

Chapman University

Chapman University Digital Commons

Printed Performance Programs (PDF Format)

Music Performances

4-19-1998

Senior Recital

Tania Fleischer
Chapman University

Josh Mikus
Chapman University

Daniel Wu
Chapman University

Sarah Garbett
Chapman University

Follow this and additional works at: https://digitalcommons.chapman.edu/music_programs

Recommended Citation

Fleischer, Tania; Mikus, Josh; Wu, Daniel; and Garbett, Sarah, "Senior Recital" (1998). *Printed Performance Programs (PDF Format)*. 142.

https://digitalcommons.chapman.edu/music_programs/142

This Senior Recital is brought to you for free and open access by the Music Performances at Chapman University Digital Commons. It has been accepted for inclusion in Printed Performance Programs (PDF Format) by an authorized administrator of Chapman University Digital Commons. For more information, please contact laughtin@chapman.edu.

Noelle Aquilino



Senior Recital

with

Tania Fleischer, piano and harpsichord

Josh Mikus-Mahoney, cello

Daniel Vu, violin

Sarah Harbath, violin

April 19, 1998

Welcome to the recital!

First on the program is the cantata, Lord, I Thee do I Trust, by **Dietrich Buxtehude** (1637- 1707). All by eight of Buxtehude's surviving vocal works have sacred texts. His extant secular works are wedding music; his 120 sacred compositions include cantatas, vocal concertos, chorale settings, and strophic arias. This cantata was written for soprano, two violins and basso continuo. Basso continuo, in this case, is harpsichord with a sustainable bass instrument, a cello, which plays the bass line of the harpsichord. Above this foundation, the soprano and two violins alternate the melody.

7:22

Next we jump several centuries to the lieder of **Felix Mendelssohn** (1809-1847). Mendelssohn is famous for his larger works such as his chamber music, symphonies, an opera, and the brilliant *Overture to A Midsummer Night's Dream*. But Felix also wrote some charming songs. One should remember that most of his songs were meant primarily to be sung at the Mendelssohn home at their Sunday concerts with friends and family.

The first song, Frage, is asking "Do you love as me as much as I do?" It is very likely that Felix was in love at age eighteen.

Frage (Question)

Is it true that you are always there in the leafy
path by the grape arbor, waiting for me?
And that you ask the moon and the stars about me?
Speak! What I feel can be understood only
by someone who feels it, too,
and who will remain true to me forever.

The second Mendelssohn song, Frühlingslied, is talking about how "Spring has come, the birds are mating, and I am in love". The poet, Friederike Robert is from Swabia, far away to the south-west of Berlin. She wrote the poem in the dialect of Swabian which sounds rather sweet and countrified to a Prussian citizen like Felix.

Frühlingslied (Spring Song)

Now comes Spring; the sky is blue,
the roads are dry, the breezes are mild.
Now comes Spring; the little birds
in the woods are twittering and enticing their mates.

The next three songs are by **Gustav Mahler** (1860-1911). Mahler grew up in a Bohemian village culturally rich in music and art. As a child, he learned many folk songs and received lessons in piano and music theory. Mahler's compositional talent was concentrated in two spheres: the Lied and the symphony. His Lieder and symphonies are interrelated. In both you will find borrowed themes.

Ich atmet' einen linden Duft (I breathed a gentle scent)

I breathe a gentle scent.
In the room stood a branch of linden,
A gift from a dear hand.
How lovely was the scent of linden.
How lovely is the scent of linden,
The sprig of linden you gathered gently!
I breathe softly amid the scent of linden
Love's gentle scent.

Wer hat dies Liedlein erdacht?

(Who has thought up this little song?)

Up there on the mountain
In the high house! In the house!
There looks out a fine dear little maiden!
She is not at home there!
She is the innkeeper's little daughter!
She lives on a green heath!
My heart is sore!
Come, sweetheart, make it well!
Your dark brown eyes
Have wounded me
Your rosy mouth makes my heart hale.
Makes the youth wise
Makes the dead come alive,
Makes the sick recover, makes the sick recover,
Recover indeed.
Who then has thought up this fine, fine, little song?
Three geese brought it over the water.
Two gray and one white!
And whoever can't sing the little song,
They will whistle it for me! Indeed!

