



Music Department
California Polytechnic State University

Michelle Schwartz
◆ *soprano* ◆

A Senior Recital in Partial Fulfillment of the
Requirements for a Bachelor of Arts in Music

Paul Woodring, accompanist

March 12, 2011

Saturday at 3 p.m

Davidson Music Center

Room 218



Sponsored by the Cal Poly Music Department and College of Liberal Arts

Program

Senior Recital:

Michelle Schwartz, soprano

Paul Woodring, piano

“V’ adoro Pupille” George Frideric Handel
from *Giulio Cesare* (1685-1759)

“Un Marito, Donne Care” Wolfgang Amadeus Mozart
from *La Finta Semplice* (1756-1791)

“Cielo, ai miei Lunghi Spasimi” Gaetano Donizetti
from *Anna Bolena* (1797-1848)

“Per Questa Fiamma Indomita” Donizetti
from *Anna Bolena*

“Quando m’èn Vo” Giacomo Puccini
from *La Bohème* (1858-1924)

- Break -

“Du meines Herzens Krönelein” Richard Strauss
from *Schlichte Weisen* (1864-1949)

“All mein Gedanken” Strauss
from *Schlichte Weisen*

“Pirate Jenny” Kurt Weill
from *The Three Penny Opera* (1900-1950)

La Bonne Cuisine Leonard Bernstein
“Plum Pudding” (1918-1990)
“Queues de Bœuf”
“Tavouk Gueunksis”
“Civet à Tout Vitesse”

Texts and Translations

V'adoro Pupille

*V'adoro, pupille,
saeette d'amore,
le vostre faville
son grate nel sen.
Pietose vi brama
il mesto mio core,
ch'ogn'ora vi chiama
l'amato suo ben.*

Un Marito, Donne Care

*Un marito, donne care,
Ci bisogna ritrovare,
Che non mangi, che non beva,
Che da noi tutto riceva,
Che a noi lasci commander.
Se cosi non, si ritrova,
Ne si può farne di meno,
Far con esso un patto almeno
Ch'egli mangi quando ha fame,
Ch'egli beva quando ha sete,
Ma, ne lasci sole e chete
Far noi pur qualche ne par.*

Cielo, ai miei Lunghi Spasimi

*Cielo, ai miei lunghi spasimi
concedi alfin riposo,
e questi estremi palpiti
sian di speranza almen.*

Per Questa Fiamma Indomita

*Per questa fiamma indomita
alla virtù preposta,
per quegli amari spasimi,
per pianto che mi costa,
odi la mia preghiera.
Anna per me non pera;
innanzi al cielo, agli uomini,
rea non mi far di più.*

I adore you, eyes,

*I adore you, eyes,
arrows of love
Your sparkles
are pleasing in my breast.
Have pity on
my sad heart
That at every hour calls
the lover your beloved.*

A husband, dear ladies,

*A husband, dear ladies,
We need yet to discover,
Who does not eat, who does not drink,
Who accepts from us all,
Who lets us command.
If such a one cannot be found,
And we cannot do without one,
At least make a bargain with him,
That he eat when he is hungry,
That he drink when he is thirsty,
But leaves us alone and quiet
To do whatever we like.*

Heaven, grant release at last

*Heaven, grant release at last
from my long suffering,
and may these final heartbeats
at least be those of hope.*

For this untamed fire

*For this untamed fire
pursuant to the authority,
for those bitter pangs,
it cost me to tears,
hear my prayer.
Anna pear not for me;
before the sky, men,
reactions do not make me more.*

Quando m'en vo

Quando men vo soletta per la via,
 La gente sosta e mira.
 E la bellezza mia tutta ricerca in me,
 Ricerca in me da capo a pie.
 Ed assaporo allor la bramosia sottile,
 Che da gl'occhi traspira.
 E dai palesi vezzi intender sa
 Alle occulte belta.
 Così l'effluvio del desio tutta ma'ggira.
 Felice mi fa!
 Felice mi fa!
 E tu che sai,
 Che memori e ti struggi,
 Da me tanto rifuggi?
 So ben: le angoscie tue non le vuoi dir,
 Non le vuoi dir,
 So ben ma ti senti morir!

