



Master of Music Recital

Janell Cherie, soprano

Veniamin Blokh, piano

Program

L'ete

Cécile Chaminade (1857–1944)

Rêve d'un Soir

Madrigal

12 Romances Op. 21

Sergei Rachmaninoff (1873-1943)

No. 4 "Oni otvechali"

No. 7 "Zdes' khorosho"

6 Romances Op. 4

No. 4 "Ne poi krasavitsa, pri mne"

12 Romances Op. 14

No. 11 "Vesenniye vody"

Frühlingsstimmen Op. 410

Johann Strauss II (1825-1899)

~Intermission~

"Gualtier Maldè!...Caro nome" from *Rigoletto*

Giuseppe Verdi (1813-1901)

Drei Lieder, Op. 12

Clara Schumann (1819-1896)

Er ist gekommen in Sturm und Regen

Liebst du um Schönheit

Warum willst du and're fragen

To Keep My Love Alive

Richard Rodgers (1902-1979)

On Green Dolphin Street

Bronisław Kaper (1902-1983)

It's Oh So Quiet

Hans Lang (1908-1992)

Program Notes

L'ete
Rêve d'un Soir
Madrigal

Cécile Chaminade (1857–1944)

Cécile Louise Stéphanie Chaminade was the first female composer awarded the Légion d'Honneur, the highest French merit. Although deemed an accomplished pianist and composer, she did not attend the Paris Conservatoire yet, gained popularity and attention for her skills. She has composed a documented 137 *mélodies*, some hidden gems and challenging to access. Chaminade demonstrates an understanding of the voice and well supports it with her composed accompaniments. “Rêve d'un Soir” captivates the listener with romanticism in the rubato-based ascending and descending phrasing. In “L'ete,” the vocal line is designed to show agility and energy that is driven by the brilliant piano gestures. The memorable musical phrases of “Madrigal” feature an opening chromatic ascension followed by a resolute melodic statement. Each *mélodie* encompasses a balance of melodic and harmonic importance drawing our attention to a central idea of romance.

Oni otvechali Op. 21 No. 4
Zdes' khorosho Op. 21 No.7
Ne poi krasavitsa, pri mne Op.4 No. 4
Vesenniye vody Op.14 No.11

Sergei Rachmaninoff (1873-1943)

This select set of pieces are a few of the better-known favorites from Rachmaninoff's collections of *Romances*. As a virtuosic pianist, Rachmaninoff's compositional style leads the listener through each climactic melody offered in his output of songs. He manages to capture the brilliance of the Russian texts by guiding the direction of the melodic lines through the evolving gestures provided in the accompaniments. It is helpful to note that the listed order of these pieces is not chronological. The opus numbers reveal the true chronological timeline as *Op. 4*

was composed between 1890 and 1893, *Op. 14* was 1894 to 1896, and *Op. 21* was composed from about 1900 to 1902.

Frühlingsstimmen Op. 410

Johann Strauss II (1825-1899)

Also known as “Voices of Spring,” *Frühlingsstimmen* is originally written for orchestra and an optional part for Soprano. The lyrics for the active melody were created by Austrian librettist and playwright, Franz Friedrich Richard Genée. Performances of this selection vary from seven to nine minutes based on typical cuts of the various repeated sections. The grand introduction leads into a billowing waltz which is repeated three times, separated by melodic, ballad-like statements of spring’s coming.

“Gualtier Maldè!...Caro nome” from *Rigoletto*

Giuseppe Verdi (1813-1901)

In scene II, Act I of Verdi’s *Rigoletto*, the title character’s daughter, Gilda, finds herself in “deep smit.” Smitten with the false identity of Gualtier Maldè she sings of that sweet name and embraces the feelings of passion that come with the territory of being in love for the first time. Unbeknown to her, the man she is so passionate about is actually the Duke of Mantua who makes his way through life seducing women. The vulnerability of new found love is present in the musical gestures and vocal line with moments of divinity and moments of pure release.

Drei Lieder, Op. 12

Clara Schumann (1819-1896)

Clara Schumann composed the music for this *lieder* in 1840 as a setting of parts of *Liebesfrühling* by Friedrich Rückert with precision and tender-emotional gestures. The poetry of Rückert was of fair popularity with an estimated near 121 settings of his poetry, predominately by German composers. The pieces set by Clara journey through love, in coordination with the text, from the exciting brilliance of storming the heart, to the encouragement of trust in a

relationship. While the first song suggests a mood of anxious angst, she balances the following two selections with tenderness, suggesting themes of love and desire. There is some controversy over who composed each piece because of the intertwinings of this particular set and Robert Schumann's *Op. 37* which was also set to Rückert's poetry. Most scholarly work has properly attributed *Op. 12* to Clara despite the songs being published as numbers 2, 4, and 11 of Robert's *Op. 37*.

To Keep My Love Alive

Richard Rodgers (1902-1979)

Composed in 1943, "To Keep My Love Alive" was an addition to the revival of a 1927 musical called, *A Connecticut Yankee*. Despite its original purpose for a musical, it has been used as a cabaret selection for over half a century. The taboo lyrics written by Lorenz Hart present a satirical take on a woman's relationship with her husband(s).

On Green Dolphin Street

Bronisław Kaper (1902-1983)

The words of this jazz favorite were written by lyricist, Ned Washington. The narrative describes the happenings of romance on a street that brings back positive memories of the past and moments of love-stricken interactions. Composer, Bronislaw Kaper, found his life in the field of film composition. Among his well-known film compositions are "Hi-Lili, Hi-Lo," "Auntie Mame," and "On Green Dolphin Street." Also known as, simply, "Green Dolphin Street," because of the film it was originally composed for. Based on a previously written novel, this song transitioned into a jazz standard after being recorded by Miles Davis in 1958.

It's Oh So Quiet

Hans Lang (1908-1992)

Classified into the jazz-genre, this final selection may be familiar as it was made popular, initially, by Betty Hutton and later covered by singer-songwriter, *Björk*. The song itself is an English adaptation of the German song, "Und jetzt ist es still," written by Austrian composer

Hans Lang who is recognized for his film music and Viennese songs. The later-made English lyrics were written by Bert Reisfeld, known for his adaptations of foreign language songs to English. "It's Oh So Quiet," has been featured in several musical covers since the appearance of English lyrics. It allows the performing artist vocal liberties within the quirky lyrics and contrasting musical sections.

This recital is given in partial fulfillment of the requirements for a MM
in Voice Performance. Ms. Cherie is a student of Dr. San-ky Kim.