Lob des honen Verstands

(In praise of the sublime mind)

Once in a deep vale
Cuckoo and nightingale
Decided to make a bet:
To sing for the masterpiece,
Either won by art, either won by luck:
The victor would get the palm.
The cuckoo said: "if it pleases you,
I have chosen the judge, "
And named the donkey right away.
"Because he has two ears so big,
Ears so big, ears so big,
He can hear so much better
And will know what is right!"
They quickly flew before the judge.
And when the case was laid before him,
He decreed they should sing.
The nightingale sang forth so sweetly!
The donkey said: "You bewilder me!
You bewilder me! Ee-yah! Ee-yah!
I can't get it into my head!"
The cuckoo quickly started then
His song through Third and Fourth and Fifth.
The donkey liked it, he only said:
"Wait! Wait! Wait! I will pass judgment now,
Pass it now. (Continued)

Well have you sung, Nightingale!
But Cuckoo, you sing a fine anthem! A fine anthem!
And you stick to the rhythm full well, full well!
This I say from my sublime mind!
Sublime mind! Sublime mind!
And though it may cost an entire land,
By you I let it be won, be won!"
"Cuckoo! Cuckoo!" "Ee-yah!"

18:51

Giuseppe Verdi (1813-1901) composed a great opera called *Un Ballo in Maschera* or *The Masked Ball*. Oscar is the faithful page of Riccardo, King of Sweden. The page is asked by Renato, secretary to Riccardo and secretly intent on the ruler's assassination, the nature of Riccardo's disguise at the masked ball they are attending. Oscar playfully refuses to divulge the information. (Act II, scene 2)

Saper vorreste (You would like to know)

You would like to know how he is costumed,
when that is the thing he wants concealed.

Oscar knows it, but will not say it.

Tra la la...

Full of love my heart is throbbing
but yet, discreetly, is keeping the secret
Neither rank nor beauty will carry it away.

Tra la la...

20:54

The next set is *Cuatro Madrigales Amatorios* by **Joaquín Rodrigo** (b. 1901). Rodrigo is Spain's most eminent composer who was born in Sagunto, in the province of Valencia. Rodrigo was a prolific and hard-working artist who was seen to restore to Spain the traditional musical values disrupted by the artistic experimentation of the years leading up to the Civil War. He wrote works for orchestral music, including a ballet, an opera, and many songs which show a highly discerning range of literary poetry into sixteenth century.

¿Con qué la lavaré?

(With what shall I wash the skin of my face?)

With what shall I wash the skin of my face?

With what shall I wash it?

I live in such sorrow.

Married women wash in lemon water:

In my grief I wash in pain and sorrow.

With what shall I wash it?

I live in such sorrow.

Vos me matástels (You killed me)

You killed me, girl with hair hanging loose,
you have slain me.

By the river bank I saw a young maiden.

Girl with hair hanging loose, you have slain me.

Girl with hair hanging loose, you have killed me,
you have slain me.

¿De dónde venís, amore? (Where hast thou been, my love?)

Where hast thou been, my love?

I know well where.

Where hast thou been, my friend?

Were I a witness, ah!

I know well where!

De los álamos vengo, madre

(I come from the poplars, mother)

I come from the poplars, mother,
from seeing the breezing stir them.

From the poplars of Seville,

from seeing my sweet love,

from seeing the breezes stir them.

I come from the poplars, mother,

from seeing the breezes stir them.

28:58

The next set is by **John Duke** (1899-1984). The poem is written by Mark Van Doren who is Duke's favorite poet. Duke lived in Northampton, Massachusetts. His contributions to the literature and ethos of American song have long been a sign of continuing vitality in an art form that has undergone discouraging periods of low visibility in this century. It was a long, beautiful life, which touched endless numbers of piano students, teachers of singing, recitalists, and audiences, in this country and abroad.

37:45

Acknowledgements

I would like to thank my friends for their encouragement and friendship. I wouldn't have been able to get through college without our "study groups" and all our memorable moments. I especially would like to thank my teachers, who have not only helped me bring this recital together, but have also help me grow as a musician and a person. I have been blessed to have worked with my teacher and friend, Lynn Cole-Adcock, who has trained me to be a classical singer. Lynn, thank you for your extreme patience and motivation. You have helped me increase my confidence in myself and my abilities. You have made my love and enthusiasm for music grow. And to the divine Tania Fleischer, whose coaching and brilliant musicianship have inspired me. Thank you for not only helping me understand a song musically, but also for guiding me to discover its deeper meaning.

Special thanks to my family and especially my loving parents, whose unquestioning emotional support and faith in me have kept me going when I need it most.

I would also like to thank the Rivera family for treating me as a daughter. And to my "other half", Carlos. Your love, musical talent, and humorous nature have inspired me. I Love You!

Lastly, thanks to Josh Mikus-Mahoney, Daniel Vu, and Sarah Garbett for your help and talent, and especially, to those of you who came tonight!

Thank you all for being a part of my recital!

*Please come to the reception following the recital in the
Humanities Lounge, Wilkinson Hall.