

A background image of a musical score on a page that is curved to the right, creating a white space for text. The score consists of several staves with notes and rests.

*Katelyn Neumann, mezzo-soprano*

*A senior recital in partial fulfillment of the  
requirements for a Bachelor of Arts in Music*

**Susan Azaret Davies, piano**

**June 6, 2010**

**Sunday, 3:00 p.m.**

**Davidson Music Center**

**Room 218**

**CAL POLY**  
SAN LUIS OBISPO

**Sponsored by the Cal Poly Music Department & College of Liberal Arts**



*Program*  
**Senior Recital**  
**Katelyn Neumann, mezzo-soprano**  
**Susan Azaret Davies, piano**

<i>Qui Sedes ad dexteram Patris</i> .....	Antonio Vivaldi (1678–1741)
<i>Deh, pietoso, o Addolorata</i> .....	Giuseppe Verdi (1813–1901)
<i>L'allegro</i> .....	Marietta Brambilla (1807–1875)
<i>Set of Two French Pieces</i> .....	Cécile Chaminade (1857–1944)
Chant d'amour	
Chanson groenlandaise	
<i>Arie der Fatime</i> .....	Carl Maria von Weber (1786–1826)

Intermission

<i>Romanze</i> .....	Franz Schubert (1797–1828)
<i>Blicke mir nicht in die Lieder</i> .....	Gustav Mahler (1860–1911)
<i>Must the Winter Come So Soon</i> .....	Samuel Barber (1910–1981)
<i>Love Poems Set</i> .....	Mabel Wood-Hill (1870–1954)
Ebb Tide	
The Look	

## Translations

### *Qui sedes ad dexteram Patris*

*Qui sedes ad dexteram Patris,  
miserere nobis.*

### *Deb, pietoso, o Addolorata*

*Deb, pietoso, o Addolorata,  
china il guardo al mio dolore.  
Tu, una spada fitta in core,  
volgi gl'occhi, desolata,  
Al morente tuo figliuol.  
Quelle occhiate e i sospir vanno  
La sù al padre e son preghiera  
Che il suo tempi ed il tuo affanno.  
Come a me squarcin le viscere,  
Gl'insoffribili miei guai,  
E dell'ansio petto i palpiti,  
Chi comprendere può mai?  
Di che trema il cor, che vuol,  
Ah! tu sola, il sai tu sol.*

### *Sempre ovunque il passo io giro*

*Qual martiro, qual martiro!  
Qui nel sen porto con me!  
Solitaria appena, oh quanto  
Verso allora, oh quanto pianto,  
E di dentro scoppia il cor.  
Sul vasel del finestrino  
La mia lacrima scendea  
Quando all'alba del mattino  
Questi fior per te cogliea.  
Che del sole il primo raggio  
La mia stanza rischiarava  
E dal letto mi cacciava  
Agitandomi il dolor!  
Ah, per te dal disonore,  
Dalla morte io sia salvata.  
Deb, pietoso, al mio dolore,  
china il guardo o Addolorata.*

### *L'allegro*

*Poiché gli anni son ridenti,  
Poiché amor ci scalda il seno,  
Non perdiamo i bei momenti,  
Cogliam l'ore del piacer.  
A che giova col pensiero  
Ir vagando nel futuro?  
Pensi il folle al dì venturo,  
Del presente vo' goder.  
Come rapida riviera  
Pass il frutto della vita,  
E chi sa, se questa sera  
Noi saremo ancor quaggiù!*

### *Chant d'amour*

*Veux-tu des diamants, de l'or?  
Que faut-il faire pour te plaire?  
J'irai jusqu'au cercle polaire  
Pour y decouvrir un trésor;  
Et te l'offrir en dia dème:  
Car je t'aime!*

### **Who sits on the right hand of the Father**

Who sits on the right hand of the Father,  
Have mercy upon us.

### **Oh, with mercy, oh Woman of Griefs**

Oh, with mercy, oh Woman of Griefs,  
Lower your glance towards my pains.  
Thou, heart-crossed by a sword,  
Turn your eyes, oh desolate,  
To your dying son.  
All those glances, all that sighing  
Turn to God and become prayers  
That will temper his and your pity.  
Why do my unbearable troubles  
keep on breaking my bowels,  
And who will be able to understand,  
The anxieties of my breast?  
What trembles the heart? What does it want?  
Ah! You alone know it, you alone.

Always wherever I walk or go  
So huge a torment and martyrdom  
I bear here in my breast!  
Alone now, Oh, how long  
I keep on crying, Oh, so many tears  
And inside bursts my heart.  
On the vase there near the window  
My tears began to fall  
When at the dawn of morning  
This flower for you was gathered.  
When the first new morning sun ray  
Lit up my room clearly  
And out of bed it drove me  
Agitating all my pains!  
Ah, through you from shame  
From death I am saved.  
Oh, with mercy towards my pains,  
Lower your glance, oh Woman of Griefs.

