

# Music

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AT EASTERN

The EWU Department of Music Presents

**Taylor Alyse Clarke**

**Voice Recital**

with collaborative pianists

Carolyn Jess and Riley Gray

**April 28, 2018**

**3:00 pm**

**Music Building Recital Hall**

Presented in partial fulfillment of the requirements for

Bachelor of Arts in Music Education

Studio of Professor Susan Windham

*Wentao Xing, Audio and Lighting Engineer*

## Program

**Ergiti, amor**

**Alessandro Scarlatti**

(1669-1725)

**Deh vieni, non tardar**

**Wolfgang Amadeus Mozart**

(1756-1791)

**Lachen und Weinen**

**Franz Schubert**

(1797-1828)

**Vergebliches Ständchen**

**Johannes Brahms**

(1833-1897)

**Romance**

**Claude Debussy**

(1862-1918)

**Noël des enfants qui n'ont plus de maison**

**Where the Music Comes From**

**Lee Hoiby**

(1926-2011)

**The World Feels Dusty**

**Aaron Copland**

(1900-1990)

**Time Heals Everything**

**Jerry Herman**

(1931- )

**Twisted**

**Wardell Gray/Annie Ross**

(1921-1955)/(1930- )

**Ev'rything I've Got**

**Richard Rodgers/Lorenz Hart**

(1902-1979)/(1895-1943)

## Program Notes

“Ergiti, amor” is from Alessandro Scarlatti’s opera *Scipione nelle Spagne*. Though his operas are not performed in full in modern day, some of his works, such as “Ergiti, amor,” are performed as standalone pieces. Scarlatti’s composition is indicative of the Baroque style, displayed in this da capo aria with melismatic coloratura, repeated text and word painting. We hear word painting in “Ergiti” on words like “Ergiti” (lift), “volo” (flight), “sosterrà” (sustained), and phrases like “senz’abbassarti piu” (without coming again to the earth) with ascending lines and passages that give the impression of relentless flight.

“Deh vieni, non tardar” is an aria from W.A. Mozart’s *Le nozze di Figaro* (The Marriage of Figaro), with librettist Lorenzo da Ponte. The libretto is based off of Pierre Beaumarchais’ play, *Le Mariage de Figaro*, following Count Almaviva, Susanna, and Figaro. In this aria, Susanna, disguised as the wife of the count, pretends to sing of her love for the count, though her words are truly meant for Figaro. Susannah’s excitement for her wedding night can be heard in her repeating of the line “Ti vo’ la fronte incoronar di rose” (I want to crown your brow with roses) at the end of the aria.

The poetry in “Lachen und Weinen” contemplates the nature of shifting moods, and Franz Schubert’s setting follows this idea. Though Schubert is well known for his incredible knack for melody, his accompaniment does not leave one wanting. Piano and voice play off of and support each other effortlessly, shifting from major to minor and back again with a sigh-like texture, reflecting the shifts in character provided by the text.

Johannes Brahms originally composed “Vergebliches Ständchen” as a duet in 1812. Now, it is more often performed as a solo piece. This song depicts a young man attempting to woo a young woman, who steadfastly refuses his advances. Verses alternate between his requests to come in, and her refusals. As the song progresses, his attempts at wooing become more aggressive with a desperate minor key while her denials become more affirmed with decisive rhythmic figures.

Famed late romantic French composer, Claude Debussy was known for his impressionistic style and symbolic settings of French. “Romance” is one of Debussy’s most well-known pieces. Though this song sounds like his earlier work, it was actually written in the middle of his career. The song presents a feeling of longing in the reserved, contemplative French style. The piano and vocal line act independently but weave together, representing the lives of two individuals’ paths that may come together, even if it is just for a fleeting moment.

Enraged by the invasion of France by German armies during WWI, Debussy composed “Noël des enfants qui n’ont plus de maison” as his final song, composing both the music and the text. “Noël” serves as an anthem, calling attention to the horrors suffered by French children during the war. The music is at times fragmented and frantic, with a consistent and relentless accompaniment reflecting Debussy’s frustration and resentment of the political climate threatening the people of France.

In 1974, Hoiby dedicated “Where the Music Comes From” to a support group he belonged to. The text, written by Hoiby himself, is a message of gratitude, hope, and healing.

The music supports this feeling with steady propulsion in the accompaniment and modulations to a higher key at the start of each verse.

