

Program

Senior Recital Brittney Zearfoss, soprano Paul Woodring, accompanist

La serva padrona
Don Giovanni, K. 527
Fünf Lieder, Op. 107 Johannes Brahms (1833-1897) 5. Mädchenlied
Fünf Romanzen und Gesänge, Op. 84
Inspirazioni viennesi
– Intermission –
Vesperae solennes de confessore, K. 339
San Luis Obispo United Methodist Chancel Choir Sarah Broomell, piano; Paul Woodring, director
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Sarah Broomell, piano; Paul Woodring, director Peer Gynt Suite No. 2
Sarah Broomell, piano; Paul Woodring, director Peer Gynt Suite No. 2. Edvard Grieg Solveig's Song (1843-1907)
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Sarah Broomell, piano; Paul Woodring, director Peer Gynt Suite No. 2. Edvard Grieg Solveig's Song (1843-1907) Al banco solitario Yvette Souviron (1914-2010) 5 Poems of Walt Whitman Ned Rorem (b. 1923) Look Down, Fair Moon
Sarah Broomell, piano; Paul Woodring, director Peer Gynt Suite No. 2. Edvard Grieg Solveig's Song (1843-1907) Al banco solitario Yvette Souviron (1914-2010) 5 Poems of Walt Whitman Ned Rorem (b. 1923) Look Down, Fair Moon I Can't Be Talkin' of Love John Woods Duke (1899-1984)

Texts and Translations

Donne vaghe

Donne vaghe, i studi nostri son' le grazie, sono i vezzi; far che piaccia e che s'apprezzi un bel labbro di rubin.

Acquistar d'un vecchio il core con la scuola del bel sesso, procurar io voglio adesso, di tirarlo al mio gran fin, adesso, adesso.

Vedrai, carino

Vedrai, carino se sei buonino, che bel rimedio ti voglio dar! È naturale, non dà disgusto, e lo speziale non lo sa far, no, non lo sa far.

È un certo balsamo che porto addosso, Dare te'l posso, Se il vuoi provar. Saper vorresti dove mi sta? Sentilo battere, toccami qua!

Batti, batti

fa' pace.

Ma se colpa io non ho!
Ma se da lui ingannata rimasi . . .
E poi che temi?
Tranquillati, mia vita:
non mi toccò la punta delle dita.
Non me lo credi?
Ingrato!
Vien qui, sfogatti, ammazzami –
fa' tutto di me quell che ti piace;
ma poi, Masetto mio,

Batti, batti, o bel Masetto, la tua povera Zerlina;
Starò qui come agnellina le tue botte ad aspettar.
Lascierò straziarmi il crine, lascierò cavarmi gli occhi, e le care tue manine
Lieta poi saprò baciar.
Ah, lo vedo, non hai core:

Lovely Ladies

Lovely ladies - we study grace and charm; We strive to be pleasing and appreciated with a beautiful red lip.

To aquire the heart of an old man with the art of womanly wiles, I will try now To force him to do my will Now now

You will See, My Dearest

You will see, my dearest if you are good, what fine medicine I want to give you! It's natural, It's not unpleasant; and the pharmacist doesn't know how to make it — no, he doesn't know how to make it.

It's a certain balm that I carry within me. I can give it to you, if you want to try it. Would you like to know where I have it? Feel it beat; Touch me here.

Beat Me, Beat Me

But I'm not guilty!
But I'm not guilty!
But I was tricked by him . . .
And so what are you afraid of?
Be assured, love of my life:
He didn't touch the tip of my finger.
Don't you believe me?
Ungrateful!
Come here. Vent your anger; kill me –
do anything you please to me.
But afterwards, my Masetto,
make peace.

Beat me, beat me, dear Masetto, beat your poor Zerlina.
I'll stand here as meek as a lamb and bear the blows you lay on me.
You can tear my hair out, put out my eyes, yet your dear hands gladly I'll kiss.
Ah! I see it: you don't have courage!

Pace, pace, o vita mia, In contento ed allegria Notte e dì vogliam passar. Si, si . . .

