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Katie Short's Senior Voice Recital

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Katherine Short: Senior Recital Program Notes
March 15th, 2020

**Qui sedes ad dexteram Patris (Who sits at the right hand of the Father) from *Gloria*
Antonio Vivaldi (1678-1741)**

An Italian pioneer of orchestral programme music, Antonio Vivaldi was a prolific violinist and composer of his time. He was known for helping to shape the style of Baroque music and making a significant influence on the concerto. His sacred music was subject to the operatic influences from the musical era, and the melodies Vivaldi used represent those of the Lombardic rhythms and syncopation. He is also remembered for his transportation of ideas from major to minor keys very abruptly, use of cadential fragments to form melodies, and use of irregular groups within his phrasing.

“Qui sedes ad dexteram patris,” written for Vivaldi’s *Gloria*, was composed in 1715 in Venice for Ospedale della Pietà, which was a home for orphaned or abandoned girls. “Qui sedes” is the tenth movement. Throughout this collection of movements, Vivaldi demonstrates how he was one of the first Italian composers to bring operatic recitatives and arias into the Catholic Church. This alto aria compliments the aria that comes directly before it, “Qui tollis,” in tone and color.

Translation:

Who sits at the right hand of Father,
have mercy on us.

**Una voce poco fa (A voice a while back) from *Il barbiere di Siviglia (The Barber of Seville)*
Gioachino Rossini (1792-1868)
Librettist: Cesare Sterbini (1784-1831)**

Son of two musicians, Classical composer Gioachino Rossini was introduced to music at a very early age. He learned to play viola as a child while traveling to carnivals with his parents. Later on, his father taught him how to play the horn. A local canon, Giuseppe Malerbi, taught Rossini how to sing and compose. Rossini was most known for his operas, especially his Neapolitan operas that lead to an increase in the number and length of ensembles. To unify his ensembles, Rossini used tonal closure, in which he frequently used chromatic mediants. One of his most famous operas is *Il barbiere di Siviglia*, which was composed in 1816 for the Teatro Argentina in Rome.

Rosina is a ward who is confined in the house of Bartolo, a doctor who intends to marry her. During this scene of the opera, Count Almaviva has just come to Bartolo’s house to serenade the lovely Rosina. With some help from the barber, Figaro, Almaviva goes to the house in disguise. Rosina sings this aria after hearing Almaviva’s enchanting voice, whom she believes to be a poor student by the name of Lindoro.

Translation:

A voice a while back
echoes here in my heart;
already my heart has been pierced
and Lindoro inflicted the wound.

Yes, Lindoro shall be mine;
I swear it, I will win.

My guardian will refuse me;
I shall sharpen all my wits.
In the end he will be calmed
and I shall rest content...

Yes, Lindoro shall be mine;
I swear it, I will win.
Yes, Lindoro shall be mine;

I swear it, yes.
I am docile, I'm respectful,
I'm obedient, gentle, loving;
I let myself be ruled, I let myself be ruled,
I let myself be guided, I let myself be
guided.

But,
but if they touch me
on my weak spot,
I'll be a viper
and a hundred tricks
I'll play before I yield.

And a hundred tricks
I'll play before I yield.

An den Mond (To the Moon) from *Five Songs (Gesänge) Op. 71*

Johannes Brahms (1833-1897)

Poet: Karl Simrock (1802-1876)

The prolific Late Romantic German composer, Johannes Brahms, became a musician very early in his life. At the age of seven, he studied piano with Otto Friedrich Willibald Cossel. Later, he went on to learn cello and horn as well. Brahms also studied piano and music theory under Eduard Marxen, one of Hamburg's leading teachers. In 1843, he had his first documented performance as a pianist in a chamber concert playing an étude by Herni Herz. His preferred genres to write were chamber music, lieder, and symphonies. These were often set against modern forms of symphonic poem and music drama. Some of his compositional elements in his music include two-against-three rhythms, thick chords, and triadic melodies.

Five Songs (Gesänge) Op. 71 was published in 1877. There is an overall optimistic and positive mood throughout this song cycle. The second piece, "An den Mond," has contrasted material. The character is derived from constant three-measure phrases, and a melancholy mood is created by Brahms's use of long, lyrical chromatic lines. The melody conveys the story of love and longing.

Translation:

Silver moon with pale rays,
you often paint the forest and field;
you give the mountains, you give the
valleys
a sigh of feeling.

Be the confidant of my sorrows,
sailor on the sea of the air:
Tell her, whom I carry in my heart,
how yearning for love is killing me.

Tell her that over a thousand miles
my heart pines for her.
"No distance can heal it,
only a loving glance from you."

Tell her that I have been struck mortally
and my body soon shall fall;
only a flattering hope
keeps me together.