Two great American artists are fused in "The World Feels Dusty." Composer Aaron Copland, famous for works such as "Rodeo," and "The Tenderland," set Emily Dickinson's "The World Feels Dusty" to presents a solemn, tranquil perspective on death. Dickinson's text implies a bit of hope in an otherwise desolate situation as "the least Fan / Stirred by a friends had / Cools like the rain." Copland supports this idea a gentle rocking in the accompaniment that sounds like a lullaby. He creates a break, taking a moment to appreciate the cooling rain. The ascending figure at the conclusion of the piece suggests an ascension, or a moving on, harkening back to Dickinson's original message.

"Time Heals Everything" was originally performed in Jerry Herman's 1974 musical *Mack and Mabel*, but is now more commonly performed and recorded as a standalone song, rather than staged. In the wake of heartbreak, the protagonist finds herself surrounded by empty idioms and false hope for a better day that never comes. Herman's use of these platitudes and commercial composition style creates a piece that feels bitter and ironic.

"Twisted" presents the irritation of being assumed to be crazy, even when you are certain of your sanity. In the end, the protagonist chooses to embrace the power of being misunderstood. "Twisted" has a rich lineage, originally recorded as a Wardell Gray tenor saxophone solo and then lyricized and recorded by singer Annie Ross, and since then has been covered by many artists.

"Ev'rything I've Got" considers the feeling of conflict brought on by holding yourself as a strong, powerful woman and deciding give into love. Here, the protagonist embraces her power by recognizing she can give some of it away, and still maintain her own integrity. "Ev'rything I've Got" was originally from the Rodgers and Hart musical, *By Jupiter*, in 1942. It was made popular as a jazz standard by Ella Fitzgerald in 1956.

These jazz pieces depict two perspectives on the frustrations of womanhood. Though these two pieces aren't directly connected, they are presented here as the a development of one person first accepting that she may never be understood, and then accepting that someone may actually seek to understand her.

Today would not be possible without the amazing talents of Susan Windham, Carolyn Jess, Riley Gray, Kristina Ploeger, Dr. Jane Ellsworth, Dr. Abbigail Coté, Dr. Jonathan Middleton, Wentao Xing, Colleen Hegney, and the administrative staff at Eastern Washington University's College of Arts, Letters, and Education. Voice gives us the special opportunity to embody music as well as character, and I have so appreciated the opportunity to explore, learn from, and see myself in each of these pieces. I hope that you are able to identify with some aspect of music presented here today, as it has been so impactful to my experiences here at EWU. This recital is meant to stand as a culmination of my undergraduate experience, and I'm excited to continue my journey of exploring and immersing myself in vocal literature. Thank you for joining me in this step of my education!

## Ergiti, amor

<i>Ergiti, amor, sui vanni e prendi ardito il volo senz'abbassarti piu. Perché con nuovi inganni tu non ricada al suolo, lo sosterrà virtù.</i>	Lift up your wings, oh love take boldly to flight without coming again to the earth. By new deceptions you will not be brought to the ground, since you are sustained by virtue.
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## Deh vieni, non tardar

<i>Giunse alfin il momento che godrò senz'affanno in braccio all'idol mio. Timide cure, uscite dal mio petto, a turbar non venite il mio diletto! Oh come par che all'amaroso foco l'amenità del loco, la terra e il ciel risponda, come la notte i furti miei seconda!</i>	At last the moment has arrived that I will enjoy without worry in the arms of my beloved. Timid worries, get out of my heart, do not come to disturb my pleasure! Oh how it seems that to amorous fires the comfort of the place, the earth and heavens respond, just as the night favors deceptions!
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<i>Deh, vieni, non tardar, o gioja bella, vieni ove amore per goder t'appella, finchè non splende in ciel notturna face, finchè l'aria è ancor bruna e il mondo tace. Qui mormora il ruscel, qui scherza l'aura, che col dolce susurro il cor ristaura. Qui ridono i fioretti e l'erba è fresca, ai piaceri d'amor qui tutto adescia. Vieni, ben mio, tra queste piante ascose. Ti vo' la fronte incoronar di rose.</i>	Come, do not delay my beautiful joy, come where loves calls you to enjoyment, before the moon rises, while the air is still dark and the world is quiet. Here murmurs the stream, here plays the breeze, which with sweet whispering the heart restores. Here the little flowers laugh and the grass is cool, to pleasures of love everything here is enticing. Come, love, among the sheltering trees. I want to crown your brow with roses.
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## Lachen und Weinen

(Laughing and Weeping)

<i>Lachen und Weinen zu jeglicher Stunde Ruht bei der Lieb' auf so mancherlei Grunde. Morgens lacht' ich vor Lust; Und warum ich nun weine Bei des Abendes Scheine,</i>	Laughing and weeping at every hour rests by love on so various reasons. In the morning I laughed from joy; and why I now weep at the the evening's light
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*Ist mir selb' nicht bewußt.* is not to myself known.