### **The Happy Man**

Since the years are smiling,  
Since love for us warms up the bosom,  
Let us not lose the beautiful moments,  
Let us gather the hours of pleasure.  
For what serves with thought  
to go wandering into the future?  
Let the crazy man think of the coming day,  
Of the present I want to enjoy.  
Like rapids of a river  
passes the flood of life,  
And who knows if this evening  
We will still be down here!

### **Song of Love**

What shall I love, for thy sake dare?  
What do for thee and thy pleasure?  
Dive down to the sea's hidden treasure  
For pearls for thy fair brow to wear?  
All I would dare, thou couldst not measure,  
For I love thee!

Rêves tu de lauriers? dis moi?  
Rêves tu d'encens, de louanges?  
Je n'ai qu'à te chanter,  
Mon ange,  
Et mon coeur, inspiré par toi,  
Aura fait un divin poème!  
Car je t'aime!

Je cours plein de folles ardeurs  
Sur tout ce min que tu me traces,  
Je me sens toutes les audaces  
Aussi bien que tous les bonheurs!  
J'ai dans moi la force suprême,  
Car je t'aime!

### **Chanson groënlandaise**

Le ciel est noir  
Et le soleil se traîne  
À peine!  
De desespoir  
Ma pauvre âme incertaine  
Est pleine.  
La blonde enfant  
se rit de mes tendres chansons  
Et sur son coeur  
l'hiver promène  
ses glaçons!

Ange rêvé,  
ton amour qui fait vivre  
M'enivre,  
Et j'ai bravé  
Pour te voir,  
pour te suivre,  
Le givre!  
Hélas!  
sous mes baisers  
et leur douce chaleur  
Je n'ai pu dissiper  
les neiges de ton coeur!

Ab! que demain  
À ton âme con vienne  
La mienne,  
Et que mamain  
Amouusement tienne  
La tienne!  
Le soleil brillera  
làhaut dans notre ciel,  
Et de ton coeur  
l'amour forcera le dégel!

### **Blicke mir nicht in die Lieder**

Blicke mir nicht in die Lieder!  
Meine Augen schlag ich nieder,  
wie ertappt auf böser Tat.  
Selber darf ich nicht getrauen,  
ihrem Wachsen zu zuschauen.  
Blicke mir nicht in die Lieder!  
Deine Neugier ist Verrat!  
Bienen, wenn sie Zellen bauen,

Shall I sing, and for thee win fame?  
And a crown of praise, to be thine?  
I need but sing of thee,  
My angel,  
And my heart, inspired by you,  
Hath found a divine poem,  
For I love thee!

My heart and my life feel the ardor  
Where thy soul leadeth, mine hath drifted,  
And my love for thee now is lifted  
High as Heav'n, now deep as the sea!  
Earth and life with new joy are gifted,  
For I love thee!

### **Greenlander's Song**

The sky is dark,  
And as it drags its way,  
Painfully;  
With deep despair  
And bitterness today  
My soul is fill'd!  
Love, whom I seek,  
But shakes his head with laughter low;  
Upon his heart  
Winter has spread  
Her ice and snow!

O best beloved,  
It is thy love that giveth  
My life to me;  
And I have braved  
For thee  
The frost that liveth  
To follow thee!  
Only, alas!  
In vain my tender  
And passionate art,  
I cannot scatter yet  
The snows of thy cold heart!

But ah! tomorrow  
To that soul of thine  
Shall speak mine own,  
Thy head shall linger  
Tenderly in mine  
And love be known!  
Only the sun  
Once again shall shine in Heav'n above,  
And thy heart shall forget its snow,  
And awaken to love!

### **Do not look at my songs**

Do not look at my songs!  
My eyes I lower,  
Like caught in an evil act.  
I do not dare myself,  
To watch their growing.  
Do not look at my songs!  
Your curiosity is betrayal!  
Bees, when they build cells,

lassen auch nicht zu sich schauen,  
schauen selbst auch nicht zu.  
Wenn die reichen Honigwaben  
sie zu Tag gefördert haben,  
dann vorallen nasche du!

### **Arie der Fatime**

Arabien, mein Heimatland,  
du Land so teuer mir!  
Ists doch als flog ich übers Meer,  
wär wiederum in dir.  
und sah dort meines Vaters Zelt,  
dicht unterm Dattelbaum,  
und der Klang der Töne der Fröhlichkeit  
erschallt mir wie ein Traum!  
Da hört'ich bei leisem Zitherschlag  
ein Mädchen singen einmal von Zenab,  
diedem Serdar entflo  
mit dem Jüngling ihrer Wahl.

Al, al, al! Sei's auch finstere Nacht,  
al, al, al! doch der Morgen für mich  
und für Jussuf erwacht!  
Ob die Blumen des Gartens  
geschlossen sich auch,  
blüht doch Rose des Herzens  
im Liebshauch.  
Al, al, al! Bald vorbei die Gefahr,  
hinter uns Anderun und der harte Serdar.

