

Notes on the Program (Continued)

Franz Schubert (Continued)

“Heidenröslein” was composed in 1815, with the text taken from a poem by Goethe.⁹ This piece includes three separate characters—a narrator, a boy, and a little rose—but unlike “Abendstern”, there is no distinct difference in musical style between characters. “Heidenröslein” is in strophic form with a playful melody that is echoed in the piano.

“An die Geliebte” is the setting of a poem by Stoll, and was composed in 1815.¹⁰ It is in strophic form, and begins with beautiful descending patterns. As the piece continues, the melody ebbs and flows in ascending and descending lines, creating greater emotional intensity.

Henri Duparc

Henri Duparc received training in piano and composition in Paris with César Franck at the Jesuit College of Vaugirard while he was studying law. During this time he also published several pieces and was influenced by composers such as Bach, Beethoven, Gounod, Liszt, and Wagner. Duparc’s years of composition lasted from 1868 to 1884, ending due to blindness.

“Extase” was first written in 1874, and later revised in 1884.¹¹ Full of rich harmonies and magnificent accompaniment, the vocal line is much simpler than the piano line, and begins and ends with the same musical idea.

Maurice Ravel

Maurice Ravel began studying piano and harmonization at a young age, and from there, went on to composing.¹² As a composer, Ravel employed a variety of techniques that added color and distinction to his music. In the course of his life, he composed approximately sixty pieces, eighteen of which are songs and song cycles.

In 1910, Ravel was invited to compete in an international competition held by the Maison du Lied in Moscow. Each composer was required to set seven folk songs in Spanish, Russian, Flemish, French, Scottish, Italian, and Hebraic. “Chanson française” is one of the *Chants Populaires* composed for this occasion.¹³ Written in a strophic form, the beginning melodic phrase and accompanying text are sung twice in each verse, creating a feeling of leisure and repose.

John Duke

John Duke studied music at the Peabody Conservatory as a young man. He later went on to continue his studies in New York, Berlin, and Paris. As a composer of art songs, he carefully selected the poems used for his music. Influenced by past genres, he created a unique musical style apart from the typical contemporary music.

“The Bird” is taken from a text by Elinor Wylie, and was set to music in 1946.¹⁴ As the piece begins, the song of a bird is heard in the piano, and returns throughout the piece. “The Bird” is through-composed with the vocal line continually changing both in melody and rhythm, creating varying levels of intensity. The piece ends as it began—with the song of a bird.

“A Piper” was written in 1949, and based on a poem by Seumas O’Sullivan. Beginning the piece, the piano plays simple intervals of a fifth, as the sound of a pipe is imitated in the vocal line. As this introduction ends, the style of the piece changes considerably, using a rich piano accompaniment that aids the singer in telling the story of the poem. Similar to “The Bird,” “A Piper” is through-composed, and ends with the sound of a pipe, as it began.¹⁵

⁹ Abraham, *The Music of Schubert*, 284.

¹⁰ *Ibid.*, 279.

¹¹ Cooper, Martin: ‘Duparc [Fouques Duparc], (Marie Eugéne) Henri’, *Grove Music Online* ed. L. Macy (Accessed [17 March 2005]), <<http://www.grovemusic.com>>

¹² Kelly, Barbara L.: ‘Ravel (Joseph) Maurice’, *Grove Music Online* ed. L. Macy (Accessed [17 March 2005]), <<http://www.grovemusic.com>>

¹³ Orenstein, Arbie, ed. *Maurice Ravel: Songs 1896-1914*. (New York: Dover Publications, 1990), ix-xiv.

¹⁴ Wheelock, Donald. Liner notes to Just Spring: *Art Songs of John Duke*. Lauralyn Kolb and Tina Toglia (New World Records, 80576-2).

¹⁵ Taylor, Bernard, comp. *Songs by 22 Americans*. (Milwaukee: G. Schirmer, 1960), 56.



COLLEGE OF VISUAL AND PERFORMING ARTS

Department of Music

Junior Recital
Jeanne Erekson, Soprano

Accompanied by:
Lisa Bloy, Piano

Saturday, April 16, 2005
2:00 pm
Harris Theatre

Program

- I. **Alma del core** (from *La costanza in amor vince l'inganno*)
..... Antonio Caldara (1670-1736)
- Stizzoso, mio stizzoso** (from *La Serva Padrona*)
..... Giovanni Battista Pergolesi (1710-1736)
- II. **If music be the food of love**
- Nymphs and Shepherds** (from *The Libertine*)
..... Henry Purcell (1659-1695)
- III. **Abendstern**
- Heidenöslein**
- An die Geliebte** Franz Schubert (1797-1828)
- IV. **Extase** Duparc (1848-1933)
- Chanson française** (from *Chants Populaires*)
..... Maurice Ravel (1875-1937)
- V. **The Bird**
- A Piper** John Duke (1899-1984)



Recitalist is a student of Dr. Kate Hearden.

