

it is easy to become completely overtaken by the music. This work is more about telling a brief story and connecting to people expressively than making something sound beautiful; it is raw emotion.

Masters of Music, Vocal Recital
Michelle Torres, soprano

Dr. Geoffrey Duce, piano

8 pm Thursday, April 10, 2014
Louise E. Addicott and Yatish J. Joshi Performance Hall

Fairest Isle, all isles excelling
H. Purcell
(1658-1695)

Malinconia, Ninfa gentile
Per pietà, bell'idol mio
Ma rendi pur contento
V. Bellini
(1801-1835)

Ridente la calma
Dans un bois
Als Luise die Briefe ihres ungetreuen
W.A. Mozart
(1756-1791)

Schelm, halt fest!: Der Freischütz
Lauren Desroisers, soprano
C. Weber
(1786-1826)

SHORT INTERMISSION

He пой, красавица, при мне
S. Rachmaninoff
(1873-1943)

S'il est un charmant gazon
Comment, disaient-ils
Enfant, si j'étais roi
F. Liszt
(1811-1886)

Siete Canciones Populares Españolas
I. El Paño Moruno
II. Seguidilla murciana
III. Asturiana
IV. Jota
V. Nana
VI. Canción
VII. Polo
M. de Falla
(1876-1946)

Presented in partial fulfillment of requirements for the degree Masters of Music-Voice Recital Course MUS I711 5459.

Audio and video recording equipment and cameras may not be used at a performance in any auditorium of IUSB. Eating and drinking in the Campus Auditorium, Recital Hall, and Upstage are prohibited. Smoking is not permitted in any building of Indiana University South Bend. Audience members are asked to turn off cell phones and pagers during the program.

PROGRAM NOTES

Fairest Isle, all isles excelling

Fairest isle, all isles excelling,
Seat of pleasure and of love
Venus here will choose her dwelling,
And forsake her Cyprian grove.
Cupid from his fav'rite nation
Care and envy will remove;
Jealousy, that poisons passion,
And despair, that dies for love.

Gentle murmurs, sweet complaining,
Sighs that blow the fire of love
Soft repulses, kind disdainings,
Shall be all the pains you prove.
Ev'ry swain shall pay his duty,
Grateful ev'ry nymph shall prove;
And as these excel in beauty,
Those shall be renown'd for love.

Published and performed in 1691, *King Arthur* received instant success in the 17th century. The “dramatick opera” was written by Dryden with music by Purcell and dances by Jo Priest. Many revisions were made to the opera throughout the years causing there to be many versions of Fairest Isle. *King Arthur* is modelled after Shakespeare’s *The Tempest*.

Canción

Because you’re a traitor, I will bury your eyes.
You don’t know what it cost me
“of that look”
Little girl, to look at them (eyes)
Mother, on the edge, Mother...

They say that you don’t love me,
but you’ve already loved me...
Go away, everything that was gained,
“of that look”
For what was lost
Mother, on the edge, Mother...

Polo

Oh! I keep a sorrow in my breast.
Oh! That no one I will tell!
Wretched is love! Oh!
And who made me understand it. Oh!

After traveling to Paris, France and befriending composer Claude Debussy (1862-1918), Manuel de Falla was inspired to explore nationalism and neo-Classicism. De Falla realized that Debussy had used many traditional Spanish compositional traits in his works that he (de Falla) had overlooked in his own works. De Falla soon began to study the modality, cadences, rhythms, and ornaments within traditional Spanish music and used it as a muse to write *Siete Canciones Populares Espanolas*. *Siete Canciones* is characterized by vocal melodies containing a small range, (the entire work is written roughly within an interval of a 6th) pedal tones, the 32nd note embellishments in the vocal line, and the harmonically stagnant yet highly rhythmic accompaniment. In a majority of the songs, the accompaniment seems more relevant than the vocal melody and has an almost guitar-like quality to it. Most importantly, *Siete Canciones* was written with the idea of duende. Duende is an ‘ethereal quality’ that is meant to move the listener emotionally, reducing the individual to the barest of human emotion. It is a trait mostly associated with traditional performances of flamenco. This is easily evident when listening to this music and the context of each song. Although each song is very brief,

Seguidilla murciana

Whoever has a roof of glass
Shouldn't throw stones to their neighbors
Carriers we will be; we could find each other on the road
For your inconsistency, I will compare you to a coin
That runs from hand to hand.
finally it blurs, and believing the false,
no one will take that!

Asturiana

To see if it would console me, I drew near a pine.
To watch me cry, it cried.
And the pine, how it was green.

Jota

They say we don't love each other, because they
don't see us speak.
They can ask your heart and mine.

Now I bid you farewell,
from your house and your window.
Even though your mother does not approve,
goodbye dear, until tomorrow.

