

This is my junior voice recital which showcases the repertoire I have learned thus far my junior and sophomore years. This program has been so much fun to put together and perform, and I thank everyone who is listening!

I would also like to thank my voice teacher, Dr. Marcie Givens. You have been by my side as a cheerleader, coach, confidant, and everything in between. Your faith in me and my potential has pushed me to be a better musician in ways that I would never have dreamed of. All of your ideas and suggestions have made my program come alive and it would truly not be the same without you!

I would lastly like to thank my family, especially my parents. You have always encouraged me and supported me and pushed me to constantly improve. From the very beginning of my musical involvement, you have always been at every concert or festival or competition I have ever participated in. My recital would not be possible without your love and support.

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CSB|SJU Music Department Presents
The Junior Voice Recital of

Alyssa Wedin

Student of Dr. Marcie Givens

March 27 2021

2:00pm

*With Anna Stocker, piano
and Lisa Drontle, piano*

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The CSB | SJU Music Department Presents
The Junior Voice Recital of
Alyssa Wedin, soprano

Anna Stocker, piano
And Lisa Drontle, piano

Stephen B. Humphrey Theater, Saint John's University
Saturday, March 27, 2021 at 2:00pm

Program

Dolce Scherza
"Che Fiero Costume" from *Eteocle e Polinice*
Anna Stocker, piano

Giacomo Antonio Perti (1661-1756)
Giovanni Legrenzi (1626-1690)

Dream Valley
"Here Amid the Shady Woods" from *Alexander Balus*
Who Ever Thinks or Hopes of Love
Anna Stocker, piano

Roger Quilter (1877-1953)
George Frideric Handel (1685-1759)
John Dowland (1563-1626)

Les Berceaux
Chanson d'amour
Lisa Drontle, piano

Gabriel Fauré (1845-1924)

Wiegenlied
Heidenröslein
Lisa Drontle, piano

Franz Schubert (1797-1828)

With a libretto by Thomas Morell, the oratorio *Alexander Balus* takes its story from the biblical book 1 Maccabees, happening from 150 BC to 145 BC. **Here Amid the Shady Woods** is sung at the beginning of Act III by Cleopatra (no relation to the Cleopatra married to Julius Caesar) as she is in the garden near her palace admiring the beauty of nature. The simplicity of the text and melody reflect the joys of simplicity and the beauty of the small things around us.

Both **Les Berceaux** and **Chanson d'amour** were composed by Gabriel Fauré, who is widely considered to be the master of French song. Fauré experimented with the new ideas of the late romantic and early 20th century, creating his own unique style and musical language. He preferred poems that were easily adaptable to music, such as those with limited images or sounds described in the poem. **Les Berceaux** (text by Sully Prudhomme) was first published in 1881. Listen to the flowing and rocking rhythm of the song, especially the piano, to hear the rocking of the cradles, the sway of the ships, and the waves of the ocean described in the lyrics. Published just a year later in 1882, **Chanson d'amour** (text by Armand Silvestre) practically bursts with love and affection. The speaker lists all the reasons why they love their beloved, and the rapid pace and amount of words in the verses highlight the speaker's love- they cannot get the words out fast enough. In the chorus, the first note keeps rising, showing the excitement that the speaker has and how they cannot contain their love.

Franz Schubert, a native of Vienna, Austria, is credited for elevating the German *lied* (song) to a central genre instead of a marginal genre- he wrote over 600 lied. Schubert's lied is famous for having a melody and harmony that seems to fit the poetry so naturally that it could have been written at the same time as the words. Both **Heidenröslien** and **Wiegenlied** are strophic, where the same music is repeated with different words. *Wiegenlied* is a lullaby; listen for the rocking motive in the piano mentioned by the lyrics. Together, the text and accompaniment paint a picture of a mother rocking her child with a mobile spinning. The playful poetry of *Heidenröslien* is reflected in the accompaniment and melody- the bounciness of the vocal line and articulation imitate the plucking of the rose by the boy.

Translations

Dolce Scherza

Sweetly play and sweetly laugh
Lips, which inspire my love;
But they entice you and then destroy you,
Thus afflicting my heart.