**Après un rêve (After a Dream) from *Trois melodies (Three melodies) Op. 7*
Gabriel Fauré (1845-1924)
Poet: Roman Bussine (1830-1899)**

French Late Romantic composer, Gabriel Fauré was one of the most advanced composers of his generation in France. Once his father was appointed director of the École Normale at Montgauzy, Fauré recalls playing harmonium for hours in the chapel growing up. Later on, he became a boarder for eleven years at École Niedermeyer where he mostly studied church music. In his music, he used some elements of the whole-tone scale, modulated to closely related keys, and included bold harmonies. His most successful pieces express either somber or rapt emotion. Fauré's most famous works are French mélodies due to his lyrical melodic style.

"Après un rêve" was published in 1878 as part of Fauré's *Trois melodies Op. 7*, his song set consisting of three pieces for voice and piano. It is the first of the three. The poem was translated into French by Roman Bussine and was originally written by an anonymous Italian poet. The poetry describes a dream of a romantic flight away from the Earth and toward the light with a significant other.

Translation:

In sleep made sweet by a vision of you
I dreamed of happiness, fervent illusion,
Your eyes were softer, your voice pure and ringing,
You shone like a sky that was lit by the dawn;

You called me and I departed the earth
To flee with you toward the light,
The heavens parted their clouds for us,
We glimpsed unknown splendors, celestial fires.

Alas, alas, sad awakening from dreams!
I summon you, O night, give me back your delusions;

Return, return in radiance,
Return, O mysterious night!

I Am in Need of Music

Ben Moore (b. 1960)

Poet: Elizabeth Bishop (1911-1979)

American composer Ben Moore is most well-known for his art song and opera output, however he also composed other works including musical theatre, cabaret, chamber music, and choral music. In 2006, Moore had two songs featured at the Metropolitan Opera's farewell gala for Joseph Volpe, and these were performed by Susan Graham and Deborah Voight. While reviewing his album, *Ben Moore: 14 Songs*, *Classical Singer Magazine* wrote, "This composer is not afraid of the past, but rather embraces many of the most beautiful aspects of his artistic heritage while imbuing his work with its own personal colors and tones."

The two-stanza poem "I am in Need of Music," by Elizabeth Bishop, is written in iambic pentameter. Each line contains five sets of two syllables and the first of these is unstressed, while the second is stressed. It is one of the most popular verse forms due to its steady beat and smooth transition, making it easier to set to music. The poem describes the desire to be consumed and comforted by music.

Danse macabre (Dance of Death)

Camille Saint-Saëns (1835-1921)

Poet: Henri Cazalis (1840-1909)

One of the leaders of the French musical renaissance in the late Romantic period, Camille Saint-Saëns, was a well-known composer, pianist, organist, and writer. At the age of three, he was taught piano by Mme Masson and by the age of ten, he made his debut playing piano at the Salle Pleyel that included concertos by Mozart and Beethoven. In 1848, he attended the Paris Conservatoire where he studied organ with Benoist and composition and orchestration with Halévy. His most successful works are sonatas, chamber music, symphonies and concertos. Common musical elements in his music include modulations by thirds, repeated rhythmic patterns, use of counterpoint, and simple chord progressions.

Originally an orchestral piece, Saint-Saëns composed his tone poem "Danse macabre" in 1874. The poem tells the story of a ghoulish dance in which 'Death' summons skeletons from their graves. It has seductive and menacing themes, which build up to the climax where the cockerel crows and the dance ends, signaling the skeletons to return to their grave since dawn has arrived. The tuning of the main violin is harshly dissonant. It sounds a tritone, symbolizing the Devil.

Translation:

Zig and zig and zig, Death rhythmically
Taps upon a tomb with his heel;
Death at midnight plays a dance air,
Zig and zig and zig on his violin.

The winter wind blows and the night is
gloomy,
Groaning comes from the lime trees;
White skeletons move through the shadows,
Running and jumping under their large
shrouds.

Zig and zig and zig, everyone is moving,
We hear the bones of the dancers banging,
A lascivious couple sits upon the moss
As if to taste ancient pleasures again.

Zig and zig and zag, Death continues,
Scraping without end his harsh-sounding
violin.

A veil has fallen! The dancer is nude!
Her partner squeezes her amorously.

The lady is said to be a marchioness or
baroness,
And the crude gallant a poor cartwright --
Horrors! And look, she gives herself to him
As though the churl were a baron!

Zig and zig and zig, what a saraband!
What circles of the dead, all holding hands!
Zig and zig and zag, we see in the crowd
King frolicking with peasant!

But shh! Suddenly the dance is over,
one pushes, one takes flight: the rooster has
crowed;
Oh! A beautiful night for the poor world!
And long live Death and Equality!

Sergei Rachmaninoff (1873-1943)

A Russian composer, pianist, and conductor, Sergei Rachmaninoff was one of the great last representatives of the Russian Late Romantic era. As a child, he received piano lessons from his mother and Anna Ornatskaya, a St. Petersburg Conservatory graduate. In 1882, Rachmaninoff and his family moved to St. Petersburg where he attended the conservatory studying piano and harmony while receiving a general education. After failing his classes, he was sent to Moscow University to further his studies. His works include prominent piano figures, the rising and falling of dynamics, flexible rhythms, and passionate melodies.