Al, al, al! Horch, es wiebert sein Roß!  
Al, al, al! Beweise, mein Berber,  
dich treudem Genos!  
Durch die salzige Wüste  
gehts schnell wie ein Blick,  
es bleibt die Angst mit den Türmen zurück.  
Al, al, al! Auf der Grenze wir nun,  
und wir lachen des Herrn und des Anderun.

### **Romanze**

Ich schleiche bang und still herum,  
das Herz pocht mir so schwer,  
das Leben deucht mir öd und stumm,  
und Flur und Burg so leer.  
Und jede Freude spricht mir Hohn,  
und jeder Ton ist Klage-ton,  
je Klage-ton: ist der Geliebte fern,  
trübt sich des Auges Stern.

Ach, was die Liebe einmalband,  
soll nie sich trennen mehr.  
Was suchst du in dem fremden Land,  
und Weitdort überm Meer?  
Wenn dort auch buntre Blumen blühn,  
kein Herz wird heißer für dich glühn,  
ja keines.  
O blieb nicht länger fern,  
du meines Lebens Stern!

Won't permit a watcher either,  
They themselves do not look on.  
When the rich honeycombs  
Are brought into daylight by them,  
Then be the first to take your fill!

### **Air of Fatime**

Arabia, my homeland,  
you land, so dear to me!  
It is as if I flew over the sea,  
And were again on your shores.  
And could see there my father's tent  
Right under the date-tree;  
And the sound of the music of merriment  
Rings to me as if in a dream.  
There heard I soft zither playing  
A girl sing once of Zeenad,  
Who from the Serdar fled  
With the youth of her choice.

Al, al, al, be it also dark night!  
Al, al, al, But the morning for me  
And for Yusuf awakens!  
Although the flowers of the garden  
Are also themselves closed,  
Blooms however the rose of the heart  
In the breath of love.  
Al, al, al, soon the danger will be past!  
Behind us Anderun and the cruel Serdar.

Al, al, al! Hark, it whinnies his steed!  
Al, al, al! Prove, my barb,  
yourself true to your breed!  
Through the salty desert  
It goes quickly as a glance,  
Our fears remain behind with the turrets.  
Al, al, al! At the border we are now!  
And we laugh at the lord and at Anderun.

### **Romance**

I sneak quietly around,  
My heart pounds heavily,  
Love leaves me deserted and mute,  
And corridor and castle so empty.  
And every joy scorns me,  
And every sound is a lament,  
Yes, a complaint: it is the lover faraway,  
Who has clouded the star of his eyes.

Ah, what love once united,  
Shall never more be surrendered.  
What do you seek in that distant land,  
And far across the sea?  
Even if flowers there bloom more brightly,  
No heart will burn more ardently for you.  
Yes, no longer.  
Stay away no longer  
You, star of my life!

## Program Notes

### **Antonio Vivaldi – *Qui sedes ad dexteram Patris***

Antonio Lucio Vivaldi was born in Venice to a professional violinist, Giovanni Battista Vivaldi. Giovanni began teaching the young Antonio to play violin so the two could tour around Venice as a performance team. When Antonio turned fifteen, his parents urged him to begin religious studies because it was the only way his mother and father could obtain free schooling for him. Vivaldi was ordained as a priest in 1703, but he did not take his position in the church seriously. Nicknamed *Il Prete Rosso* (The Red Priest) for his position as priest and for his bright red hair, Vivaldi would leave in the middle of a church service so that he could jot down melodies or motifs he'd been forming in his head. Vivaldi also complained of feeling suffocated and he cited this as his reason for leaving the priesthood only a year after being ordained.

Vivaldi immediately began working for the Ospedale della Pietà, one of five similar institutions in Venice that cared for orphaned and abandoned children. Many of these children were, in fact, offspring of noblemen and their mistresses and were therefore financially provided for by “anonymous” donors (who were in fact their fathers). Overall, the young ladies of the Ospedali were well provided for and all of them received an education in music. In fact, their musical standards were among the highest in Venice.

When Vivaldi began working for the Ospedale della Pietà in 1704 as a violin teacher, he found eager students who were willing to indulge his musical fancies. When the Ospedale gave him the new position of *maestro di choro* and later maestro dé concerti, Vivaldi had the choir and orchestra at his disposal. In fact, during Vivaldi's long career at the Ospedale, he was charged with purchasing the instruments as well as the music for the children. The Ospedale even contracted Vivaldi to compose new pieces each month—the majority of which were concertos—for the girls to play. Vivaldi not only played a vital role in the success of the Ospedale, but in popularizing the concerto genre itself.

