



department of **music**  
EASTERN ILLINOIS UNIVERSITY

## STUDENT RECITAL SERIES

presents a

### Junior Recital

featuring

Ava Nagel, soprano  
Mason Kurtz, tenor

with

Ethan Hayward, piano

April 22, 2023, 11:00 am  
Doudna Fine Arts Center  
Recital Hall

## Program

Pastorello d'un povero armento from <i>Rodelinda</i>	G. F. Handel (1685-1759)
Ich folge dir gleichfalls from <i>St. John Passion</i>	Johann Sebastian Bach (1685-1750)
Old American Songs I. The Boatman's Dance II. The Dodger III. Long Time Ago	Aaron Copland (1900-1990)
Ah, non credea mirarti from <i>La Sonnambula</i>	Vincenzo Bellini (1801-1835)
Lydia	Gabriel Fauré (1845-1924)
Je veux vivre from <i>Roméo et Juliette</i>	Charles-François Gounod (1818-1893)
Berlin im Licht Es regnet	Kurt Weill (1900-1950)
Hello! Oh, Margaret, it's you from <i>The Telephone</i>	Gian Carlo Menotti (1911-2007)
Golden from <i>The Alchemist</i>	Peter Mills
Mein Herr Marquis from <i>Die Fledermaus</i>	Johann Strauss II (1825-1899)
Combatton quest'alma from <i>I trionfi del fato</i>	Agostino Steffani (1654-1728)

**"Ich folge dir gleichfalls" from St. John Passion**

**Johann Sebastian Bach (1685-1750)**

J. S. Bach was a German composer and musician in the late Baroque era known for his orchestral, instrumental, keyboard, organ, and vocal music, as well as being one of the most recognized composers in the history of Western music.

"Ich folge dir gleichfalls" is from his *St. John Passion*, the older counterpart of his more famous *St. Matthew Passion*. Only agreeing to a last-minute venue change if they expanded the choir loft and repaired the harpsichord, it was first performed in St. Nicholas Church in 1724. The soprano aria "Ich folge dir gleichfalls" or "I also follow you" follows the tenor piece "And Simon Peter followed Jesus," intending to speak the mind of the congregation—that they would also follow Jesus.

This uptempo aria has a lovely interplay between the flute and voice with rising and falling runs closely following after one another, mirroring the text translated from chapters 18 and 19 of Martin Luther's *The Gospel According to St. John*.

*I also follow you with joyful steps, and will leave you not, my life, my light.*

*Set the course and do not stop yourself to pull me, to push, to ask.*

**"Ah, non credea mirarti" from La Sonnambula**

**Vincenzo Bellini (1801-1835)**

Vincenzo Bellini was an Italian opera composer. Nicknamed "the Swan of Catania" for his signature long-flowing melodic lines, he is a staple of the *bel canto* style.

"Ah, non credea" is from *La Sonnambula*, or *The Sleepwalker*. In the aria, Amina sleepwalks into the town square, singing of her despair about her fiancé calling off their engagement over falsely rumored disloyalty. Her fiancé, hearing this sleeping declaration, forgives her and returns her engagement ring to her finger as she awakens in the following piece, "Ah! Non giunge."

*Ah, I don't believe what I see that you so soon have withered, o flower!*

*You died just like love that only a day lasted.*

*Perhaps new vigor my tears can offer you,  
but reviving love, my tears, ah no, they cannot*

*Ah, I don't believe you died just like love that only a day lasted.*

**"Je veux vivre" from Roméo et Juliette**

**Charles-François Gounod (1818-1893)**

Charles Gounod was a French composer who had a big influence on French composition style.

"Je veux vivre," or "Juliette's Waltz," is from his opera *Roméo et Juliette*, based on William Shakespeare's play *Romeo and Juliet* but focused more on the love story than the moral of the warring houses. The waltz takes place at the masked ball where Romeo is yet to meet Juliet, and, as others talk to her of marriage, she sings of wanting to keep her youthful dreams free of love.