Mädchenlied

Auf die Nacht in der Spinnstub'n da singen die Mädchen, da lachen die Dorfbuben, wie flink gehn die Rädchen!

Spinnt jedes am Brautschatz, dass der Liebste sich freut. Nicht lange, so gibt es ein Hochzeitsgeläut.

Kein Mensch, der mir gut ist, will nach mir fragen. wie bang mir zu Mut ist, wem soll ich's klagen?

Die Tränen rinnen mir übers Gesicht wofür soll ich spinnen? Ich weiss es nicht!

Vergebliches Ständchen

(Er) Guten Abend, mein Schatz, guten Abend, mein Kind! Ich komm' aus Lieb' zu dir, ach, mach' mir auf die Tür, mach' mir auf die Tür!

(Sie) Meine Tür ist verschlossen, Ich laß dich nicht ein; Mutter, die rät' mir klug wärst du herein mit Fug, wär's mit mir vorbei!

(Er) So kalt ist die Nacht, so eisig der Wind, daß mir das Herz erfriert, mein' Lieb' erlöschen wird; öffne mir, mein Kind!

(She) Löschet dein' Lieb'; laß sie löschen nur! Löschet sie immerzu, geh' heim zu Bett, zur Ruh'! Gute Nacht, mein Knab'! Let's make peace, dearest love! In happiness and joy let's enjoy the passing days and nights. Yes, yes...

Maiden's Song

At night in the spinning rooms, there sing the maidens, there laugh the village boys; how quickly do the little wheels fly!

Every girl is spinning something for her dowry, so that her lover will be glad.

It won't be long before there are wedding bells ringing.

No one is kind to me, or asks after me; how anxious my spirits are; to whom can I lament my sorrows?

The tears run down my face: why should I spin? I don't know!

Futile Serenade

(He) Good evening, my treasure, good evening, sweet girl!
I come from love of you,
Ah, open the door,
open the door for me!

(She) My door is locked, and I won't let you in: My mother has advised me well! If you came in, It would all be over for me!

(He) The night is so cold, and the wind so icy that my heart will freeze, and my love will be extinguished! Open for me, sweet girl!

(She) If your love starts dying, then let it be extinguished! If it keeps dying, go home to bed, and rest! Good night, my boy!

La Zingara

La zingara!
Fra l'erbe cosparse di rorido gelo,
coverta del solo gran manto del cielo,
mia madre esultando la vita me diè.
Fanciulla, sui greppi le capre emulai,
per ville e cittadi, cresciuta, danzai,
le dame lor palme distesero a me.
La ra la. Ah! La zingara.

Io loro predissi le cose note, ne feci dolenti, ne feci beate, segreti conobbi di sdegno, d'amor. La ra la, etc.

Un giorno la mano mi porse un donzello; mai visto non fummi garzone piu bello; oh! s'ei nella destra leggessimi il cor!

Laudate Dominum

Laudate Dominum omnes gentes, laudate eum omnes populi.
Quoniam confirmata est super nos misericordia ejus, et veritas Domini manet in aeternum.

Gloria patri et filio et spiritui sancto, sicut erat in principio et nunc et semper et in saecula saeculorum. Amen

Solveig's Song

The winter may wane and the spring-time go by. The summer too may vanish, the year may die; But one day you'll return, That in truth I know, And her I'll await you as I promised long ago. Ah!

May God guide your feet, if on earth still you rove. His blessed peace by yours, if in realms above. Faithfully I'll bide till again you draw near, But if you wait in heaven, at last I'll meet you there. Ah!

The Gypsy Girl

The gypsy girl!

On the grass sprinkled with dew frozen, covered by only the large mantle of the sky, my mother, rejoicing, brought me to life.

As a young girl, I emulated the goats on the cliffs, when I grew up, I danced through towns and cities, and many ladies extended their palms to me.

La ra la. Ah! The gypsy girl.

I would predict for them the things not noticed, some I made sad, some I made happy,
Secrets I knew of anger, of love.
La ra la, etc.

But one day the hand of a page was offered to me. I had never seen such an attractive, handsome boy; Oh! If only he, like a gypsy, would read the future of my heart from my right hand!