As Vivaldi pursued his own interest of composing and directing operas and other works in the major opera houses, the Ospedale allowed him to take extended leaves on the condition that he compose two concertos each month for the girls to play. This generous agreement reflects the high esteem in which the Ospedale by this time held Vivaldi. Vivaldi was grateful to have his stable income as he composed and directed operas, cantatas, concertos, etc. in Venice, Mantua, and Verona. Between the years 1723 and 1729, he composed 140 concertos for the Ospedale, even generously giving them full rights to the compositions.

The Ospedale attained its greatest musical aptitude during Vivaldi's directorship. Wealthy noblemen were always in attendance and there are numerous accounts of high praise for the musicians of the Ospedale. The girls performed most of the pieces within the church and since it was forbidden for attendees to applaud in a holy place, they resorted to coughing, blowing their noses noisily, or scraping the soles of their shoes on the floor to express their approval.

In 1740, Vivaldi decided to retire from the Ospedale and move to Vienna where he had arranged to compose indefinitely under the patronage of Charles VI.

However, Vivaldi abruptly passed away in 1741 from what historians infer to have been asthmatic bronchitis. Vivaldi received a pauper's burial like that of Mozart, but left behind a rich repertoire of more than five hundred concertos, chamber works, numerous operas, and vocal works.

"Qui Sedes ad dexteram Patris" is a religious composition that comes from Vivaldi's oratorio *Gloria*. While there is no exact chronology of Vivaldi's sacred works, this piece is believed to have been composed after 1708 and quite possibly may have been written for the Ospedale della Pietà. The text is from the traditional Gloria section of the Latin Mass of the Roman Catholic Liturgy. The repetitious text of this piece makes it a challenge for vocalists who overcome this hurdle by experimenting with dynamic levels and ornamenting certain passages to bring add depth to the words.

### **Giuseppe Verdi – *Deh, pietoso, o Addolorata***

Throughout his life, Giuseppe Verdi proudly called himself "a peasant from Parma." This was no exaggeration and he deserved to be proud of his achievements considering his early struggles. Verdi was born in the tiny village of Le Roncole in the Province of Parma. His father kept the only store in Le Roncole, but the Verdi family struggled to get by on their income. Neither of his parents could read or write, nor was anyone in the family a musician. When he was seven, Verdi was fortunate to have the village priest Pietro Baistrocchi teach him to read and write. When he was eight, his father bought him a spinet (a small keyboard instrument with an action similar to a harpsichord). By age ten, Verdi was playing the three-manual organ at the village church!

By a stroke of luck, Antonio Barezzi, the most prosperous merchant in Busseto (another municipality in the province of Parma), happened to come across the young Verdi. Barezzi was a musician himself and was quick to recognize the child's huge potential. He soon became Verdi's patron and the catalyst for Verdi's future success as a musician. Barezzi would play such a significant role in Verdi's life that Verdi considered Barezzi to be his real father. Because of Barezzi's encouragement and backing, Verdi found himself teaching, composing, copying scores, conducting, and assisting Barezzi by age seventeen. At eighteen, Verdi moved into Barezzi's home and ending up falling in love with his daughter, Margherita. The two soon wed, with Barezzi's blessing. Verdi continued to work in Busseto, but the death of his daughter and then his son four months later in 1838—both died from an unknown illness—caused him to feel it was time to move out of Busseto. Barezzi helped Verdi and Margherita move to Milan, where the famous theater La Scala was located. Verdi believed this would be a fresh start for him and he immediately began writing operas for La Scala, but only months later, Margherita became very ill and passed away. With all the tragedy he experienced, it is amazing that Verdi went on to become the greatest Italian composer of his century and a spokesman for Italian independence. His song, "Va, pensiero," from *Nabucco* became so popular with the Italians that the Risorgimento—the Italians' revolt against foreign oppression—adopted it as their (unofficial) anthem.

"Deh, pietoso, o Addolorata" is taken from the play *Faust*, which is considered

to be a masterpiece of world literature. Written by Johann Wolfgang von Goethe, the play was in German, but Luigi Balestra, a friend of Verdi's from Busseto, translated this portion of the text so Verdi could set it to music in 1838. The narrator of this art song, Gretchen, has been seduced by the deceitful title character, Dr. Faust. In this scene, Gretchen has just learned of a girl who became pregnant and was abandoned by her lover. Gretchen fears the same will happen for her, so in desperation, she prays to the Virgin Mary to help her.

### **Marietta Brambilla – *L'allegro***

Marietta Brambilla was the oldest of five singing nieces of Italian composer Paolo Brambilla. Marietta studied extensively at the Milan Conservatory before making her debut in 1827 at the King's Theatre in London as Arsace in Gioachino Rossini's *Semiramide*. She went on to perform the roles of Adriano and Romeo the same year, which launched her career as a specialist of travesty roles. Composers held her in high esteem for her beauty, enchanting voice, and refined techniques. Ricci, Nini, and Mercandante all wrote operas for her specifically; Gaetano Donizetti composed two trouser roles and adapted a third role for her. Heinrich Panofka, a composer, violinist, theorist, and vocal instructor raved about Brambilla's years of dedication to her art which she exhibited in her superb breath control, legato bel canto style, posture, phrasing, and relaxed chin. Even Franz Liszt, who disapproved of her performances, admitted that she had a special tenderness and other appealing qualities.

