,
because the morning swallow has called:
for the night will then derive,
who the bright day sleeps away.

“Complaining has the Moon come”

Complaining has the Moon come,
before the Sun's face,
Shall to him still the heaven avail,
Since your radiance took the light from him?

He went to count his stars,
and he will from grief pass away:
two of the most beautiful stars are missing,
those in your face standing.

“Little window, by night are you closed”

Little window, by night are you closed,
open up yourself by day for me to sorrow:
with carnations surrounded are you;
Oh, open yourself, eye-feast!

Window of precious stone,
Within the sin, the stars there outside.
O little window secret and small,
Sun there within and roses there outside.

“I wandered by Night”

I wandered by night as the moon does go,
I seek where [my] sweetheart has been taken:
Then have I [met] Death, the dark-one, seen.
He said: “Seek not, I have him buried.”

“Little Blue Star”

Little blue star, you should keep silent,
the secret give not expression.
You should not all people show
Our silent heart's-bond.
May others stand in pains,
each may say what he will;
our hearts are satisfied,
we are both gladly silent.

“My Love Letters”

Little-letters [I] wrote and threw into the wind,

Sie fielen ins Meer, und sie fielen auf Sand.
Ketten von Schnee und von Eise, die bind' ich,
Die Sonne zerschmilzt sie in meiner Hand.

They fell into the sea, and they fell upon the sand.
chains of snow and the ice, that binds [me]
the sun melts them in my hand.

Maria, Maria, du sollst es dir merken:
Am Ende gewinnt, wer dauert im Streit,
Maria, Maria, das sollst du bedenken:
Es siegt, wer dauert in Ewigkeit.

Maria, Maria, you should notice:
in the end wins [he] who endures in the argument,
Maria, Maria, that you should consider
is victorious, who endures in eternity.⁹

Songs from Letters (1989)

Libby Larsen (1950-) is a Grammy Award winning American composer with an expansive and regularly performed catalog of over 500 works. Her compositions range from vocal song cycles to massive orchestral works and over twelve operas. Larsen's musical training began in church and high school choirs, the latter of which she arranged music for. She received her PhD from the University of Minnesota in 1978 and her teachers included Dominick Argento, Paul Fetler, and Eric Stokes. Larsen's interest in collaborating with the musicians who play her works has garnered her commissions from professional artists, ensembles, and organizations from around the world. She has been the composer in residence for the California Institute of the Arts, the Arnold Schoenberg Institute, the Philadelphia School of the Arts, the Cincinnati Conservatory, the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony.

Larsen's music puts strong emphasis on the text and the natural rhythms and pitches of spoken American English.¹⁰ She has set the stories and poetry of famous (or famously neglected) female historical figures including Virginia Woolf, Mary Cassat, Emily Dickinson, the six wives of Henry VIII, Rainer Maria Rilke, Calamity Jane, and Eleanor Roosevelt. Larsen has served 2003-2004 Harissios Papamarkou Chair in Education at the Library of Congress and is a recipient of Eugene McDermott Award in the Arts from the Massachusetts Institute of Technology, a Lifetime Achievement Award from the American Academy of Arts and Letters, and a Peabody award.¹¹ She is a strong advocate for music education and encourages educators to look to the foundations of American popular music to engage their students in learning Western classical repertoire. Larsen currently resides in Minneapolis with her husband and daughter.

Songs from Letters is a collection of songs based on the letters Martha "Calamity" Jane Canary Hickock wrote to her daughter Janey. It was commissioned by soprano Mary Elizabeth Poore, who premiered the piece at the Weill Recital Hall of Carnegie Hall, New York City on April 8, 1989. The letters span from 1880 to 1902 and cover themes of love, loss, scorn, and the hardships that came from living the life of a women in the American west at the end of the nineteenth century. Janey, Calamity Jane's daughter by Wild Bill Hicock, had been sent to live with Jim O'niel, a family friend so that she could live a normal life.

In the first piece "So Like Your Father's (1880)" Jane nostalgically reflects on how Janey resembles her father. This is a natural lead in to the next two pieces "He Never Misses (1880)" and "A Man Can Love Two Women (1880)" in which Jane recounts her tumultuous first encounter with Wild Bill Hicock and then cautions her daughter from letting jealousy cloud her judgment. Jane claims her jealousy drove Bill away from her and into an affair with another woman. The fourth piece, "A Working Woman (1882-1893)" is by far the most brazen of the set. Jane outlines the various jobs she keeps and the reactions she receives from the 'virtuous women' in town. What starts as a flippant comment builds to a core of anger and frustration and a musical climax in which Jane curses these women to damnation. This dramatic energy is quickly reshaped into a deep grief in the final piece "All I Have (1902)" in which Jane reveals her growing blindness and how she'll never be able to see her daughter again. The 'picture' motif from the first piece returns as Jane asks for forgiveness and wishes her daughter good night one final time.