Praise the Lord

Praise the Lord, all ye nations, praise him, all ye peoples. For his loving kindness has been bestowed upon us, and the truth of the Lord endures For eternity.

Glory to the Father, Son, and to the Holy Spirit; as it was in the beginning, is now, and ever shall be, world without end.

Amen.

Al Banco Solitario

Al banco solitario del parque en que por vez primera yo te besé en la boca, a la luz del alba anoche regresé a sonar

Soñé que te besaba Tus o jos y tu boca una vez, otra vez y otra hasta que tú viniste a mí, di ciéndome: Te quiero.

Look Down, Fair Moon

Look down, fair moon and bathe this scene, Pour softly down night's nimbus floods, on faces ghastly, swollen, purple; On the dead, on their backs, with arms toss'd wide, Pour down your unstinted nimbus, Sacred moon.

The Bird

O clear and musical, Sing again! Sing again! Hear the rain fall Through the long night, Bring me your song again, O dear delight!

O dear and comforting, Mine again! Mine again! Hear the rain sing And the dark rejoice! Shine like a spark again, O clearest voice!

O mio babbino caro

O mio babbino caro, mi piace, è bello bello, vo'andare in Porta Rossa a comperar l'anello! Si, si, ci voglio andare! E se l'amassi indarno, andrei sul Ponte Vecchio ma per buttarmi in Arno! Mi struggo e mi tormento, O Dio! Vorrei morir! Babbo, pietà, pietà!

The Lonely Bench

To the lonely bench in the park on which I kissed you on the lips for the first time By the light of dawn I went back last night

I dreamed that I was kissing you your eyes and your lips once and once again. until you came to me Telling me: I love you.

I Can't Be Talking of Love

I can't be talkin' of love, dear, I can't be talking of love. If there be one thing I can't talk of, That one thing do be love.

But that's not sayin' that I'm not lovin', Still water, you know, runs deep, And I do be lovin' so deep, dear, I be lovin' you in my sleep.

My Life's Delight

Come, O come, my life's delight!
Let me not in languor pine:
love loves no delay, thy sight
The more enjoyed, the more divine.
O come, and take from me
The pain of being deprived of thee.
Thou all sweetness dost enclose,
Like a little world of bliss:
Beauty guards thy looks: the rose
In them pure and eternal is.
Come then! and make thy flight
As swift to me as heavenly light!

Oh My Dear Father

Oh My Dear Father
he pleases me; he is handsome!
I want to go to Porta Rossa
to buy the ring!
Yes, I want to go there!
And if I should love him in vain,
I would go to the Ponte Vecchio,
but in order to throw myself into the Arno!
I am feeling tortured and tormented!
Oh God, I should like to die!
Papa, have mercy!

Program Notes

"Donne vaghe" (Lovely Ladies) - Paisiello

When opera lovers hear the title *The Barber of Seville*, they think of Rossini. When they hear *La serva padrona*, Pergolesi comes to mind. Giovanni Paisiello had also set both of these stories – but despite writing over eighty operas, he never earned the lasting fame that other composers enjoyed. This lack of recognition is unfortunate, since Paisiello wrote very fine music, which "Donne vaghe" from his setting of *La serva padrona* illustrates.

La serva padrona (The Maid as Mistress) was a libretto by Gennaro A. Frederico, first published in 1731. Paisiello adapted this old story because of the lack of suitable poets in St. Petersburg, where he was living temporarily. The opera is about a young woman named Serpina, who overcomes the obstacles of being a servant and charms her master Uberto, who realizes he loves her.

In the aria "Donne vaghe," Serpina sings about how to win over men with womanly wiles! This classical aria features two main melodies that repeat. The first melody is syncopated, meaning the rhythmic stresses are on the weaker beat. The second melody is much more ornamented with an increase in animation. While Serpina is proud of her femininity and power over men, she is also vulnerable and delicate.

