

Music Department Showcase Recital Program Notes/ Translations

Thursday, October 10, 2024

Madeleine Miller (student of Dr. Owen Lovell):

Issac Manuel Francisco Albéniz (1860-1909) was a Spanish pianist, composer, and conductor active during the Post-Romantic era. Suite Española is a set of pieces that he composed in honor of the Queen of Spain, and each piece highlights a particular region, including Granada. I enjoyed learning this piece because each section has a different tone. One starts brightly, the second then is sad, the third is rich, and the fourth ends the same way it began, on a cheery note.

Shani Thompson (student of Dr. Youngmi Kim):

Camille Saint-Saëns (1835–1921) was a French composer, pianist, organist, and writer. A musical prodigy from a young age, he contributed to every genre of French music throughout his career. He is also recognized as one of the leaders of the French musical renaissance in the 1870s. *Samson et Dalila* is one of his notable operas from this period. With Ferdinand Lemaire (1833–1879) as the librettist, the opera premiered in Germany in 1877 and tells the story of Samson, who leads the enslaved Hebrews in revolt against their Philistine oppressors. Later, his former lover Dalila, a Philistine woman, tries to seduce Samson to discover the secret of his strength, intending to have him captured and killed. In Act 2, Dalila sings “**Mon cœur s’ouvre à ta voix**” as she attempts to seduce Samson. The aria's increasing passion and large leaps between notes reflect Dalila’s longing for the days when Samson was her lover and her desire for him to remain with her for just one night.

Translation:

Mon cœur s'ouvre à ta voix,
comme s'ouvrent les fleurs
aux baisers de l'aurore!
Mais, ô mon bienaimé,
pour mieux sécher mes pleurs,
que ta voix parle encore!
Dis-moi qu'à Dalila
tu reviens pour jamais.
Redis à ma tendresse
les serments d'autrefois,
ces serments que j'aimais!
Ah! réponds à ma tendresse!
Verse-moi, verse-moi l'ivresse!
Ainsi qu'on voit des blés
les épis onduler
sous la brise légère,
ainsi frémit mon coeur,
prêt à se consoler,
à ta voix qui m'est chère!
La flèche est moins rapide
à porter le trépas,
que ne l'est ton amante
à voler dans tes bras!
Ah! réponds à ma tendresse!
Verse-moi, verse-moi l'ivresse!

My heart opens to your voice
Like the flowers open
To the kisses of the dawn!
But, oh my beloved,
To better dry my tears,
Let your voice speak again!
Tell me that you are returning
To Delilah forever!
Repeat to my tenderness
The promises of old times,
Those promises that I loved!
Ah! respond to my tenderness!
Fill me with ecstasy!
Like one sees the blades
Of wheat that wave
In the light wind,
So trembles my heart,
Ready to be consoled,
By your voice that is so dear to me!
The arrow is less rapid
In bringing death,
Than your love is
By flying into your arms!
Ah! respond to my tenderness!
Fill me with ecstasy!
(Translation from opera-aria.com)

Oscar Hammerstein II (1895–1960) was an American lyricist, librettist, producer, and publisher. Richard Rogers (1902–1979) was an American composer who showed great promise as a pianist early in life. Together, Rodgers and Hammerstein collaborated on many popular musicals throughout the 1930s. “**Stepsister Lament**” was originally performed in the musical *Cinderella*, which premiered on March 31, 1957, in a television broadcast by CBS. This song is originally a duet for Cinderella’s two stepsisters, who begin singing as they watch Cinderella— whom they don’t recognize— dancing with the prince. Filled with jealousy, they comment on her appearance and express their frustration, wondering why the prince doesn’t prefer someone like them. The rise and fall of the vocal line musically portray the stepsister’s growing frustration and jealousy.

Katie Slaten (student of Dr. Bryan Hall):

“Meditation” is a violin solo piece written for the Opera Thais. It was written by **Jules Massenet** in 1893 and was first performed at the opera Garnier in Paris of 1894. The song takes place between the scenes of Act II as Thais undergoes an emotional transition. As she meditates, she experiences a transcendent connection with the divine, which leads her to abandon her life of pride. This period of her spiritual awakening results in a dramatic shift in her life values, which guides her towards a life of repentance.

Jacob Hill and Kaitlyn Dean (students of Prof. Rebecca Cooke):

“Summertime” is an aria composed in 1934 by George Gershwin for the 1935 opera *Porgy and Bess*. The song soon became a popular and much recorded jazz standard, described as "without doubt one of the finest songs the composer ever wrote." This version was arranged by Nick Homes.

Brooklyn Wucher (student of Prof. Stephen Hoy):

Donegal Bay was the first work for brass band that Paul Lovatt-Cooper composed when he was just 18 years old. Written for a solo baritone and brass band, *Donegal Bay* has become a staple in many band rooms around the world. It is a homage to an Irish lyrical style that has become even more popular in recent years. Lovatt-Cooper’s warm harmonies and lyrical Euphonium solo makes *Donegal Bay* a true delight to listen to and to play.