⁹ Bard Suverkrop, "Walzer Gesänge", IPA and Translation, IPA Source, LLC, 2010. (Press Materials n.d.)

¹⁰ Mary Ann Feldman and Laura Greenwald Strom. "Larsen, Libby." *Grove Music Online. Oxford Music Online.* Oxford University Press, 2013.

¹¹ "Press Materials" Libby Larsen Official Website, accessed April 8, 2017.

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Biography

Amanda is a second year graduate student in voice at the University of Arkansas. Amanda works as a graduate assistant for the University of Arkansas Community Music School, through which she also teaches private voice lessons, and as a music ministry intern at First United Presbyterian Church of Fayetteville. Amanda received her Bachelor of Music in performance from the University of Arkansas in 2015. Amanda has been a member of Schola Cantorum, the university's premier choral ensemble, since 2012 and currently serves as soprano section leader. Her solo work with wind and choral ensemble include the soprano solo in *Angels in the Architecture* by Frank Ticheli, the soprano solo in *Dark Night of the Soul* by Ola Gjeilo, "For I Will Consider my Cat, Jeoffry" from *Rejoice in the Lamb* by Benjamin Britten, and she has also appeared as the soprano soloist in *Oratorio de Noël* by Camille Saint-Saëns and *Missa brevis Sancti Joannis de Deo* by Franz Joseph Haydn. Her musical and operatic roles include Rapunzel in *Into the Woods*, Usher in *Trial by Jury*, and Adele in *Die Fledermaus*. Amanda is an alumnae member of both Sigma Alpha Iota, the international music fraternity for women, and the Razorback Marching Band. This fall, Amanda will be headed to Temple University in Philadelphia to pursue a Master of Vocal Arts degree and begin her professional career.

Acknowledgements

There are so many people I need to thank for helping me get to this stage tonight. To **Dr. Park**, thank you for expanding my knowledge of vocal literature and for showing me the elegance of our craft. To **Dr. Teal**, I'm sad we only got a year together but I'm so grateful to have learned from you and I will get that paper to a conference soon! Thank you for believing in me and my research. To **Mr. Runkles**, my number one Facebook fan and constant supporter of my work: I thank you, sir. Having you here tonight means the world to me! To **Kim and Rachael**, thank you for teaching me how to work in a professional office and for your friendship. Team CMS for life!

To my dear **Scholans**, words cannot express what your friendship has meant to me over the years. Being part of this ensemble has been one of the most rewarding and life-changing experiences I have ever had. With love, Schola Mom.

To **Kristy**, having you play on this recital is such a fitting end to both of our respective journeys here at the U of A. Thank you for stepping in like the pro you are and taking this recital to the next level. You are a wonderful friend and an incredible musician and I can't wait to see what lies ahead for you!

To **Dr. MacRae**, I owe so much to you. You took a frustrated and weary second year graduate student into your studio with two recitals to prepare without batting an eye. You are an exemplary teacher but what has always impressed me the most was how much you care for your students. It has been an honor to be your student and I hope I make you proud tonight.

To **Dr. Caldwell**, I couldn't write this without crying. You changed my life both in who I am as a musician and who I am as a person. I feel like I could've stayed and learned from you for another five years but I've got to start this career at some point and now seems as good a time as any. I can't promise I'm not going to e-mail you for life advice a thousand times or that I'll ever be as happy as I was singing in your choir but I will do my best. Years ago now, you told me my voice was special and I think I'm finally starting to believe you. I'm going to make you proud at Temple and in my professional career because I know if I don't, I'm definitely going to hear about it from you. Thanks for everything, coach.

To **Sara**, thank you for being my first friend and duet partner. To **Grandmom**, thank you for your boundless love, support, and encouragement both spoken and unspoken. You are so important to me and I am so glad you encouraged my reading and creative writing as a child because boy has that come in handy! To **Dad**, I'm so glad you're here. And no, Schola is not singing tonight, just me. Thank you for always taking care of me. To **Mom**, I will acknowledge that yes, without you, none of this would've happened. That's fair. I'm so lucky to be your daughter. You have shown me the true meaning of strength and what it means to love without limits. I'm sorry I'm moving so far away but I'll make sure I call you ever couple of hours or so like I always do.

And lastly to everyone here tonight, thank you so much for coming! Enjoy the music, enjoy the reception, and of course, May the Fourth Be With You!