While Brambilla is best known for her very successful international singing career, she also went on to teach and compose after retiring from opera in 1848. In fact, her student and sister Teresa Brambilla became the greatest coloratura soprano of her period and the first heroine of Verdi's opera *Rigoletto*. Marietta published piano pieces and various volumes of chamber songs for soprano, contralto, tenor, and bass, as well as a series of duets. She was also known to hold salons in her home.

A true contralto herself, Marietta's voice ranged from G3 to G5. She composed "L'allegro" for contralto or baritone with the piece having the range of B3 to F5. "L'allegro" exhibits the bel canto method of singing for which Brambilla was known. Bel canto, literally meaning "beautiful singing," is a style of operatic singing characterized by full, even tones and a brilliant use of vocal technique. The piece falls in the category of *ballata* which is a term applied to light-hearted songs with dance-like rhythms. The ostinato in the piano accompaniment helps give the song a bouncy, jolly feeling. Additionally, the *allegro vivo* tempo marking and the poet's message of the importance of seizing the present moment make it easy to see why "L'allegro" is considered to be a *ballata*. Marietta published this piece within a collection of *melodie* (a genre of song popular in the nineteenth century) in 1847. Though not incredibly difficult, this piece requires the skills of an accomplished singer and further demonstrates Brambilla's compositional skills that resulted from her time spent at the Milan Conservatory.

### **Cécile Chaminade – *Set of Two French Pieces***

Cécile Chaminade began studying piano at age eight with her mother who was a pianist and singer. Chaminade showed at an early age a natural talent for composing. French composer and pianist George Bizet spoke of being impressed with some of her sacred pieces that she had composed while still a teenager. Born in a period in which society still disapproved of women composing professionally, Chaminade's father forbade her to enroll in a music conservatory. So, Chaminade was compelled to pursue her musical training through unofficial means. She studied with a handful of highly skilled private teachers including the French violin prodigy and composer, Benjamin Godard. Chaminade gave her first recital at age eighteen, which jump-started her career.

Chaminade tended to compose mostly character pieces for piano, as well as salon songs. Salons were an important form of music-making in the nineteenth-century, especially for chamber music, piano music, and song. Wealthy hosts would provide musical entertainment for their assembled guests, featuring music by a solo artist or a group of artists. Chaminade continued to compose and toured France several times throughout her career. In 1892, she made her *début* in England where her music had already gained huge notoriety. As early as 1894, Chaminade set up multiple so-called Chaminade Clubs which, under her patronage, promoted the teaching and performance of music. When Chaminade made her first visit to the United States in 1908 to play with the Philadelphia Orchestra, she had already established a positive reputation for herself, due in part to the Chaminade Clubs. In 1913, France awarded Chaminade the *Légion d'honneur*, the highest decoration of France (established by Napoleon Bonaparte in 1802). Chaminade was the first female composer to be chosen for this order of merit.

Chaminade produced nearly four hundred pieces over the course of her career, including *mélodie*, salon songs, an opera, orchestral suites, and a ballet. While Vincent d'Indy admired her forward-looking qualities in the orchestral suite of 1881, Chaminade was mostly known for her salon pieces. As salons fell out of style in the twentieth century and audiences looked to other musical styles for variety, Chaminade's refusal to adapt to the changing times made it difficult for her to maintain her earlier reputation. Unfortunately, after her death in 1944, Chaminade's name fell into obscurity for the remaining half of the twentieth century. Luckily for music lovers and performers, Chaminade's music has recently experienced a resurgence of popularity. The nostalgic, sentimental qualities of many of her pieces make for a delightful experience. The two pieces in this set reflect these characteristics. In "Chant d'amour," the narrator expresses the extents to which he would go to prove his loyalty to his lover. "Chanson groënlandaise" also concerns love. However, in this case the narrator seems to struggle futilely to melt the heart of the one loves. Chaminade uses the connotations of winter, ice, snow, darkness, and the chilled sun to express this lover's anguish. Yet, in a very romantic gesture of one in love, the narrator refuses to give up hope, singing that "tomorrow!" the sun will once again shine and melt the snow that covers her beloved's heart.

## **Carl Maria von Weber – *Arabien, mein Heimatland***

Carl Maria von Weber spent much of his early life as a nomad. His father Franz, tired of being a town musician, sold his instruments and moved the family to Hamburg where he set up the Weber Theater Company. Franz directed the productions while the majority of the other family members acted in the performances. The Weber Theater Company was typical of the hundreds of similar touring production companies of the day on which Germany depended for entertainment. Weber, who had poor health and a permanent limp, was slow to pick up any instruments. His half-brother Fridolin gave him his first lesson at three, but became impatient and exasperated, saying to Carl that he would never be a musician.