*I want to live in the dream that intoxicates me still today.*

*Sweet flame, I guard you in my soul like a treasure!*

*This drunkenness of youth lasts not, alas, but a day.*

*Then comes the hour where one cries, the heart yields to love, and happiness flees without return.*

*I want to live in the dream that intoxicates me for a long time yet.*

*Sweet flame, I guard you in my soul like a treasure!*

*Far from this bleak winter let me sleep and breathe in the rose before it's plucked apart!*

*Sweet flame, stay in my soul like a sweet treasure for a long time yet!*

**"Hello! Oh, Margaret, it's you" from *The Telephone***

**Gian Carlo Menotti (1911-2007)**

Gian Carlo Menotti was an American and Italian composer, librettist, director, and playwright who further developed opera's *verismo*, or lyrical and natural-to-life, tradition.

"Hello! Oh, Margaret, it's you" is from his one-act opera *The Telephone*, in which Lucy is chronically on the phone, not paying Ben enough attention for him to even ask her a question until he concludes the opera by calling her from a payphone to propose. "Hello! Oh, Margaret, it's you" is one of those very many conversations, with the piano playing the role of the indistinct Margaret on the other end of the line.

**"Mein Herr Marquis" from *Die Fledermaus***

**Johann Strauss II (1825-1899)**

Johann Strauss II was an Austrian composer and violinist best known for his light music of operettas and dance music, even nicknamed "The Waltz King" for the popularity he brought to the genre at the time.

"Mein Herr Marquis" is an aria from his operetta *Die Fledermaus*, or *The Bat*, based on one of Julius Roderich Benedix's farces, *Das Gefängnis*, and the operetta has been a staple performance in Vienna since its premiere in 1874. In "Mein Herr Marquis," Adele the maid and her employers, Eisenstein and Rosalinde, are all at a masked ball in disguise, all thinking the others are somewhere else. Eisenstein, under the guise of Marquis Renard, notes how similar this unknown "actress" is to his maid. Adele, in a dress borrowed from Rosalinde without permission, laughs him off for "mistaking" her for a maid.

*My Sir Marquis, a man, such as you, should better understand this,  
therefore I advise, you certainly look closer at the people around you!*

*This hand is but all too fine, this foot, so dainty and small,  
the manner in which I speak, my waist, my bustle,  
the same you'd never find on a chambermaid!  
You must really admit how very funny this mistake was!*

*Yes, very funny, is this matter, so please excuse me, if I laugh!  
Very funny, Sir Marquis, are you!*

*With this profile in Grecian style given to me by nature.  
If this face doesn't say enough, just you look at my figure!*

*Look through your lorgnette (opera glasses) then, just look at my appearance,  
to me, it seems love has made your eyes blurry,  
the pretty maid's image has completely filled your heart!  
Now you see her everywhere, very funny, truthfully, is this case!*

**"Combatton quest'alma" from *I trionfi del fato***

**Agostino Steffani (1654-1728)**

Agostino Steffani was an Italian composer, polymath, and diplomat.

"Combatton quest'alma" is from his opera *I Trionfi del Fato* (o *Le Glorie d'Enea*), or *The Triumphs of Fate* (or *the Glories of Aeneas*), and the duet has two characters from Virgil's *Aeneid*, Aeneas (originally sung countertenor) and Lavinia (soprano), sing lines in close succession as they try to interpret what they should do about the conflicting feelings behind being in love.

*They fight, this soulful hope and fear.*

*To hope is a deception, to fear, a breathlessness: whoever seeks calm should ban love.*

Program Notes  
April 22, 2023

**G. F. Handel (1685-1759)**

George Frideric Handel was a prolific composer of oratorios, orchestral music, operas, church music, and other genres. Born on February 23<sup>rd</sup>, 1685 in Halle, Germany, Handel was known primarily for his opera compositions. Between 1724 and 1725, three major operatic masterpieces from Handel were premiered at the King's Theatre on Haymarket – *Giulio Cesare in Egitto*; *Tamerlano*; and *Rodelinda, regina de' Longobardi*. These works reveal to us a Handel at arguably the peak of his creative powers, supremely confident in his exceptional abilities as composer and as dramatist.

*Rodelinda* may prove to be the best amongst the three operas, by the unadulterated beauty of its composition, the singular attention paid to the development of characters, and to the balancing of contrast in their moods, affections, conflicts, and passions.

In *Pastorello d'un povero armento* the mood changes to a calm arioso, when Grimoaldo turns his focus to the natural world around him. This scene is a stunning psychological portrait of a mind on the brink of madness.

