



department of music
EASTERN ILLINOIS UNIVERSITY

STUDENT RECITAL SERIES

presents a

Sophomore and a *Junior Recital

featuring

Blaine Niebrugge, baritone
*Mykayla Whitfield, soprano

with

Ethan Hayward, piano

December 2, 2023, 12:00 p.m.
Doudna Fine Arts Center
Recital Hall

Program

Sogno	Francesco Paolo Tosti (1846-1916)
Die Forelle	Franz Schubert (1797-1828)
When I Have Sung My Song	Ernest Charles (1895-1984)
Voyage à Paris	Francis Poulenc (1899-1916)
L'ultima Canzone	Francesco Paolo Tosti (1846-1916)
Blaine Niebrugge, baritone Ethan Hayward, piano	
Cabin	Paul Bowles (1910-1999)
Leonora	Gaetano Donizetti (1797-1848)
Ihr Bildnis Sie Liebten Sich Beide Laue Sommernacht	Clara Schumann (1819-1896) and Alma Mahler (1879-1964)
Non, je ne regrette rien	Edith Piaf (1915-1963)
"Mother Knows Best" from <i>Tangled</i>	Alan Menken (b. 1949) & Glenn Slater (b. 1968)
"For Good" from <i>Wicked</i>	Stephen Schwartz (b. 1948)
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Sophomore Recital Program Notes and Translation

Sogno

Francesco Paolo Tosti
(1846-1916)

“**Sogno**” or “The Dream” was composed by Paolo Tosti and the text is based on the Italian poet Lorenzo Stecchetti (1845-1916). Tosti was an Italian composer remembered for his light and expressive songs. Stecchetti was an Italian poet and a role model for all the other Italian lyrical writers. Sogno is a journey of love, denial, and temptation. In a dream-like sequence, Sogno takes us on a thrilling ride of emotions and focuses on the convolution intrinsic in human relationships. In the opening, Tosti tells a story of this dream where the song’s subject is on their knees, symbolizing a saint in deep prayer.

English Translation © Hugo Poon

I dreamt that you were on your knees, like a saint praying to the Lord. You were looking deep into my eyes, with a glowing look of love. You were speaking quietly, asking me sweetly for forgiveness. That she be allowed just one glance, you begged, curled at my feet. I stayed silent and, with a strong will, fought the irresistible desire. I had faced martyrdom and death; Still, I forced myself to say no. But then your lips touched my face, and my heart betrayed me. I closed my eyes, reached out to you; But I had been dreaming, and that beautiful dream vanished.

Die Forelle

Franz Schubert
(1797-1828)

“**Die Forelle**” or “The Trout” is a poem written by Christian Friedrich Daniel Schubart (1739-1791) and composed by Franz Schubert. Schubart was a German poet but would persistently end up in jail. Schubert was an Austrian composer from the late Classical and early Romantic period and is one of the greatest composers of Western Classical Music. Die Forelle is a story about a fisherman catching a trout. The first two verses have a similar structure but change in the final verse to symbolize that the trout was caught. The last stanza unveils its motive as a scrupulous piece warning young women to heed young men.

English Translation © Emily Ezust

In a bright little brook there shot in merry haste a capricious trout: past it shot like an arrow. I stood upon the shore and watched in sweet peace the cheery [fish's] bath in the clear little brook. A fisher with his rod stood at the water-side, and watched with cold blood as the fish swam about. So long as the clearness of the water remained intact, I thought,

he would not be able to capture the trout with his fishing rod. But [suddenly] the thief grew weary of waiting. He stirred up the brook and made it muddy, and before I realized it, his fishin rod was twitching: the fish was squirming there, and with raging blood I gazed at the deceived [fish]. At the golden fountain of youth, you linger so confidently; But think of the trout, and if you see danger, flee! Mostly it is from lack of cleverness that maidens miss the angling seducers. So beware! otherwise you may bleed too late!

When I Have Sung My Song

Ernest Charles
(1895-1984)

“**When I Have Sung My Song**” was written and composed by Ernest Charles and is possibly his most popular and well-known piece. Charles was an American composer who composed numerous pieces for voice and piano. Each was known for broad vocal lines, lavishly appointed melodies, charisma, and their rubato. When I Have Sung My Song is more of a modern song, and because of this, there is not much history or any background of this song. This song is a love story that tells a story that singing to anyone else is impotent. Ultimately, the subject expresses that they are singing to no one else again.