Che Fiero Costume

What a cruel habit of the winged deity,
That through suffering he makes us adore
him!
And yet, in passion, the treacherous god
Made me idolize a lovely face.
What a cruel face, that a blind child
Barely weaned, makes himself esteemed!
But this tyrant, which barbarous deception,
Entering through my eyes, made me sigh.

Les Berceaux

Along the quays, the large ships,
Rocked silently by the surge
Do not heed the cradles
Which the hands of the women rock,
But the day of farewells will come,
For the women are bound to weep,
And the inquisitive men
Must dare the horizons that lure them!
And on that day the large ships,
Fleeing from the vanishing port,
Feel their bulk held back
By the soul of the far away cradles.

Chanson d'amour

I love your eyes, I love your face
O my rebellious, o my fierce one,
I love your eyes, I love your lips
Where my kisses will exhaust themselves.
I love your voice, I love the strange
Gracefulness of everything you say,
O my rebellious one, o my dear angel,
My inferno and my paradise!
I love your eyes, I love your face,
I love everything that makes you beautiful,
From your feet to your hair,

O you, to whom ascend all my desires!

Wiegenlied

Slumber, slumber, dearest, sweetest treasure,
Rocked so gently by thy mother's hand;
Soft repose and tranquil pleasure
Soothe thee with the lulling cradle band.
Slumber, slumber, in sweet dreams reposing,
While protects thee thy fond mother's arm,
All her riches, here enclosing,
Hold she in her clasp so true and warm.
Slumber, slumber, on thy downy pillow,
Love's hymn round the music sweet shall
make;
And a lily and a rosebud
Shall reward thee when thou dost awake

Heidenröslein

Once a boy a wild rose spied,
In the hedgerow growing,
Fresh in all her youthful pride;
When her beauties he descried
Joy in his heart was glowing
Little wild rose, wild rose red
In the hedgerow growing
Said the boy "I'll gather thee,
In the hedge-row growing!"
Said the rose "Then I'll pierce thee
That thou may'st remember me",
Thus reproof bestowing.
Little wild rose, wild rose red,
In the hedgerow growing.
Thoughtlessly he pulled the rose,
In the hedgerow growing;
But her thorns their spears oppose,
Vainly he laments his woes,
With pain his hand is glowing.
Little wild rose, wild rose red,
In the hedge row growing.

Program Notes

G.A Perti was an Italian Baroque composer who mainly worked in churches and composed sacred music, though he did compose oratorios, operas, and songs as well. No matter the form, Perti stressed brevity and clarity to convey the meaning of the music he was writing. **Dolce Scherza** has text from an anonymous poet and speaks of both the positive and negative aspects of love. When the text speaks of the positive aspects, the music is in a major key, but when the text speaks of the negative parts of love the music is in a minor key.

Che Fiero Costume comes from Legrenzi's 1675 opera *Eteocle e Polinice* which tells the story of the two twin sons of Oedipus vying for control of the ancient Greek city of Thebes. The lyrics speak of Cupid, the "winged deity" that makes people fall in love and therefore experience suffering and grief. The extensive and rapid declaration of the text makes the song seem like a rant, as if the speaker is venting frustration.

With poetry by William Blake, **Dream Valley** reflects on the power of memory and nostalgia. Roger Quilter is best known for his songs, and he mainly wrote for solo voice and piano. Quilter is well known for his wistful lyrics and smooth, melodic vocal lines. Quilter emphasizes the fluidity and unreliability of memory with his extensive use of rubato and flowing accompaniment.

A notable figure in the history of English song, John Dowland was well known for his lute music, a stringed instrument similar to guitar popular in the renaissance period. **Who Ever Thinks or Hopes of Love** was first published in *The First Booke of Songs or Ayres* in 1597. For this collection, Dowland revolutionized the publishing layout. He printed the collection on a single book that was to be laid out on a table with the lute accompaniment on the left side and the vocal line on the right. This allowed one performer to sing and play the lute simultaneously. Listen to the piano to hear how it has been arranged to imitate the style of lute playing.