Du meines Herzens Krönelein

Du meines Herzens Krönelein,
 du bist von lautrem Golde,
 wenn andere daneben sein,
 dann bist du noch viel holde.

Die andern tun so gern gescheit,
 du bist gar sanft und stille,
 daß jedes Herz sich dein erfreut,
 dein Glück ist's, nicht dein Wille.

Die andern suchen Lieb und Gunst
 mit tausend falschen Worten,
 du ohne Mund- und Augenkunst
 bist wert an allen Orten.

Du bist als wie die Ros' im Wald,
 sie weiß nichts von ihrer Blüte,
 doch jedem, der vorüberwallt,
 erfreut sie das Gemüte.

All mein' Gedanken

All mein' Gedanken, mein Herz und mein Sinn,
 da, wo die Liebste ist, wandern sie hin.
 Gehn ihres Weges trotz Mauer und Tor,
 da hält kein Riegel, kein Graben nicht vor,
 gehn wie die Vögelein hoch durch die Luft,
 brauchen kein' Brücken über Wasser und Kluff,
 finden das Städtlein und finden das Haus,
 finden ihr Fenster aus allen heraus.
 Und klopfen und rufen: Mach auf, laß uns ein,
 wir kommen vom Liebsten und grüßen dich fein.

When I walk all alone in the street

When I walk all alone in the street
 People stop and stare at me
 And look for my whole beauty
 From my head to my feet.
 And then I taste the slight yearning
 Which transpires from their eyes
 And which is able to perceive from manifest charms
 To most hidden beauties.
 So the scent of desire
 Is all around me
 It makes me happy!
 And you, while knowing,
 Reminding and longing
 You shrink from me?
 I know it very well;
 You don't want to express your anguish
 But you feel as if you're dying!

You, my heart's crown -

You, my heart's crown -
 you are made of sheer gold.
 When others are beside you,
 then you are only more beautiful.

The others like to be so clever,
 but you are so gentle and quiet:
 that you delight every heart
 is your good luck, not your active intent.

The others search for love and good will
 with a thousand false words,
 but you, without an artful tongue or eye,
 are considered worthy in every place.

You are like a rose in the forest:
 you know nothing of your own bloom,
 but everyone who passes by
 rejoices in his mind to see you.

All my thoughts

All my thoughts, my heart and my mind,
 wander there, to where my sweetheart is.
 They follow their path despite wall and gate;
 they are held up by no bars and no ditches.
 They travel like the birds high in the sky,
 requiring no bridge over water and chasm;
 they find the town and find the house,
 find her window out of all the others.
 And they knock and call: Open, let us in!
 we come from your sweetheart and greet you kindly.

La Bonne Cuisine:

Plum Pudding

<i>Deux cents cinquante grammes de raisins de Malaga,</i>	250 grams of Malaga grapes,
<i>Deux cents cinquante grammes de raisins de Corinthe;</i>	250 grams of Corinth grapes;
<i>Deux cents cinquante grammes de graisse de rognon de bœuf,</i>	250 grams of beef kidney fat,
<i>Et cent vingt cinq grammes de mie de pain émietée:</i>	and 125 grams of bread crumbs.
<i>Soixante grammes de sucre en poudre ou de cassonade;</i>	60 grams of powdered or brown sugar;
<i>Un verre de lait; un demi verre de rhum ou d'eau-de-vie;</i>	a glass of milk, a half glass of rum or brandy;
<i>Trios oeufs; un citron!</i>	3 eggs; a lemon!
<i>Muscade, gingembre, cannell'en poudre,</i>	Powdered nutmeg, ginger, cinnamon,
<i>mélanges (en tout la moitié d'une cuillère à café;)</i>	mixed (all together about half a teaspoon);
<i>Sel fin la moitié d'une cuillère à café.</i>	half a teaspoon of finely ground salt.