Voyage à Paris
Poulenc

Francis
(1899-1963)

“**Voyage à Paris**” or “Trip to Paris” was written by Guillaume Apollinaire (1880-1918) and was brought to music by Francis Poulenc. Apollinaire was a French poet, who made a mark for the early 20th century poets. Poulenc was a French composer, mostly diatonic; his pieces are usually clear, catchy, easy to remember, and emotionally expressive. Voyage à Paris gives a waltz-like tempo, which is also light and happy. The story is that it is always amazing to leave a gloomy place for Paris. Very short, but that was the intention of the poetry, Poulenc composed it to be straight-forward.

English Translation © Bard Suverkrop

Ah, it is such a charming thing. To leave a gloomy place. For Paris, lovely Paris. Which, once upon a time, must have been created by love.

L’ultima Canzone

Francesco Paolo Tosti
(1846-1916)

“**L’ultima Canzone**” or “The Last Song” was written by Francesco Cimmino (1862-1938) then put into music by Francesco Paolo Tosti. Cimmino was an Italian poet, and Tosti was an Italian

composer known for his light and expressive pieces. Tosti did not turn the poem into music but mainly used verses that favor calmness. L'ultima Canzone is a very well-known piece and is a story about love. This lover is devastated as they just discovered Nina, their lover, will soon be married to someone else, so they wish to sing to them one last time. The piano plays a syncopated rhythm until the end, where they are finally aligned.

English Translation © Mark Kano

*They told me that tomorrow, Nina, you will be married, and yet I sing to you my serenade!
There, in the deserted plains, there, in the shaded valley, oh how many times I have sung to you!
“Rose petal, of amaranth flower, even though you will marry, I will always stay near you.”
Tomorrow you'll have a celebration, smiles and flowers, never thinking over our past love. But
always, night and day, full of passion, my song will come crying to you: “Leaf of mint, oh flower
of pomegranate, Nina, remember the kisses that I gave you!”*

Mykayla Whitfield Program Notes

Cabin

Paul Bowles worked as a music critic for the quarterly journal *Modern Music* in the 1930s and 1940s. He also worked as a composer at the Works Progress Administration's Federal Theater at the time. In his later years, he focused more time on his compositions. Bowles studied Tennessee Williams' poetry, which is where the inspiration for the song *Cabin* started.

Cabin is an art song that utilizes both major and minor keys to represent good versus evil. There is an eerie feeling throughout, which causes the listener to want to hear more due to the uncertainty of what comes next. The piece was composed by Bowles in 1946 and is in AABA form. The story is told from a third person perspective and the movement between 9/8 and 6/8 time signatures creates a very interesting piece.

Leonora

Although name Gaetano Donizetti is synonymous with Italian opera, such as "L'Elisir d'Amore" and "Lucia di Lammermoor," I have chosen to program his short but sweet, *Leonora*, for my Italian song. *Leonora* (1843) is a short but sweet song of parting between the poet at the beloved *Leonora*. Donizetti chooses to set a text of parting over a quick waltz tempo, adding a lightness and facility of text for which the composer is known.

Leonora

*Leaving is worth it: Leonora, goodbye. My sweet idol, why cry
One day's pain, mendacious pain! Nothing is more fleeting than love.
The beloved sail will return; Only you changed will he find again.*

Ihr Bildnis, Sie Liebten Sich Beide, Laue Sommernacht

Clara Schumann and Alma Mahler are both female composers of the Romantic Era whose individual voices are often overlooked in deference to the men around them, namely Robert Schumann and Gustav Mahler. As such, I wanted to program them on this recital.

Like many Romantics, these composers often wrote on themes of love and nature. *Ihr Bildnis*, *Sie Liebten Sich Beide*, and *Laue Sommernacht* follow this pattern.

In *Ihr Bildnis*, the poet stares at a picture of a long-lost beloved, bemoaning their fate. The running eighth note pattern in the accompaniment speaks to the constant pressure of the poet's mourning. The unresolved chord at the end of the vocal line suggests that the poet will never find peace.