Poljubila ja na pechal' svoju (I fell in love to my sorrow) ('The Soldier's Wife') from *Six Romances for Voice and Piano, Op. 8*

Poet: Aleksey Pleshcheyev (1825-1893)

'Poljubila ja' was written as part of Rachmaninoff's *Six Romances for Voice and Piano, Op. 8*. This was the final song Rachmaninoff wrote before leaving his home town of Semyonovo, Russia. The poetry, by Aleksey Pleshcheyev, tells of a woman who is longing for her husband who has gone off to war to be a 'lifelong' soldier. This is expressed by Rachmaninoff's use of a lovely, yet sad melody created by minor mode and chromaticism.

Translation:

I fell in love,
To my sorrow,
With a poor orphan,
With an ill-fated lad.
Such is the lot
That befell me!
Powerful folks
Separated us;

They took him away,
And made a conscript of him...
A soldier's wife I am,
All alone I am,
It seems that I shall grow old
In a stranger's hut...
Such is the lot
That befell me.

**O, ne grusti! (Oh, do not grieve!) from *Twelve Songs, Op. 14*
Poet: Alexei Apukhtin (1840-1893)**

“O, ne grusti!” composed in 1894, is the eighth song in Rachmaninoff’s *Twelve Songs, Op. 14*. The melancholy mood is created by the distinctive syncopated rhythm in the piano paired with a legato vocal line. The poem is about a man who is talking to his romantic interest, unaware if she lives. He tells her to not grieve or pine for him because he is in a place where there is no suffering or sorrow. The melody moves through very small intervals up until the climax, when the drama of the poetry is heightened.

Translation:

Oh, do not grieve for me!
For I am where there is no suffering
Forget the former sorrows and torturous
dreams
Let your memories of me be
Lighter than the first day of spring

Oh, do not pine for me!
There is no separation for us,
I am, as ever, close to your soul.

I am still touched by your griefs,
And still saddened by your sorrow.

Live! You must live!
And if by a miracle
You find here joy and peace,
Then know that it was me
Answering from another world
The call of your pained heart.

**Sous le dôme épais (‘Flower Duet’) from *Lakmé*
Léo Delibes (1836-1891)
Librettists: Edmond Gondinet (1828-1888) and Philippe Gile (1831-1901)**

Leo Delibes was an only child who learned music from his mother and uncle in early childhood. Once his family moved to Paris, Delibes entered Tariot’s class at the Conservatoire. In 1850, he received a *premier prix* in solfège. As a boy, he studied organ and was a chorister at Saint-Marie-Madeleine. This is where he was also in Meyerbeer’s opera, *Le prophète*, in 1849. Later in his

career, Delibes worked as a choral master at the Théâtre Lyrique and at the Opéra. A huge fan of the theatre, his most famous works include operettas and ballets. His opera, *Lakmé*, premiered on April 14, 1883 at the Opéra-Comique. The show had lasting success with its color, music, and well-constructed libretto.

Lakmé is the daughter of Nilakantha, a high priest in the Brahmin temple. Nilakantha has been forbidden by the forces occupying the city to practice his religion. During this scene of the opera, he secretly meets up with a group of Hindus and leads them in prayer. Meanwhile, Lakmé and her servant, Mallika, stay behind while walking to the river to pick flowers and bathe. Before getting into the water, they remove their jewels and place them on a nearby bench where they sing the famous duet known as the “Flower Duet.”

Translation:

A dense dome of jasmine and roses clings together,
flowery waterside and fresh morning together call us.
Ah! Let us glide as we follow the fleeting current
among the trembling waves.
Blithely steering, let us gain the shore where a bird is singing.
The dense dome, the white jasmine together call us!

But a strange fear suddenly grips me
when my father goes alone into their accursed town
I tremble with fright!

So that the god Ganesh may protect him,
let us go down to the pool
where the swans splash joyfully,
their wings white as snow,
to gather blue lotus blossoms.

Disneyland

Marvin Hamlisch (1944-2012)

Lyrics: Howard Ashman (1950-1991)

Marvin Hamlisch was an American composer, pianist, and conductor of great versatility. Son of an accordionist, Hamlisch showed exceptional musical talent from a very young age. He was most famously known for his scores for theatre and film. His musical style includes a variety of genres such as ballad-like solo songs, rock, disco music, classically oriented orchestral compositions, and instrumental adaptations of popular tunes. One of his most successful scores he wrote was for the Broadway musical *A Chorus Line*, which won nine Tony Awards.

The musical *Smile* tells the story of teenage girls competing in a beauty competition. Robin Gibson has just won her local Young American Miss Pageant. She packs her things to travel to Santa Rosa where she will compete in the state finals in hopes of making it to the national competition in California. During this part of the show, Robin has just arrived in Santa Rosa where she meets her roommate, Doria, a “wannabe” pageant girl from Texas. When the two become friends, Doria sings about when she was eleven-years-old and wanted to escape from her boring, lonely life to live in Disneyland.