Queues de Bœuf (Ox-Tails)

<i>La queue de bœuf</i>	Ox-tails
<i>N'est pas un mets à dédaigner.</i>	is not a dish to be scorned.
<i>D'abord avec assez de queues de bœuf</i>	First of all, with enough ox-tails,
<i>On peut faire un pot au feu passable</i>	you can make a tolerable stew.
<i>Les queues qui ont servi</i>	The tails that were used
<i>À faire le pot au feu</i>	to make the stew
<i>Peuv'n't être mangées, panées, et grillées, et servies</i>	can be eaten, breaded, and broiled,
<i>Avec une sauce piquante ou tomate.</i>	and served with hot or tomato sauce.

Tavouk Gueunksis

<i>Tavouk Gueunksis, poitrine de poule;</i>	Tavouk Gueunksis, breast of hen;
<i>Fait bouillir une poul',</i>	put a hen to boil,
<i>Don't vous prenez les blancs;</i>	and take the white meat
<i>Vous les pilerez de façon à ce qu'ils se mett'en charpie.</i>	and chop it into shreds.
<i>Puis mêles-lez, mêles-lez avec une bouillie,</i>	Mix it with a broth,
<i>Comme celle cides-sus du Mahalebi.</i>	like the one for Mahallebi.

Civet a Toute Vitesse (Rabbit at Top Speed)

<i>Lors-qu'on sera très pressé,</i>	Should you be in a hurry,
<i>Voici un manière de confectionner un civet de lièvre</i>	here's a method for preparing rabbit stew
<i>que je recommande!</i>	that I recommend!
<i>Dépecez le lièvre comme pour le civet ordinaire:</i>	Cut up the rabbit (hare) as for an ordinary stew:
<i>Mettez-le dans une casserole ou un chaudron</i>	put it in a pot
<i>avec son sang et son foie écrasé!</i>	with its blood and liver mashed.
<i>Un demi livre de poitrine de porc (coupée en morceaux);</i>	A half pound of breast of port, chopped;
<i>Une vingtaine de petits oignons (un peu de sel et poivre);</i>	twenty or so small onions (a dash of salt and pepper);
<i>Un litre et demi de vin rouge.</i>	a liter and a half of red wine.
<i>Fait bouillir à tout vitesse.</i>	Bring this quickly to boil.
<i>Au bout de quinze minutes environ,</i>	After about fifteen minutes,
<i>Lors-que la sauce est réduite de moitié,</i>	when the sauce is reduced to half of what it was,
<i>Approchez un papier en-flammé,</i>	apply a fire,
<i>De manière à mettre le feu au ragout.</i>	to set the stew aflame.
<i>Lors-qu'il sera étaint,</i>	When the fire goes out,
<i>Liez la sauce avec un demi-livre de beurre manié de farine... add to the sauce half a pound of butter, worked with flour...</i>	and serve.
<i>Servez.</i>	

Program Notes

George Frideric Handel is one of the world's most prolific composers and is known for his operas, anthems oratorios, and cantatas. However, unlike many of the composers of his stature, Handel was not born into a family that encouraged his pursuit of music. Fortunately, Handel was very persistent and eventually managed to obtain his father's consent to study music. After a career of mostly sacred compositions, *Giulio Cesare* marked a glorious triumph for Handel as a composer of operas.

Giulio Cesare recounts the story of the romance between Cleopatra and Giulio Cesare (Julius Caesar). In order to win Cesare's favor, Cleopatra seduces him in the guise of Lydia, a lady in waiting. She performs the enchanting aria "V'adaro Pupille" in order to win his heart. This aria is a performance within a performance; it is simply a love song that is independent of the opera's plot. Therefore, this charming piece possesses an advantage in that it does not need to be heard in context for its purpose to be understood.

The light, cheerful mood is typical of many Baroque opera arias, especially where romance is concerned. As is tradition with Baroque arias, the first verse comes back at the end with ornamentation. In Baroque opera, the singer is expected to improvise this ornamentation: thus it is not notated in any written account of the opera.