**Pastorello d'un povero armento**

*Pastorello d'un povero armento  
pur dorme contento,  
sotto l'ombra d'un faggio o d'alloro.*

*A shepherd of a humble flock,  
Still sleeps contented,  
Under the shade of a laurel branch.*

*Io, d'un regno monarca fastoso,  
non trovo riposo,  
sotto l'ombra di porpora e d'oro.*

*But I, magnificent monarch of my kingdom  
Find no rest  
Under the shade of purple of gold.*

**Aaron Copland (1900-1990)**

Aaron Copland was born on November 14<sup>th</sup>, 1900 in Brooklyn, New York. His mother pressed for all of her children to be given music lessons, after she and her husband had emigrated from Russia to the US. Copland's first musical exposure was from Jewish weddings and from his sister's *libretti* from her studies at Metropolitan Opera School. He wrote his first composition at the age of 8, and throughout his adolescence continued to compose. He enjoyed writing in the Romantic styles, but also innovated his own style that was original to the period. During his lifetime he composed many different musical genres, including multiple ballets, chamber music, operas, and film music. His ability to compose so many varying genres of music crafted his legacy as having pivotal role in the organization and creation of American music.

The composer Benjamin Britten asked Copland to arrange a set of American folk tunes for his Music and Art Festival in Aldeburgh, England. Copland wrote five songs for male soloist and piano for the occasion: "*The Boatman's Dance*," "*The Dodger*," and, "*Long Time Ago*," were among them. This set was written in 1950 and premiered in June of that year by the famous tenor Peter Pears, with Britten at the piano. In 1951 the work premiered in America with Copland himself playing the piano and baritone William Warfield singing. Warfield would go onto become the singer most identified with the songs and spoke often on his collaborations with the composer.

## Gabriel Fauré (1845—1924)

Gabriel Fauré was a French composer, organist, pianist, and teacher. He was the foremost French composer of his generation, and his musical style influenced many 20th century composers. He studied with several prominent French musicians, including Camille Saint-Saëns, who introduced him to the music of several contemporary composers, including Robert Schumann and Franz Liszt. Gabriel Fauré is regarded as a master of the French art song, or *mélodie*. His works ranged from an early Romantic style, to late 19th century Romantic, and finally to a 20th century aesthetic. His work was based on the strong understanding of harmonic structures which he received at the École Niedermeyer from his harmony teacher Gustave Lefèvre, who wrote the book *Traité d'harmonie*. Fauré was a prolific composer, and some of his most noteworthy works are his *Requiem*, the opera *Penelope*, and the orchestral suite *Masques et Bergamasques*. He also wrote chamber music; his most well-known being his two piano quartets.

*Lydia, sur tes roses joues,  
Et sur ton col frais et si blanc,  
[Que le lait,] roule étincelant  
L'or fluide que tu dénoues.*

*Lydia, onto your rosy cheeks  
And onto your neck, so fresh and white  
There rolls down, gleaming  
The flowing gold that you loosen.*

*Le jour qui luit est le Meilleur;  
Oublions l'éternelle tombe.  
Laisse tes baisers, tes baisers de colombe  
Chanter sur ta lèvre en fleur.*

*The day that is dawning is the best;  
Let us forget the eternal tomb.  
Let your kisses, your dove-like kisses  
Sing on your blossoming lips.*

*Un lys caché répand sans cesse  
Une odeur divine en ton sein:  
Les délices, comme un essaim,  
Sortent de toi, jeune Déesse!*

*A hidden lily ceaselessly spreads  
A divine scent in your bosom.  
Delights, like swarming bees,  
Emanate from you, young goddess!*

*Je t'aime et meurs, ô mes amours,  
Mon âme en baisers m'est ravie!  
O Lydia, rends-moi la vie,  
Que je puisse mourir toujours!*

*I love you and die, oh my love,  
My soul is ravished in kisses  
O Lydia, give me back my life,  
That I may die forever!*

## Kurt Weill (1900-1950)

Kurt Weill was a German and Jewish composer, known for his social and satirical compositions. Weill composed in the style of *Gebrauchsmusik*, or “utility music”, basing his works on the idea that music is written with intent to serve an identifiable purpose. He is known for his thriving collaborations with playwright and poet, Bertolt Brecht (1898-1956). Their best-known partnership produced the “*Die Dreigroschenoper*” or “*The Threepenny Opera*”, which contributed to the origin of musical theatre.