Sie Liebten Sich Beide tells the tale of a couple suffering in the throes of unrequited love. Though they love each other, they never find the courage to speak to each other, remaining alone. Nearly every measure of the piece has dissonances that resolve quickly, only to repeat the dissonant pattern in the next measure. At the end of piece, the piano phrase slowly decrescendos away as

the characters pass away, never knowing what could have been. Like her husband, Clara Schumann often wrote her accompaniments to highlight the emotions of the characters, creating a mood based on what she wished the listeners to hear.

Finally, in Alma Mahler's *Laue Sommernacht*, the poet walks through a garden in the twilight, noticing the darkening woods. The darkness of life is portrayed by the darkness of the woods, in which the poet is walking. The only 'light' that can be found in this life is love, which is where the poet leaves us, in an exclamation of joy and peace! The accompaniment of the Lied follows Alma Mahler's usual style, using lush, wide chords, often tonicizing shifting tonalities with the frequent use of accidentals. Mahler also plays with the tempo with the addition of multiple fermatas during this short song.

Ihr Bildnis

*I stood darkly dreaming and stared at her picture, and that beloved face sprang mysteriously to life.
About her lips a wondrous smile played, and as with sad tears, her eyes gleamed.
And my tears flowed down my cheeks, and ah, I cannot believe that I have lost you!*

Sie Liebten Sich Beide

*They loved one another; but neither wished to tell the other;
They gave each other such hostile looks, yet nearly died of love.*

*In the end they parted and saw each other but rarely in dreams.
They died so long ago and hardly knew it themselves.*

Laue Sommernacht

Mild summer night: in the sky not a star, in the deep forest we sought each other in the dark and found one another.

Found one another in the deep wood in the night, the starless night, and amazed, we embraced in the dark night.

Our entire life – was it not such a tentative quest? There: into its darkness, O Love, fell your light.

Non, je ne regrette rien

Non, je ne regrette rien is arguably Edith Piaf's second most famous song, the first being *La vie en rose*. Edith Piaf, perhaps the greatest popular French jazz singer of the early-mid 1900's, sang this song about not regretting the bad things in life that happen. Rather than regret her life choices, Piaf sings of overcoming pessimism and finding the joy in life. An eighth note pattern plays steadily underneath the vocal line, asking the listener to move forward instead of looking back. A final triumphant Coda ends the song on an optimistic note, now that the singer has truly forgotten the pain of the past.

Non, je ne regrette rien

*No, nothing at all. No, I don't regret anything. Neither the good that was done to me nor the evil.
I don't care about any of it!*

*No, nothing at all. No, I don't regret anything. It's paid for, swept away, forgotten
I don't care about the past!*

*With my memories, I lit the fire. My sorrows, my pleasures I no longer need them.
Swept away the loves with their tremolos. Swept away forever I start again to zero.*

*No, nothing at all. No, I don't regret anything. Neither the good that was done to me nor the evil.
I don't care about any of it!*

*No, nothing at all. No, I don't regret anything. For my life, for my joys;
Today it starts with you!*

Mother Knows Best

Mother Knows Best is a song from the Disney's animated film *Tangled* where Rapunzel is seeking to rebel against her mother and leave her tower she has been locked in since she was a child due to curiosity of the outside world. Mother Gothel is disgusted by this notion and does everything in her power to stop her. The lively and upbeat tone of the piece creates a feeling of happiness to the listener, even though Mother Gothel is reprimanding Rapunzel. Alan Menken (composed songs for *Galavant*, *Home on the Range*, and *Leap of Faith*) and Glenn Slater (composed songs for *Sister Act*, *the Little Mermaid*, *School of Rock*) have collaborated together for over 20 years through musicals, movies, and television shows.

For Good

For Good is a song from the Broadway musical *Wicked* where Glinda (the Good witch from the East) and Elphaba (Wicked Witch of the West) who became unlikely friends due to their differences. This duet expresses how much their friendship has influenced them for good, or for the better. For good can also mean forever in this instance, and be seen as a thank you to the people who impact us in positive ways. Stephen Schwartz has composed music for 50 years, and has composed other musical works such as "Rags," "Children of Eden," "Pocahontas," "The Prince of Egypt," "The Hunchback of Notre Dame," and "Dear Evan Hanson."