Yet Franz was determined to make his child a *Wunderkind* (wonder child). He continually sought out teachers for Carl, but the constant touring for the family business and unreliable income made it difficult for him to secure an instructor. Still, while in Hildburghausen, Carl was matched with Johann Peter Heuschkel who worked with Carl on his piano skills. Carl benefitted tremendously from his tutelage despite the short lapse of time. When it came time for the Weber family to tour Bavaria, they were forced to cancel their plans due to Napoleon's invasion there. The Weber family instead settled in Salzburg where Carl composed his first work; a set of Six Fughettas. He was twelve when he composed them, but Franz told the publishers Carl had composed them at age eleven in an attempt to make his son seem more impressive.

After Carl's mother died of tuberculosis in 1798, Carl followed his father to Munich to continue his studies. While there, his teacher Johann Kalcher recommended he be appointed as court organist. At this time, Weber composed his first opera, *Die Macht der Liebe und des Weins*. He also became apprentice to Aloys Senefelder who had invented lithography. It was Franz's hope that Senefelder would be the means of getting his son's compositions published. Unfortunately, a fire at Kalcher's house destroyed many of Weber's works, including *Die Macht*. Carl's superstition that this was an expression of divine criticism of his work caused him and his father to move on and become lithographers. Fortunately for fans of Weber's works, he quickly found lithography dull and unfulfilling and was compelled to permanently return to composition.

The opera *Oberon* was Weber's last opera and major composition before he died on June 6, 1826, which was only months after its premiere at Covent Garden in London on April 12, 1826. Weber had been in poor health and the stress of finishing the score and traveling to London to see it premiered was too much for him. Orchestrally, *Oberon* is considered Weber's masterpiece. Composer Hector Berlioz passionately admired the score and was profoundly influenced by it. Unfortunately, as an opera, *Oberon* remains better known by its historical reputation than by modern-day performance. Music historians tend to blame Weber's librettist, James Robinson Planché, for this trend. English society had recently become crazed for spectacle on the musical stage. When they attended a show, they expected to be wowed by extravagant stage effects, picturesque subjects, and extra diversions in the evening's program. Planché's knowledge of this, fueled his desire to create one of the most extravagant shows yet. Consequently, he

began altering the overall plan that Weber had for the opera, so that he could include more stage tricks to impress the audience. Besides making the opera cost much more to produce, Planché destroyed the fluidity of plot and scenes. The plot no longer progressed logically because Planché had inserted too many stage gimmicks.

The vision that Weber had for this music-drama was terribly compromised. Weber had to laugh when he learned Planché had created eight scene changes in Act 3 alone. But he was not so amused at Planché's creation of similar heroic, bold personalities for all characters, thereby robbing the opera of realistic people to which the audience could relate. Weber did what he could to salvage the opera, using leitmotifs and other musical tools to help link the rather choppy scene changes. His plans to add more recitatives was curtailed by his abrupt death. A number of people have revised *Oberon* in an attempt to make it more presentable and closer to what Weber had intended. Gustav Mahler's version, which featured seven extra pieces to help maintain a sense of musical continuity, was the most successful compromise. He produced it at Cologne on April 10, 1913.

In this scene from Act 3, Fatime, who is maid to the daughter of Oberon (the king of the fairies), is bewailing her fate which has led her first into a shipwreck, and then she and her lover sold into slavery. However, as Fatime sits in a garden, she rejoices over her dream which has prophesied good fortune—a vision of her father's tent and a song about a girl who has escaped with her lover. The first part of the piece has a very patriotic tone as Fatime sings of Arabia, her homeland. The B section of the piece contrasts with the first by means of its faster tempo that is meant to give the impression of galloping horses on which Fatime envisions that she and her lover will escape. Her feeling of triumph over her captors is apparent in the words “al, al, al...” which is the equivalent of singing “la.” Weber most likely inverted the letters to add an exotic flavor to the piece. (Weber had developed a lasting Romantic interest in the exotic when his teacher in Vienna, Abbé Georg Joseph Vogler, exposed him to it.)

### **Franz Schubert — *Romanze***

“Romanze” comes from Schubert's sixth and last attempt at Singspiel, *Der hausliche Krieg* (The Domestic War). Singspiel, meaning “song-play” in English, is a form of German-language music drama that is now regarded as a genre of opera. Schubert composed *Romanze* in 1823 as a strophic aria for soprano, clarinet and strings. Fritz Spiegl later published his own arrangement for soprano, clarinet, and piano in 1889 that became quite popular.

The plot of *Der hausliche Krieg* is modeled on Aristophanes' *Lysistrata* which is a comical story of Lysistrata's mission to end the Peloponnesian War by convincing the women from Athens and Sparta to withhold sexual privileges from their husbands to force the men to declare peace amongst one another. What results instead is a huge battle of the sexes.