Notes on the Program

Antonio Caldara

Antonio Caldara was the son of the violinist Giuseppe Caldara. He was born in Venice, where he sang as a choirboy at St. Mark's, and is believed to have studied with the maestro di cappella Giovanni Legrenzi. Throughout his career, Caldara composed a wealth of music and worked for patrons such as Duke Ferdinando Carlo in Mantua, Marquis Francesco Maria Ruspoli in Rome, and Emperor Charles VI in Vienna.¹

La costanza in amor vince l'inganno was written in 1711 and performed in Rome. Characteristic of many of Caldara's arias, "Alma del core" is in da capo form with contrasting A and B sections and a ritornello played in the piano. In this aria, the character Clizia proclaims her love and devotion to Tirsi.²

Giovanni Battista Pergolesi

Giovanni Battista Pergolesi obtained his primary music education from the maestro di cappella at Iesi, and studied violin with the local music teacher, Francesco Mondini. He then went on to continue his musical training in Naples at the Conservatorio dei Poveri di Gesù Cristo. Though Pergolesi wrote pieces in various genres of music, the majority of his compositions were operas.³

La Serva Padrona is an Intermezzo—a short comic opera performed as intermission entertainment for a longer, more serious opera. It was written in 1733 and premiered in Naples with *Il prigioniero superbo*. The story of *La Serva Padrona* is that of a strong-willed servant girl, Serpina, who convinces her master, Uberto, to marry her. "Stizzoso, mio stizzoso" is sung by Serpina, telling Uberto that he must do as she says. "Stizzoso, mio stizzoso" is in da capo form with a lively A section, and a more legato B section.⁴

Henry Purcell

Henry Purcell began his musical training at a young age as a chorister in the Chapel Royal. In 1673 he became an assistant to John Hingeston, a keeper of the king's instruments. Following this position, he worked as a court composer. During his career, Purcell wrote a wide variety of vocal music, for which he is well known. Though he was an English composer, he was also influenced by Italian music.

"If music be the food of love" was written in 1693 and is one of his many secular songs. It is in strophic form, with both the first and second verses sung to the same playful melody.

The Libertine is one of Purcell's theatrical works, and was composed in 1695. "Nymphs and Shepherds" is written in a form that is similar to the Italian da capo aria. It begins with a musical idea in the first section, which is then contrasted with a second section, and ends with a repeat of the first idea. However, unlike many da capo arias, the contrasting middle section is both longer and more complex than the first section.⁵

Franz Schubert

Franz Schubert received his first music lessons from his father. As a child he sang in the Court Chapel choir, and later in life he conducted the orchestra of the Court Chapel. He also worked for a time as an organist.⁶ In his lifetime, Schubert composed approximately six hundred-three art songs, most of which were performed in the evenings for his friends.⁷

"Abendstern" was written in 1824. With lyrics by the poet Mayrhofer,⁸ "Abendstern" contains the dialogue of two separate and very different characters—that of a person, and a star. This is reflected in the music as well as the text, with a different musical style to each character.

¹ Pritchard, Brian W.: 'Caldara, Antonio', *Grove Music Online* ed. L. Macy (Accessed [17 March 2005]), <<http://www.grovemusic.com>>

² Paton, John Glenn, ed. *26 Italian Songs and Arias*. (Van Nuys: Alfred Publishing, 1991), 90.

³ Huckle, Helmut, and Dale E. Monson: 'Pergolesi, Giovanni Battista', *Grove Music Online* ed. L. Macy (Accessed [17 March 2005]), <<http://www.grovemusic.com>>

⁴ Paton, John Glenn, ed. *Italian Arias of the Baroque and Classical Eras*. (Van Nuys: Alfred Publishing, 1994), 112.

⁵ Holman, Peter, and Robert Thompson: 'Purcell (3) Henry Purcell (ii)', *Grove Music Online* ed. L. Macy (Accessed [17 March 2005]), <<http://www.grovemusic.com>>

⁶ Abraham, Gerald, ed. *The Music of Schubert*, (New York: W. W. Norton, 1947), 9-10.

⁷ *Ibid.*, 149.

⁸ *Ibid.*, 277.

(Notes continue on the following page.)

Translations

Alma del core
(from *La costanza in amor vince l'inganno*)
Alma del core,
Spirto dell'alma,
Sempre costante t'adorerò!
Sarò contento
Nel mio tormento
Se quel bel labbro baciare potrò.

Stizzoso, mio stizzoso
(from *La Serva Padrona*)
Stizzoso, mio stizzoso,
Voi fate il borioso,
Ma nò, ma non vi può giovare.
Bisogna al mio divieto,
Star queto e non parlare.
Zit . . . Serpina vuol così.