### Berlin im Licht

*Und zum Spaziergehen  
genügt das Sonnenlicht,  
doch um die Stadt Berlin zu sehn,  
genügt die Sonne nicht,  
das ist kein lauschiges Plätzchen,*

*And to go for a walk  
the sunlight is enough,  
But to see the city of Berlin  
the sun is not enough,  
this is not a cozy place,*

*das ist 'ne ziemliche Stadt.  
Damit man da alles gut sehen kann,  
da braucht man schon einige Watt.*

*it's quite a town.  
so that you can see everything well,  
you need a few watts.*

*Na wat denn? Na wat denn?  
Was ist das für 'ne Stadt denn?*

*Well what then? Well what then?  
What kind of city is it then?*

*Komm, mach mal Licht,  
damit man sehn kann, ob was da ist,  
komm, mach mal Licht,  
und rede nun mal nicht.  
Komm, mach mal Licht,  
dann wollen wir doch auch mal sehen,  
ob da 'ne Sache ist: Berlin im Licht.*

*Come on, turn on the light,  
so you can see, what's there  
come on, turn on the light,  
and don't say another word.  
Come on, turn on the light,  
then we want to see,  
whether there's one thing: Berlin in lights.*

## **Es Regnet**

*Ich frage nichts.  
Ich darf nicht fragen,  
Denn du hast mir gesagt: "Frage nicht!"  
Aber kaum höre ich deinen Wagen.  
Denke ich: Sagen, oder nicht sagen?  
Er hat alles auf dem Gesicht!*

*I ask nothing.  
I am not allowed to ask,  
because you said to me: "Don't ask!"  
But I scarcely hear your carriage.  
I think: to speak or not to speak?  
He tells all with his face!*

*Glaubst du denn daß nur der Mund spricht?  
Augen sind wie Fensterglas.  
Durch alle Fenster sieht man immer,  
Schließt du die Augen ist es schlimmer.  
Meine Augen hören etwas,  
Etwas and'res meine Ohren.  
Für Schmerzen bin ich denn geboren.*

*Do you then, believe only the mouth speaks?  
Eyes are like window glass.  
Through all windows one can always see  
if you close your eyes, it is worse.  
My eyes hear something,  
Something other than my ears.  
For pain, then, I was born.*

*Laß mein Gesicht am Fenster, laß;  
Die Sonne darf jetzt nicht mehr scheinen!  
Es regnet," sagt das Fensterglas.  
Es sagt nur was es denkt!  
Laß uns zusammen weinen...*

*Let me look out the window;  
Now the sun may not shine for me anymore!  
"It's raining," says the window glass.  
It only says what it thinks!  
Let us weep together...*

## **Peter Mills**

*The Alchemists* by Peter Mills takes place in Regency England amidst the passions of the romantic age. The show had it's world premiere in an Off-Off-Broadway run in 2003. The plot "...explores the idealistic pursuits and follows the romantic entanglements of a group of childhood friends: a poet, a painter, a seminarian, the heir of Foxwood Hall, and their muse – the orphaned Anne Quintrell"  
-Kenneth Jones

In the song "Golden," Marcus, the son of the Vicar, longs for his true love Stanley, the heir of Foxwood Hall and fiancé to Anne

### **Agostino Steffani (1654-1728)**

Born July 25<sup>th</sup>, 1654, Steffani was an Italian ecclesiastic, diplomat and composer. As a boy he was admitted as a chorister at San Marco, Venice. In 1667, the beauty of his voice attracted the attention of Count George Ignaz von Tattenbach, who took Steffani to Munich, where Steffani's education was completed at the expense of Ferdinand Maria, Elector of Bavaria, who appointed him *Churfürstlicher Kammer- und Hofmusikus* and granted him a liberal salary. After receiving instruction from Johann Kaspar Kerll, Steffani was sent to study in Rome in 1673, where Ercole Bernabei was his master. Steffani gained renown as he continued to release many operas and vocal works.

### **Combatton quest'alma**

*Combatton quest'alma  
Speranza e timor*

*Sperar è un inganno  
Temer un affanno:  
Chi cerca la calma dia bando a l'amor*

*They fight this soulful  
Hope and fear*

*Hoping is a deception  
Fear a breath:  
Who seeks calm banish love  
the light.*