Nana

Sleep, child, sleep.
Sleep, my soul.
Sleep, little light of the morning.

Malinconia, Ninfa gentile

Melancholy, gentile nymph
my life consecrated to you;
your pleasures are of vile
Is not born to pleasure.

I asked the gods for fountains and hills.
they heard at last, I will live happy,
with my desires, I never,
I never will go past that mountain.

Per piet , bell'idol mio

For pity's sake, my beautiful idol
do not tell me that I am ungrateful;
unhappy and unfortunate
Heaven has made me.

If I am faithful to you,
if I suffer from your beautiful eyes,
Love knows, the gods know,
my heart knows, and yours knows.

Ma rendi pur content

But only make happy
the heart of my beautiful,
and I will pardon, my love,
If my own is not glad.

Her troubles I fear
more than my troubles,
because I live more in her
than I live in myself.

Known for his great contribution in the bel canto style, Bellini's *Sei Ariette per Camera* contains some of the most popular bel canto songs performed in modern day settings. *Sei Ariette* contains just that, pieces that resemble arias found in opera. The pieces set up a dramatic scene and are just as vocally challenging as any aria of the Romantic period. All 3 pieces are a part of an even bigger collection

of songs (15 compositions) featured in *Composizioni da Camera*; a set of mostly ariettas and romanzas written for voice and piano.

Schelm, halt fest!

Annchen: Rouge! Hold firm! Or I will show thee,
that a woman's spite I owe thee as the cause of our alarm.

Agathe: Nay, mock not our house's founder!

Annchen: Nay, to mock thy sire is not my desire,
Tis the vassal, not the master, I would fain make faster.

Agathe: At what vassal does thou rail?

Annchen: What a question!
Here's the vassal, dropt the lord of this good castle!
There, hold firm! Rebellious nail,

Together: Hold him firm and never fail.

Agathe: All things to thee bring gladness,
ever may thy heart thus be gay,
But when thou has felt love's smart,
Thou will know what moves my heart.

Annchen: Naught I know of care or sorrow
Ever in dance and play,
Joying in life's young May,
I'll pass the hours away!
Never shall sorrow trouble my morrow.

Agathe: Ah, thou knowst not of love's sweet sorrow!
While my Max is far away.
Hope nor comfort can I borrow,
Dark joyless is my day.

Enfant, si j'étais roi

Child, if I were king,
I would give the empire,
and my chariot, and my scepter,
and my people kneeling,
and my crown of gold,
and my baths of porphyry,
and my fleets, in which the sea is not enough,
For a look of you!
If I was God,
earth and heaven with the waves,
the angels, the demons curve before my law,
and the deep chaos of the fruitful entrails,
eternity, space, and the heavens and the worlds
For a kiss from you!

Liszt's songs are characterized by advanced harmonies, often associated with Wagner's style of composition. Modeling after Romantic opera, Liszt also wanted to expand the role and vocal style within the current understanding of the 'song' genre. Because Liszt was already in his late 20's during the time of their composition, these songs were said to be influenced by works by Franz Schubert (1797-1828) due to his use of modulations and using silence as a dramatic mechanism; also known as *luftpause* along with influences from Bellini and other Italian Romantic composers for the operatic vocal style needed to perform the songs. This dramatic operatic vocal style caused Liszt's songs to not be performed in recitals for a long time because they didn't fit the model of a 'song' as far as it being for a salon setting due to the expansion of the melody and accompaniment.

El Paño Moruno

On the fine cloth in the store
a stain has fallen
it sells for a lower price
Because it has lost its value.

piano works; sadly, many of his vocal works are often overlooked. Rachmaninoff composed a total of 85 songs for voice and piano. *Oh never sing to me again* is the first of many works that Rachmaninoff uses Alexander Pushkin's poetry as the text for his melodies. This piece uses Georgian folk elements within the melody to tell a story of a poet who begs his lover to cease her singing of Georgian traditional songs. As she sings them, he is taken back there which seems to only bring him sorrow.

S'il est un charmant gazon

It is a lovely lawn
that the sky watered,
or shines in any season
Some flower enclose,
where one can gather with their hand
lilies, honeysuckle and jasmine,
I want to make it the path
Where your foot lands!

It is a dream of love,
perfume of rose,
or daily found
something sweet,
A dream that God blesses,
or the souls unite,
Oh! I want to nest
Where your heart lands!

Comment, disaient-ils

How, he said?
With our boats, will we flee the Alguazils?
Row, she said.
How, he said?
Will we forget quarrels, miseries and perils?
Sleep, she said.
How, he said?
Will I enchant the beautiful without subtle delight?
Love, she said.