By the time Wolfgang Amadeus Mozart was twelve years old, in 1768, he was famous throughout Europe. His father Leopold sensed his son's genius at an early age and took Mozart on tour. Before the age of eight, Wolfgang had performed before aristocrats and royalty in Brussels, Paris and London, delighting all who heard him.

When Mozart was twelve, his father took him on tour in Vienna. At the time, having an opera performed at Vienna's state opera house was considered a testament to great musical success. Leopold set about securing an opera commission for Wolfgang from the Emperor. The result was *La Finta Semplice*. Although the *opera buffa* seems rather silly at times, a closer look reveals deep insight into the world of adult relationships.

The opera was composed to a libretto by Marco Cotellini. Although the opera was ready by the time it was set to premiere, a number of hurdles prevented the opera from being staged. The theater manager disliked it, and the performers did not wish to be conducted by a child. *La Finta Semplice* was eventually performed in Salzburg. Though undoubtedly impressive for a twelve-year-old, the opera was soon overshadowed by Mozart's later masterpieces, including *Don Giovanni* and *The Magic Flute*.

Gaetano Donizetti did not come from a wealthy family with a rich history of music. However, his interest in the subject earned him the attention of a priest at his local church who later founded the Lezioni Caritatevoli school. Eventually, Donizetti was enrolled at this school on full scholarship and managed to launch his music career. When one of his operas impressed a prominent theater manager, he was offered a contract to compose in Naples. Composing for prestigious venues in Naples, Rome, and Milan, Donizetti produced numerous operas, but it was not until the production of his opera *Anna Bolena* that he truly achieved international fame.

Anna Bolena focuses on the relationship between Enrico (Henry VIII) and Anna Bolena (Anne Boleyn) towards the end of their unsuccessful marriage. When Enrico finds evidence that Anna is unfaithful to him, he threatens to have her executed unless she admits guilt. Giovanna (Jane Seymour), Anna's lady in waiting and Enrico's latest love interest, pleads with the King to spare Anna's life. In the beautiful, somber aria "Per Questa Fiamma Indomita," Giovanna proclaims that Anna's only crime is love, and that if this is a crime worthy of death, Enrico should also take Giovanna's life, as she is just as guilty. As she beseeches Enrico's favor, Giovanna finds him unmoved and she instead prays to God. The plea to God becomes quite obvious when the vocal line ascends, almost as if to the Heavens, and all other music ceases. Unfortunately, Giovanna's request is denied, and Anna Bolena is sent to her death.

While awaiting her death, Anna Bolena sings the mesmerizing aria "Cielo ai miei Lunghi Spasimi." The slow ascending and descending movement in the accompaniment gives the aria the feel of a lullaby. Even though Anna is approaching her untimely end, the aria is written in a major key, making it sound unexpectedly content. The aria is soothing and tranquil and makes clear to the audience that Anna Bolena is at peace with her fate. As the vocal line drives upward, the audience senses that she is about to ascend to the Heavens.



Giacomo Puccini was born in Lucca in Tuscany, into a family with five generations of musical history behind them. Puccini took the position of church organist and choir master in Lucca and became inspired to become an opera composer when he saw a production of Verdi's *Aida*. At the age of twenty-one, Puccini enrolled in the Milan Conservatory to study composition. That same year, he composed the religious piece *Messa* which signified his family's association with church music. When he completed his studies at the conservatory, Puccini spent much of his time hunting and composing in a small community about fifteen miles from Lucca. Eventually, the villa he acquired in this town became known as "Villa Museo Puccini." This is where Puccini and his family are buried today.