"Vedrai, carino" (You Will See, My Dearest) and "Batti, batti" (Beat Me) - Mozart

Mozart was a musician who composed at an astonishing speed. The scholar Otto Erich Deutsch noted, "He composed faster than the copyists could write it down, and all without playing or singing." Mozart began composing at the age of five, and at six, he performed for Austrian royalty. He traveled all over Europe with his father, exhibiting his musical feats and tricks to the courts, musicians, and the public. Mozart started writing one masterpiece after another in every form and genre, sacred and secular, being one of the most universal composers of his time. The genre that Mozart was most passionate about was opera. Mozart collaborated with librettist Lorenzo da Ponte to create three of his most popular operas: *Le nozze di Figaro, Don Giovanni*, and *Così fan tutte*.

Don Giovanni, composed in 1787, is the story of the infamous womanizer, Don Juan, who tries to have his way with anyone who is female. Zerlina, engaged to Masetto, almost gives in to Don Giovanni's seductive power; consequently, Don Giovanni's cunning side is revealed for all to see. Zerlina has two major solos within Don Giovanni: "Vedrai, carino," and "Batti, batti." In the aria "Vedrai, carino," Zerlina consoles Masetto after Don Giovanni has just attacked him. She sings to him about a special medicine that she has, one that no doctor can prescribe (!). Within this heart-easing melody in a gentle triple meter, Zerlina uses her feminine power over Masetto and invites him to lay his hand on her bosom. This song is comprised of two melodies, one that is repeated; the two themes create an AABA pattern, generally known as song form. In the first two A sections, Zerlina sings a smooth and fairly syllabic tune, meaning that each syllable of a word is set to a single note. A change of mood occurs in section B. There is a new quality to the music, with a "heartbeat" pulse and the use of increasing animation, which make the song feel faster. Representative of Zerlina's quickened heart for Masetto, this faster, more playful B section occurs when Zerlina sings "Sentilo battere (Feel it beat); toccami qua (Touch me here)!"

"Batti, batti," Zerlina's other major solo, is a playful, flirty, sexual aria. In this scene, Masetto has been accusing Zerlina of being untrue to him with Don Giovanni. Zerlina tells him that she didn't do anything and that everything is fine, but Masetto does not believe her. She sings "Batti, batti" (Beat me, beat me) to Masetto to seduce him back to being in love with her. She does everything she can: she pleads, apologizes, cajoles, coaxes, and tries to reconcile. After the introductory speech-like recitative, "Batti, Batti" can be divided up into two larger main sections. The first section, in duple meter, has a ternary (ABA) structure to it. The A portion is simple and follows a general downward

descent, for Zerlina, in a sensual way, is imploring Masetto to forgive her. The B portion has shorter phrases that are arched; these mimic how Zerlina jumps from one idea to another, trying to persuade Masetto to love her once again. The second larger section is in a bouncy triple meter, offering a more dance-like and joyful mood, because Zerlina has seen that she has finally won back Masetto.

"Mädchenlied" (Maiden's Song) and "Vergebliches Ständchen" (Futile Serenade) - Brahms

The German-born composer Johannes Brahms never married, although he held strong feelings for several women, including a broken-off engagement. He also had a deep friendship with Clara Schumann, even though she was the wife of another famous composer. Perhaps Brahms' compositions about love are so powerful because they express the feelings he could never convey in a romantic partnership.

Brahms showed musical talent at an early age when given lessons for piano, cello, and the horn, but his real genius would be apparent in his compositions. He studied many composers' works and was heavily influenced by the Germanic style. Brahms composed in many genres, including chamber music, choral music, concertos, keyboard music, orchestral music, symphony, and vocal music.

Brahms especially loved writing Lieder (German art songs). "Mädchenlied," from Brahms' Fünf Lieder (Five Songs), Op. 107, written in 1889, is a late Romantic Lied about a young maiden who has not found love. This poor maiden suffers from jealousy and feels unhappy, because all the other young women around her are spinning bridal goods for their wedding day, while she has nothing to look forward to in the future. This Lied is in strophic form, meaning each of its three sections is sung with the same or similar melody and accompaniment. At the end there is a small coda, a passage that brings the piece to an end. Brahms' use of triple meter and the rise and fall of the accompaniment represent a spinning wheel, which the maiden pedals while relating her sad story. The tempo "Leise Bewegt" (gently moving), blended with the minor key, sets the tone perfectly for the sad maiden.