Cred'io che m'intendete, sì,
Dacché mi conoscete
Son molti e molti di.

Abendstern
Was weist du einsam an dem Himmel,
O schöner Stern? und bist so mild;
Warum entfernst das funkelnde Gewimmel
Der Brüder sich von deinem Bild?
"Ich bin der Liebe treuer Stern,
Sie halten sich von Liebe fern."

So solltest du zu ihnen gehen,
Bist du der Liebe, zaud're nicht!
Wer möchte denn dir widerstehen?
Du süßes, eigensinnig Licht!
"Ich säe, schaue keinen Keim
Und bleibe trauernd still dahaim."

Heidenöslein
Sah ein Knab ein Röslein stehn,
Röslein auf der Heiden,
War so jung und morgen schön,
Lief er schnell, es nah zu sehn,
Sah's mit vielen Freuden.

Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

Knabe sprach: ich breche dich,
Röslein auf der Heiden!
Röslein sprach: ich steche dich,
Daß du ewig denkst an mich,
Und ich will's nicht leiden.

Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

Und der wilde Knabe
Brach's Röslein auf der Heiden;
Röslein wehrte sich und stach,
Half ihr doch kein Weh und Ach,
Mußt es eben leiden.

Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

Alma del core
(from *La costanza in amor vince l'inganno*)
Soul of my heart,
Spirit of my soul,
Always constant, I will adore you!
I shall be happy
In my torment
If I can kiss those beautiful lips.

Stizzoso, mio stizzoso
(from *La Serva Padrona*)
Peevish one, my peevish one,
You play the conceited one,
But it will do you no good.
When I say no,
You must be quiet.
Hush . . . Serpina wills thus.

I think you understand me, yes,
Since you have known me
For a long, long time.

Abendstern
Why do you linger alone in the heavens,
O lovely star, and are so gentle?
Why does the brilliant throng of your kindred
Stay apart from your fair image?
"I am the true star of Love;
They keep themselves far away from Love."

Then you should go to them;
If you are the star of Love, delay not!
For who could resist you,
O sweet, wayward light?
"I saw, but see no growth,
And stay mourning silently at home."

Heidenöslein
A boy saw a little rose,
Little rose in the heather,
It was so young and morning-fresh,
He ran swiftly to look more closely,
Looked on it with great joy.

Little rose, little rose, little rose red,
Little rose in the heather.

Said the boy: I shall pluck you,
Little rose in the heather!
Said the rose: I shall prick you,
So that you will always remember me,
And I won't be sorry.

Little rose, little rose, little rose red,
Little rose in the heather.

And the impetuous boy
Plucked the little rose in the heather;
The little rose defended herself and pricked him,
But her cries of pain were to no avail,
She simply had to suffer.

Little rose, little rose, little rose red,
Little rose in the heather.

Translations

Translations (Continued)

An die Geliebte
O dass ich dir vom stillen Auge
In seinem liebe vollen Schein
Die Thräne von der Wange sauge,
Eh' sie die Erde trinket ein.

Wohl hält sie zögernd auf der Wange
Und will sich hiess der Treue weih'n;
Nun ich sie so im Kuss empfange,
Nun sind auch deine Schmerzen mein!

Extase
Sur un lys pâle mon cœur dort
D'un sommeil doux comme la mort...
Mort exquise, mort parfumée
Du soufflé de la bien-aimée...
Sur ton sein pâle mon cœur dort
D'un sommeil doux comme la mort...

Chanson française
(from *Chants Populaires*)
Jeanneton où irons-nous garder,
Qu'ayons bon une heure? Lan la!
Là-bas, là-bas au pré barré,
Y'a de tant belles ombres Lan la!

Le pastour quitte son manteau,
Et fait seoir Jeannette Lan la!
Jeannette a tellement joué,
Que s'y est oubliée, Lan la!

An die Geliebte
O might I slip from your cheek
The tear that falls from your tranquil eye
So radiant with love,
Before the ground absorbs it.

It rests lingering on your cheek
Warm and dedicated to true love;
If I now capture it with a kiss,
Then your sorrows also become mine!

Extase
On a pale lily my heart is asleep
In a slumber sweet like death...
Exquisite death, death perfumed
By the breath of my beloved...
On your pale bosom my heart is asleep
In a slumber sweet like death...

Chanson française
(from *Chants Populaires*)
"Jeannette, where shall we tend our sheep,
To have an hour's good time? Hey ho!"
"Down there in the gated meadow
There is plenty of lovely shade. Hey ho!"

The shepherd takes off his cloak
And sits Jeannette down. Hey ho!
Jeannette played so much
That she forgot herself! Hey ho!