Perhaps one of the most popular composers in the world of opera, Puccini is known for lovely, melodic arias. In fact most people with only the slightest interest in music could hum the famous arias from operas such as *La Bohème*, *Madame Butterfly* and *Turandot*. The famous theme of "Musetta's Waltz" can easily be heard within the aria "Quando m'en vo." With this gripping aria, Musetta proclaims that she welcomes, even adores, the stares from the public as she walks through the streets, stating that such attention "makes me happy." Appropriately, the aria demands its audience's full attention as it begins unabashedly on a loud E. Fermatas, ornaments, and an impressive range show off the singer's voice and appropriately depict Musetta, who just wants to be admired.



Richard Strauss had the good fortune of being raised in a family that encouraged the study of music. As a boy, he was able to listen to his father play the horn in the Munich Court Orchestra. Like many great composers, he was clearly gifted from a very early age. His first compositions were more classical in nature before he moved in the direction

of the more uninhibited romanticism that was growing in popularity at the time. Later in life, he married the domineering soprano Pauline de Ahna. From then on, his vocal music showed a heavy preference for the soprano voice.

Unfortunately, Strauss lived in Germany during the Third Reich. His controversial involvement with the Nazi Party earned him criticism from many other composers as well as would-be fans. Although he did become an official with the party, rumors indicate that he did so in order to protect his Jewish daughter-in-law, Alice.

Strauss composed in a very non-conservative style, and his works include many operas and tone poems as well as Lieder such as “All Mein Gedanken” and “Du Meines Herzens Krönelein” are examples of lieder. Both of these pieces exhibit characteristics typically found in Strauss’s later compositions. For example, the piano accompaniment follows the vocal line only minimally. The harmonies are lucid and unpredictable. Because there is so much dissonance, each resolution comes as a huge sigh of relief, making for a very satisfying listening experience.

The son of a cantor, Kurt Weill was born in Dessau, Germany, and displayed musical talent early in his childhood. By the time he was twelve he was composing and performing concerts in the hall above his family’s apartment. Eventually, Weill enrolled at the Berlin Hochschule für Musik but found the conservative training too restrictive. Upon leaving school, Weill managed to support himself using his musical gifts; he played organ in a local synagogue, piano in a Bierkeller, tutored students in music theory, and even contributed music criticism to a weekly program on German radio.

The Threepenny Opera is likely Kurt Weill’s best-known masterpiece of musical theater. The piece was first performed in Berlin in 1928. The musical follows the lives of beggars, thieves, and prostitutes in a world where honor and morality have no meaning. Each character only looks out for himself or herself. The character who fancies herself “Pirate Jenny” is no exception, although she is really just a kitchen wench in a run-down hotel. Her song is one of the darkest points in the musical; she describes how she would like to become the captain of pirate ship so that she could murder the slovenly men she serves in the hotel.

Leonard Bernstein was born in Lawrence, Massachusetts, in 1918. His parents were first-generation Jewish immigrants from Russia. Though he began learning the piano at a young age, his parents hoped that he would consider a more practical career. Bernstein was therefore enrolled in the Boston Latin School. After graduating, he attended Harvard University, where he majored in music. His primary interest was to become a concert pianist, but after graduation, he studied orchestration extensively. It was at the New York Philharmonic that Bernstein got his big break. Asked to fill in for a sick conductor, Bernstein gave a brilliant and energetic performance with minimal preparation. Shortly thereafter, Bernstein was among the city’s most prominent conductors. Within two years he was named the director of the New York City Symphony Orchestra. He spent much of the decade conducting, teaching, and composing. His best-known works include *Candide* and *West Side Story*.

Acknowledgments

Jackie Kreitzer- Thank you for being a wonderful friend and mentor ever since our first lesson. Your wealth of knowledge has helped me tackle so many hurdles- both in music and in life.

Craig Russell- Thank you for always believing in me. Your encouragement and positive attitude always helped me to look to the future and press on with my goals.

My lovely parents- You always encouraged me to do everything to the best of my abilities. Thank you for all of your support and encouragement. You have provided me with a strong foundation on which to build my life, and for that, I will always be so thankful.

The Cal Poly music staff- Many of you knew my name before I even knew you! Thank you so much for taking the time to get to know me as an individual. Because of you, my experience at Cal Poly has been fun and memorable.