"Vergebliches Ständchen," from Brahms' Fünf Romanzen und Gesänge (Five Romances and Songs), Op. 84, is also about relationships and unrequited love, but with a very different tone. Written around 1877-79, this particular song was one of Brahms' favorites. He told a colleague, "It was really something special for me and I am in a particularly good humor about it. . . . For this one song I would sacrifice all others." Although a soloist sings this Lied, it incorporates not just one character, but two. The poetry tells a story about a suitor who appears under a young lady's window, asking her to open the door and let him in. The man wants desperately to come through the maiden's door; however, she will not give in to his charming schemes, which explains the title, "The Futile Serenade." Like "Mädchenlied," this Lied also is strophic and in a triple meter, but it is to be performed "lively and with good humor." Brahms wanted this piece to be a mini-soap opera, and he did an exquisite job of letting just one singer portray two characters. While there are four verses with almost identical music, the singer strives to color his or her voice to portray the suitor in the first and third and verses and the maiden in the second and fourth. Brahms adds a bit of text expression in the third verse by switching to A minor when the suitor says, "The night is cold, the wind so icy that my heart will freeze and my love will be extinguished," causing the listener to share in the chilly sensation. Nevertheless, the lady has the last word, and her reply shifts to the major key once again, as she defiantly sings, "Extinguish your love!"

"La zingara" (The Gypsy) - Donizetti

Italian composer Gaetano Donizetti, born in 1797, wanted to hear one thing in particular from his singers: bel canto (beautiful singing). Donizetti, along with Rossini and Bellini, helped coin the term that Italians use to describe this sophisticated style of singing. Donizetti was a composer who loved the voice and put bel canto to use within his 75 operas and other vocal works. At first he didn't gain

much recognition, but finally in 1830, Donizetti's 31st opera, *Anna Bolena*, blazed through Europe, which gave him a respected name in the opera world.

Donizetti also wrote an opera called *La zingara* (The Gypsy); however, it is not to be confused with the arietta (short song) also titled "La zingara," from his small vocal work, *Inspirazioni viennesi* (Viennese Inspirations), which he referred to as "a little musical album (to pay for the trip)." The album consists of five solo songs and two duets, with poems by Carlo Guaita. "La zingara," the arietta, portrays a gypsy woman describing her travels and adventures in life. This showy piece, published in 1842, is vocally challenging, fully illustrating the bel canto technique.

The music of the setting reflects the gypsy's life. First, as an introduction, she grabs everyone's attention as she sings an ornamented vocal cadenza (improvisation), which is followed by three suspenseful lines of music sung in an almost chant-like fashion on similar pitches. Suddenly, she starts singing at a more rhythmically driven pace, until she reaches the "Larala" section, where she exclaims how her life is full of excitement. The second larger section is similar to the first. Moving on, the third overarching section begins with an extremely smooth (legato) quality, since the gypsy is explaining about her love life. She closes with a slightly altered and more ornamented version of the "larala" chorus for a grand ending.

"Laudate Dominum" (Praise the Lord) - Mozart

Mozart was not only successful in the secular operatic realm, but he also excelled in writing for the church. Mozart was only 23 when he composed his sacred work *Vesperae solennes de confessore*, K. 339. The fifth of the six movements is "Laudate Dominum," which is split into two sections that repeat the same melody. A soprano soloist sings the first part of the text, taken from Psalm 117, while the choir sings the second part, which consists of the Doxology ("Glory be to the Father").

"Solveig's Song" - Grieg

Edvard Grieg did not have to pay for piano lessons like other children since his mother was a music teacher. Born in 1843, Grieg grew up in a traditional Norwegian home, studying piano with his mother from the age of six. A family friend urged Grieg's parents to send him to the Leipzig Conservatory, where he became a concert pianist, conductor, and composer. Many of his works paint a musical picture of the beautiful Norwegian countryside.