The libretto for this piece comes from Ignaz Franz Castelli (1781-1862): Austrian patriot, civil servant, songwriter and dramatist. He first gained notoriety for his patriotic songs. He later became a court theater poet in Vienna, writing

nearly two hundred plays, many of which were adaptations of French originals. Castelli composed the libretto for *Die Verschworenen* (The Conspirators)—which was the original title for *Der häusliche Krieg*—as a challenge to German composers who complained that there were no good German libretti. Schubert decided to compose the opera score for this in 1823, but it remained unknown and unperformed except for in privacy until 1861. This was largely on account that *Die Verschworenen* was prohibited by the censors on the grounds of its title. (This is surprising considering that Castelli's libretto as a whole was much less explicit than the original story.) The censors insisted that the title of the opera be renamed *Der häusliche Krieg*, at which point it was publicly staged and gained immediate popular success.

"Romanze" is the first solo piece in *Der häusliche Krieg*. In this aria Helene communicates her grief over the prolonged absence of her husband, Astolf. The strophic aria opens and continues in F minor with a legato, but weepy melody. There is a surprising modulation to F major in the last few lines of the piece, hinting that Helene has resolved to concoct a plan that will insure her husband's swift return.

The name "Romanze" meaning "romance" in English takes its name from the Spanish style of song that had a lyrical, lighthearted quality and drew upon themes of love and chivalry. The term *romance* was used interchangeably with the *ballade* (ballad) in the first few decades of the nineteenth century, though *ballade* usually possessed a more serious tone and included historical, legendary, and mystical subjects. By Schubert's time, the two traditions had essentially merged, making for a fun, but moving genre.

### **Gustav Mahler — *Blicke mir nicht in die Lieder***

Gustav Mahler learned of the difficulties of life at an early age. Mahler was born into a poor family. His father was a distiller and his mother worked as a soap-maker. Mahler spent his early years in poverty and loneliness, observing his father frequently abusing his mother. Though Mahler was one of fourteen children, only seven of the fourteen children survived infancy. The remaining children (including young Gustav) all inherited a heart disorder from which their mother suffered. Mahler's closest companion was his brother Ernst. When Ernst died at age thirteen, Mahler decided to indulge his imagination as a way of coping with reality. These flights of fantasy lasted throughout his adolescent years. Much of Mahler's music features a juxtaposition of tragedy and humor, which he attributed to an incident involving his parents. When Mahler was still young, he witnessed his father be particularly abusive to his mother. Mahler ran outside in despair where he was struck by the dramatic contrast of his neighbors who were whistling and seemed to be happy in their work. Mahler never forgot this impression and used it to shape a number of his compositions.

Mahler exhibited talent at a very young age. At age five, his father found him in the attic strumming on his grandfather's old piano. To his credit, Mahler's father Bernard immediately made financial sacrifices so that Mahler could study music. Mahler gave his first recital at age ten and went on to study at the Vienna

Conservatory at age fifteen. His compositions at the Vienna Conservatory quickly earned him the nickname of “another Schubert.” Mahler’s financial hardships often got in the way of his success, so his teacher Julius Esptein stepped in to pay half of his fees for the duration of Mahler’s studies.

Acceptance and recognition of Mahler’s music was very slow in coming. Mahler lived during the transition from the nineteenth to the twentieth-century which was a fiery time in politics and music, with society clashing over the superiority of the old versus the new. In his earliest compositions, Mahler was conservative. He soon made a dramatic transition and decided he was going to be an innovator. He became an avid supporter of Richard Wagner, who was seen as a champion of the progressive in contrast to the conservative Brahms. Mahler, who perceived Wagner as being second only to Beethoven, modeled much of his music after the new language in tonality and structure. This made it very difficult for him to get his works performed. This only worsened as Mahler fell victim to the growing anti-semitism of the day. His morose, moody nature made him difficult to work with. He became notorious for his domineering nature and the immature way he would stamp his feet out of frustration at orchestral rehearsals. Eventually, no one in Vienna would work with him and he was ousted from the city.

Mahler recognized that the odds were often stacked up against him, but he maintained the belief that the time in which he would be recognized as a great musician would come. He found this recognition in the Second Viennese School, a pioneering group of musicians consisting of Arnold Schoenberg, Alben Berg, and Anton Webern who appreciated Mahler’s forward-thinking harmonies. Mahler reciprocally respected the creative spirit of the three composers and gave considerable moral and lifelong financial support to Schoenberg in particular, (who was a good friend of Mahler’s wife Alma).