*Weinen und Lachen zu jeglicher Stunde  
Ruht bei der Lieb' auf so mancherlei Grunde.  
Abends weint' ich vor Schmerz;  
Und warum du erwachen  
Kannst am Morgen mit Lachen,  
Muß ich dich fragen, o Herz.* Weeping and laughing at every hour  
rests by love on so various reasons.  
In the evening I wept from sorrow;  
and why you awaken  
in the morning with laughing  
must I ask you, oh heart.

## Vergebliches Ständchen

(Futile Serenade)

*Er:* He:  
*Guten Abend, mein Schatz,  
guten Abend mein Kind!  
Ich komm' aus Lieb' zu dir,  
Ach, mach' mir auf die Tür,  
mach mir auf die Tür!* Good evening, my treasure,  
good evening, my child!  
I come out of love to you,  
ah, open your door for me,  
open your door for me!

*Sie:* She:  
*Meine Tür ist verschlossen,  
ich laß dich nicht ein;  
Mutter, die rät' mir klug,  
Wär'st du herein mit Fug,  
Wär's mit mir vorbei!* My door is locked,  
I won't let you in;  
mother advised me wisely  
that were you permitted to come in,  
it would be all over for me!

*Er:* He:  
*So kalt ist die Nacht,  
so eisig der Wind,  
Daß mir das Herz erfriert,  
Mein' Lieb' erlöschen wird;  
Öffne mir, mein Kind!* So cold is the night,  
so icy the wind  
that my heart will freeze,  
my love will be extinguished;  
open for me, my child!

*Sie:* She:  
*Löschet dein Lieb';  
lass' sie löschen nur!  
Löschet sie immerzu,  
Geh' heim zu Bett, zu Ruh'!  
Gute Nacht, mein Knab'!* If your love will be extinguished;  
then just let it be extinguished!  
If it continues to be extinguished,  
go home to bed, to rest!  
Good night, my boy!

## Romance

*L'âme évaporée et souffrante,  
L'âme douce, l'âme odorante* The vanishing and suffering soul,  
the gentle soul, the fragrant soul

*Des lis divins que j'ai cueillis  
Dans le jardin de ta pensée,  
Où donc les vents l'ont-ils chasée,  
Cette âme adorable des lis?*

of divine lilies that I have gathered  
in the garden of your thought,  
where then have the winds driven them,  
this adorable soul of the lilies?

*N'est-il plus un parfum qui reste  
De la suavité céleste  
Des jours ou tu m'enveloppais  
D'une vapeur surnaturelle,  
Faites d'espoir, d'amour fidèle,  
De béatitude et de paix?*

Does no more perfume remain  
of the celestial sweetness,  
of the days when you enveloped me  
with a magical vapor,  
made of hope, of faithful love,  
of bliss and of peace?

### **Noël des enfants qui n'ont plus de maison** (Christmas of the homeless children)

*Nous n'avons plus de maisons!  
Les ennemis ont tout pris,  
Jusqu'à notre petit lit!  
Ils ont brûlé l'école et  
notre maître aussi.  
Ils ont brûlé l'église  
et monsieur Jésus-Christ!  
Et le vieux pauvre qui n'a pas pu s'en aller!*

Our houses are gone!  
The enemy has taken everything  
including our little bed!  
They have burned the school  
and our school master too.  
They have even burned the church  
and the lord Jesus Christ!  
And the old poor man who could not escape!

*Bien sûr! papa est à la guerre,  
Pauvre maman est morte  
Avant d'avoir vu tout ça.  
Qu'est-ce que l'on va faire?  
Noël! petit Noël!,  
n'allez pas chez eux  
N'allez plus jamais chez eux,  
Punissez-les!*

Of course! Papa has gone to war,  
Poor mama died  
Before she had to see all this.  
What then is one to do?  
Christmas! Little Father Christmas!  
Don't ever go to their house,  
Don't ever go to their house,  
Punish them!

*Vengez les enfants de France!  
Les petits Belges, les petits Serbes,  
Et les petits Polonais aussi!  
Si nous en oublions, pardonnez-nous.  
Noël! Noël!  
surtout, pas de joujoux,  
Tâchez de nous redonner le pain quotidien.*

Avenge the children of France!  
The little Belgians, the little Serbs,  
And the little Poles, too!  
If we have forgotten any, forgive us.  
Christmas! Christmas!  
Above all, do not bring toys.  
Try to bring us our daily bread again.

*Noël! écoutez-nous,  
nous n'avons plus de petits sabots:  
Mais donnez la victoire aux enfants de France!*

Christmas, listen to us,  
our little wooden shoes are gone:  
but grant victory to the children of France!