One of Grieg's most famous works was written for *Peer Gynt*, a five-act play in verse by the Norwegian dramatist Henrik Ibsen. Ibsen wanted incidental music to enhance the play, and asked Grieg to compose it in 1874. Later, Grieg extracted selections from his incidental music to make two four-movement suites: *Suite No. 1*, Op. 46 (1888), and *Suite No. 2*, Op. 55 (1891). "Solveig's Song" from *Suite No. 2* showcases Solveig, who loves Peer, although he has left her due to his travels.

"Solveig's Song" is usually sung in Norwegian; however, Grieg's music has become popular enough that the English version is widely accepted as well. Solveig sings in a four-part structure that alternates between two melodies (ABAB), called alternation form. The first and third sections are sung to the same melody, when Solveig imagines that she is singing to her love Peer. In the second and fourth sections, a key change from minor to major occurs. Here the song also switches to a triple meter with quick turns, using short notes to create a fun, dance-like melody, depicting Solveig's hope that Peer will come home to her.

Al banco solitario (The lonely bench) - Souviron

Many artists and musicians today create stage names for themselves, and Clarita Souviron, born in 1914 in Argentina, went by the name "Yvette." Souviron started studying piano when she was young and took voice lessons at the age of 22. She was attracted to performance; however, she also enjoyed composition, especially in the folk style.

Written in 1955 and sung in Castilian or high Spanish, *Al banco solitario* is a passionate song that illustrates a lover remembering a special kiss at an isolated park bench. This piece has a dreamlike and reminiscent mood, expressly portrayed by the piano with repeated arpeggiated scales that give the piece a sort of impressionistic, floating feeling. Two main sections can be heard in this song, and both have beautiful melodies driven by dotted rhythms. The sections are separated by an instrumental interlude where the singer does not sing. Large arch-like scales in the piano are the glue that holds this piece together.

"Look Down, Fair Moon" - Rorem

Ned Rorem is the only composer represented in this recital who is still living and composing today. Born in Richmond, Indiana, in October 1923, Ned Rorem grew up in Chicago where he studied piano and music theory. He started college at Northwestern University in 1940, but left in 1942 to enter the Curtis Institute in Philadelphia. He eventually completed his formal training at the Juilliard School. Rorem is known for more than four hundred songs, and still writes to this day.

Rorem enjoys setting music to existing poetry, which, in 1970, led to 5 *Poems of Walt Whitman*, selections from the American poet's collection *Drum-Taps*, which was a sequence of 43 poems about the Civil War. Whitman's haunting poetry describes moonlight illuminating horrific scenes, a graphic imagery of war and death.

"Look Down, Fair Moon" pays tribute to those who fought in the Civil War, and opens in the key of E minor, with the voice and piano entering almost simultaneously. The text is comprised of only four phrases, but Rorem's use of text painting throughout the song enhances Whitman's message. For instance, Rorem uses a descending melodic line in conjunction with the phrase "Look down, fair moon" as representation of the moon shining downward. "Pour softly down night's nimbus floods, on faces ghastly, swollen, purple," is also sung in a downward contour, emphasizing the pouring floods of moonbeams. Rorem uses rhythmic syncopation to accent the words "faces ghastly," "swollen," and "purple," which heightens the gruesomeness of the scene. The highest pitches on "arms toss'd wide" bring the piece to a climax, and Rorem paints a very graphic scene in just one small strophe of music.

I Can't Be Talkin' of Love and The Bird - Duke

Though he was an accomplished pianist, most of John Duke's compositions are for piano and voice. Throughout his long life, he wrote over two hundred songs. Born in Maryland in 1899, Duke studied piano and composition at Peabody Conservatory from 1915–18. From 1923 to his retirement in 1967, he taught at Smith College.

John Duke's musical style seemed at odds with the century in which he lived, because most other composers of the time were using new experimental devices within their music, whereas his style was more conservative and traditional. However, *I Can't Be Talkin' of Love* (1947) is an exception to the rule because Duke explores more 20th-century techniques than usual, especially delving into the realm of jazz. *I Can't Be Talkin' of Love* is a fun and flirty love song with poetry written by Esther Matthews.