In addition to its innovative formal structure, Mahler’s music often exhibits elements of nature, which had become an important motif of German Romanticism. “Blicke mir nicht in die Lieder” exhibits this characteristic. For this piece, Mahler used a poem by Friedrich Rückert, which claims that the process of creating songs is comparable to the process of bees creating honeycomb. In addition to the poetry, Mahler uses a *molto vivo* tempo and rapid successions of eighth-notes in the accompaniment to imitate the busy work of the bees as they quickly fly about to complete their task. Mahler composed “Blicke mir nicht in die Lieder” between 1901 and 1902. This piece, along with four others by Mahler, create a set of five pieces for voice and orchestra. The five pieces clearly do not form a cycle, however, since they do not exhibit an inner connection of mood and differ in their orchestration. The accompaniment in “Blicke mir nicht in die Lieder” originally was set for a single woodwind, horn, and harp, as well as strings (excluding basses). While the medium for this performance consists of voice and piano, the sound of the frenzied bees is still clearly audible.

### **Samuel Barber — *Must the winter come so soon?***

Samuel Barber began his studies at the Curtis Institute of Music, where he studied for nine years under the tutelage of Rosario Scalero, an Italian violinist, instructor, and composer. Despite entering his profession in the mid-1930s as the United States was struggling with the Great Depression, Barber attained a fruitful music career that lasted the duration of his life and covered nearly every musical genre. Disregarding the conservatism that had engulfed many of his peers, Barber pursued whatever idea or story that inspired him to compose. Much of this came from his travels abroad, and from his uncle Sidney Homer, who advised him to always listen to his inner feelings and to strive for perfection. Barber had an affinity for vocal music, and composed a total of 103 solo songs, which comprise more than half of his total output. His determination to write what he felt helped him develop an acute sense of lyricism that shines through in his vocal works.

By the time he was commissioned to compose an American grand opera, Barber had already secured an impressive reputation as a composer of absolute music. The Metropolitan, which had long resisted American operas, and contemporary opera in general, had been compelled to feature one of Barber's operas because of his impressive box office appeal. Consistent with their expectations, *Vanessa* was a huge success both financially and stylistically. However, on a greater scale, the Met commission marked a renewed enchantment with opera in general in the United States.

In accordance with his perfectionist tendencies, Barber had taken twenty years to find a libretto that he was completely satisfied with before he attempted composing for the lyric theater. As well, he had waited until he was sure his technique was good enough to attempt writing an opera. When commissioned to compose an opera for the Metropolitan Opera, Barber went through a handful of librettists before he found Gian Carlo Menotti, whose vision and thorough character development inspired Barber to compose achingly beautiful music.

"Must the winter come so soon?" is debatably one of Barber's most lyrical and expressive vocal pieces. With a highly chordal accompaniment, Barber indicates that the listener's focus should be on the vocal line. Barber uses word painting and strong imagery to express Erika's anxiety, as she waits for her Aunt Vanessa's lover, Anatol, to return after an absence of twenty years. The ascending perfect fifth interval on the word "hoots" is indicative of the hooting of the owl that is freezing from the cold. As well, in the slow descending vocal line in the last three measures of the piece, one envisions a dry, brittle leaf that slowly falls and comes to rest on the cold earth, as winter sheds the landscape of its colorful autumn beauty.

### **Mabel Wood-Hill — *Love Poems Set***

Mabel Wood-Hill, born in Brooklyn, New York, studied music at Smith College in Northampton, Massachusetts, and with Cornelius Rybner at Columbia University. She was best known as a writer of songs and choral works, though she delved into a number of music genres. Her output includes several large-scale works, including: a pantomime, *The Adventures of Pinocchio*, produced in New York in 1931; incidental music for Lady Gregory's play *Grania*; a tone poem, *The Land*

of *Heart's Desire*; two orchestral suites, *The Wind in the Willows* and *Aesop's Fables*, both based on the children's classics; as well as a suite for string quartet entitled *Out-of-Doors*.

This particular set of short pieces for voice and piano was published in 1919 and features two poems by Sara Teasdale, taken from her set entitled "Love Lyrics" published two years earlier. Sara Teasdale's lyrical poems often concerned the major themes of love, nature's beauty, and death—as is evident in these two poems.

In "Ebb Tide," Mabel Wood-Hill takes great care to match the rhythm of the melody to the natural spoken rhythm of the voice. The opening two measures feature a descending line that gives the sense of the tide receding back to the ocean. The same part gets repeated in measures 3-4 at an octave higher, as if the water has crept higher up the beach. This motif gets repeated throughout the piece. The *lento maestoso* tempo marking is further indicative of the gentle pull of the tide. Chordal octave leaps marked *crescendo e accelerando* create a climax to the piece and give the sense that the water has finally risen to the cliffs. The waves seem to crash against them, sending white foam into the air, as Teasdale concludes with the glorious words "Come back like the sea with singing, And the light of a million stars!"

"The Look," which is the fourth poem in the set, speaks of a young woman's three love interests, each of which Mabel Wood-Hill delineates with its own rhythmic pattern. The third love interest, Colin, features two *ritardando* in the music as the speaker of the story becomes wistful. Mabel Wood-Hill further solidifies this feeling when she marks the last section as *più lento* as the speaker says, "But the kiss in Colin's eyes Haunts me night and day!"

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