Der Freischütz is roughly based on a traditional German huntsman tale of seven magic bullets that always hit their mark. These bullets can only be obtained if the huntsman sells their soul to Zamiel, the 'demon hunter'. The seventh bullet is reserved for the demon to kill the huntsman unless the huntsman can find a victim for Zamiel, resulting in a fresh supply of 7 more magic bullets. Max, a master marksman is in a shooting contest in which he must prevail to win the hand of Agathe, the daughter of Prince Ottakar. Due to his recent mishaps in shooting competitions, Max is no longer confident in his marksman skills. Caspar, a ranger who has secretly sold his soul to Zamiel takes Max out to do some shooting when he reveals to him the magic bullets that he too can obtain. After meeting with Agathe briefly, Max goes to the Wolf's glen to meet Caspar. Agathe is upset about a portrait of her ancestor Cuno that has fallen on her and injured her. This causes Agathe to fear that there is more danger than appears to be evident.

Already strained by the portrait falling and the possibility that Max will fail in winning her hand in marriage, Agathe is very worrisome when trying to explain to Anchenn the many obstacles and heartache that derives from love. A very naïve Anchenn tries to cheer up Agathe and tells her that no such feelings will ever reach her because she will never give into any type of negativity.

Ridente la calma

May a calm arise in your soul;
And may no signs of fear or anger remain.
You come in the meantime, for my own good,
those sweet chains are grateful to my heart.

Dans un bois (translation by Emily Ezust)

In a lonely and sombre forest
I walked the other day;
A child slept in the shade,
It was a veritable Cupid.
I approach; his beauty fascinates me.
But I must be careful:
He has the traits of the faithless maiden
Whom I had sworn to forget.

He had lips of ruby,
His complexion was also fresh like hers.
A sigh escapes me and he awakes;
Cupid wakes at nothing.
Immediately opening his wings and seizing
His vengeful bow
And one of his cruel arrows as he parts,
He wounds me to the heart.
"Go!" he says, "Go! At Sylvie's feet
Will you languish anew!
You shall love her all your life,
For having dared awaken me."

Als Luise die Briefe ihres ungetreuen

Generated by ardent fantasy;
in a rapturous hour
brought into this world - Perish,
you children of melancholy!

You owe the flames your existence,
so I restore you now to the fire,
with all your rapturous songs.
For alas! he sang them not to me alone.

I burn you now, and soon, you love-letters,
there will be no trace of you here.
Yet alas! the man himself, who wrote you,
may still perhaps burn long in me.

During his period of composition of *Don Giovanni*, Mozart wrote *Als Luise*. It was set to the poetry of Gabriele von Baumberg (1768–1839), a mutual friend of Mozart and his roommate during his stay in Vienna. It is said that Baumberg wrote the poem when she was a young woman in the midst of a troubled love.

Ridente la Calma is a light and delicate canzonetta in rounded binary form. It is a serene piece that tells of a peaceful mentality when in love after a conflict has threatened a relationship. For a long period of time, *Ridente la Calma* was thought to be composed by Mozart but later research proves otherwise. It was actually written by Josef

Mysliveak, who was a Czech composer and friend of Mozart after meeting in Bologna in 1772. Mysliveak originally composed the piece to be for voice and orchestra so it is assumed that Mozart merely wrote his own arrangement of *Ridente la Calma* for voice and piano, which is the version that is famous today.

Dans un bois, originally titled *L'amour reveille* tells a story of a man languishing of his lost love, Sylvie, after finding Cupid in the woods. The piece is clearly composed for a female voice even though it is written from a male perspective because it was common in many operas for women to play a male role. The man approaches Cupid who is lying in the woods only to find that his face resembles that of Sylvie. The change in his emotional state is evident in the music with the use of the G-flat in the vocal melody. He sighs at the sight of Sylvie's features on Cupid and awakens Cupid. In an act of vengeance, he is shot in the heart with Cupid's arrow. The music then goes back to a variation of the A section entailing that because he had awakened Cupid, he will now love Sylvie all his life.

***He nouï, красавица, при мне* (translation by Edward Agate)**

Oh, never sing to me again
the songs of Georgia, fair maiden
their tones recall to me in vain
Far distant shores with sorrow laden
Alas! those songs remembrance stir,
full many memories around gather
The steppes, at night, in vision clear
The form and features of another!
This image, fatal yet so true
at sight, of thee will surely vanish,
but at thy voice to rise anew,
That all my striving fails to banish.

In mid- October of 1890, Sergei Rachmaninoff was conducting his opera *Aleko* in Kiev in which he wrote *Six Romances*, the collection of songs that included *Oh never sing to me again!* Known for his ability to create a highly dramatic, emotionally provoking environment, Rachmaninoff is often compared to Tchaikovsky whom he was highly influenced by. Although Rachmaninoff is well known for his prolific