I Can't Be Talkin' of Love expresses the spirit of the poem through its playfulness and contains three main sections (ABA), opening with a lighthearted mood. This piece begins with a jazzy introduction incorporating a quiet and steady swing. Its dotted rhythms and leaps in registers add to the "playing hard to get" mentality of the character in the piece. The B section is more serious and expresses deep passion, which slows at the words "Still water, you know, runs deep."

A bird's song is the foundation for Duke's *The Bird* (1946), with poetry by American poet Elinor Wylie. The song depicts the clear voice of a wood thrush and uses soft dynamics to illustrate a bird singing. In the beginning, the sound of the singing bird is created by the piano's light, delicate

melody. There are two main vocal sections, separated by more pianistic "bird singing," and the thrush's melody closes the song as well.

"My Life's Delight" - Quilter

Quilter was a composer who was discriminated against because of his sexual orientation. Despite others' rudeness and crude remarks, he continued his passion for composition. Born in Hove, England, in 1877, Quilter was educated at Eton (which he hated), and then studied piano and composition at the Hoch Conservatory at Frankfurt. Quilter wrote a lot of music for the voice, having composed over 100 English art songs. His songs are known for their chromatic harmonies and beautiful melodic lines.

"My Life's Delight," from Quilter's Seven Elizabethan Lyrics (1908), is an extremely warm and lovely piece. Written in 1907, this song was one of two replacement songs for this set because Quilter decided the original two were of poor quality. "My Life's Delight" is the second song in the cycle, with text by Thomas Campion. Campion's poem has some similarities with his contemporary Shakespeare's "O Mistress Mine" (from Twelfth Night), in that both plead with a loved one to come quickly to the lover. The Seven Elizabethan Lyrics are among Quilter's finest works and are performed and recorded frequently to this day.

From the start, this song reflects an urgent mood through its ascending melodic line and immense forward momentum. As the text becomes more impassioned, so does the vocal line, which reaches some of the highest notes of the cycle. This piece has two sections with similar musical material, giving the piece a strophic structure. In each section the singer begs her love to come quickly, just as the song itself drives forward.

"O mio babbino caro" (Oh My Dear Father)- Puccini

If any composer knew how to write an opera, it was certainly Puccini. Puccini's operas are some of the most celebrated and performed today. Born in Italy in 1858, this young man was introduced to orchestral scores early on, particularly those of Verdi. and at the age of eighteen he and some friends walked nineteen miles to attend a performance of Verdi's *Aida*. He was hooked, and attended the university in Milan to become an opera composer. His best-known operas are *Manon Lescaut*, *La Bohème*, *Tosca, Madama Butterfly, Suor Angelica, Gianni Schicchi*, and *Turandot*.

Gianni Schicchi (1918), Puccini's only comic opera, is the crown jewel in *Il Trittico*, a trilogy of one-act operas that includes *Il Tabarro* and *Suor Angelica*. The panels of the triptych are unrelated in storyline, but it is thought that Puccini's original idea was to base all three operas on Dante's *Inferno*, *Purgatorio*, and *Paradiso*. However, only *Gianni Schicchi*, the third work, was set to Dante's epic poem. In "O mio babbino," the most famous aria from *Gianni Schicchi*, a young girl Lauretta begs her father to let her be with her love Rinuccio, threatening to throw herself in the river and die if he refuses. This particular aria has become a staple in the operatic world, and is widely known by even non-opera lovers for its appearance in many movies, such as *Mr. Bean's Holiday* (2007) and *G. I. Jane* (1997).

Even the aria's beautiful introduction is full of passion, representative of Lauretta's love for her sweetheart, but while the voice and accompaniment both sound warm, tender, and charming, the mood is full of sadness. These contradictory elements present Lauretta as an overly dramatic girl, who is head over heels for Rinuccio. There are four main sections to her aria, three of which have similar material, creating a song form of AABA'. In the A sections, Lauretta sings of her love, while using a smooth and connected melody to tell her father how Rinuccio pleases her. The B section becomes heavier with a larger vocal range, expressing Lauretta's suicidal threats if her father doesn't help her. (Lauretta's plea works in the end, since her father, unsurprisingly, gives in.)

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