



SCHOOL OF MUSIC

Presents

Macie Wright, Soprano

Daria Kiseleva, piano

November 18th, 2022

8:30 pm

Pepsico Recital Hall

Program

‘S'altro che lacrime’

from *La Clemenza di Tito*

Wolfgang Amadeus Mozart

(1756-1791)

Drei Lieder, Op. 12

XI. Liebst du um Schönheit

IV. Warum willst du and're fragen

II. Er ist gekkkommen in Sturm und Regen

Clara Schumann

(1819-1896)

Siete Canciones Populares Españolas

II. Seguidilla Murciana

V. Nana

VII. Polo

Manuel de Falla

(1876-1946)

“Cowboy Songs”

II. Bucking Bronco

II. Lift Me Into Heaven Slowly

III. Billy The Kid

Libby Larsen

(1950)

“O mio babbino caro”

from *Gianni Schicchi*

Giacomo Puccini

(1858-1924)

“No one Else”

from *Natasha, Pierre and The Great Comet of 1812*

Dave Malloy

(1976)

The recital is given in partial fulfillment of the requirements for a Bachelor’s Degree in Music Education. Ms. Wright is a student of Dr. San-ky Kim. Please silence all electronic devices including watches, and phones.

S'altro che lacrime

This arietta is from act II of Mozart's *La Clemenza di Tito*. The opera premiered in Prague in 1791 and is sung by Servilia, sister of Sesto to Vitellia after finding her crying over Sesto's death sentence. The text is almost spiteful in the resentment Servilia has towards Vitellia for spending her time weeping over Sesto. The arietta is described as gentle and minuet-like despite its harsh lyrics.

S'altro che lacrime

S'altro che lacrime
Per lui non tenti,
Tutto il tuo piangere
Non giovera.

If you do nothing for him
but shed tears,
all your weeping
will be of no avail.

A questa inutile
Pieta che senti,
Oh quanto e simile
La crudelta.

Oh, how like
to cruelty
is this useless
pity that you feel.

Translation by Martha Gerhart

Drei Lieder, Op. 12

These art songs were written by Clara Wieck Schumann, a German composer and pianist. Schumann was a world renowned performer and composer, and established from a very young age a reputation as a prodigy. These works are all 3 set to poems written by Friedrich Rückert and showcase her primary instrument, the piano.

In *Liebst du um Schönheit* (If you love beauty), the piano continuously serves as a call and response to the voice part. The piano first provides the musical answer to the beginning of the line, which is always a question, before the voice moves on to something new. This text tells of someone who wants someone to love them for them, regardless of superficial things that distract us in life from seeing people for who they really are.

Warum willst du and're fragen (Why do you want to ask others?), features a different approach to accompaniment with the piano echoing the voice throughout the song. The text of this song is about trusting in your loved ones and not letting the false words of others fool you. It is up to the interpretation of both the audience and whoever the text is referring to decide for themselves if the speaker is really telling the truth on their faithfulness.

Er ist gekommen in Sturm und Regen (He came in storm and rain) Is appropriately accompanied by a stormy piano, with patterns of arpeggios that continue under the voice like thunder and rain. This passionate close to the set is fiery yet reflective as the singer looks back on their relationship.

Liebst du um Schönheit

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein goldnes Haar.
Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr.
Liebst du um Schätze,
O nicht mich liebe!
Liebe die Meerfrau,
Sie hat viel Perlen klar.
Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.

Translation by Richard Stokes

If you love for beauty,
O love not me!
Love the sun,
She has golden hair.
If you love for youth,
O love not me!
Love the spring
Which is young each year.
If you love for riches,
O love not me!
Love the mermaid
Who has many shining pearls.
If you love for love,
Ah yes, love me!
Love me always,
I shall love you ever more.

Warum willst du and're fragen?

Warum willst du and're fragen,
Die's nicht meinen treu mit dir?
Glaube nicht, als was dir sagen
Diese beiden Augen hier!
Glaube nicht den fremden Leuten,
Glaube nicht dem eignen Wahn;
Nicht mein Tun auch sollst du deuten,
Sondern sieh die Augen an!
Schweigt die Lippe deinen Fragen,
Oder zeugt sie gegen mich?
Was auch meine Lippen sagen,
Sieh mein Aug', ich liebe dich!

Translation by Richard Stokes

Why enquire of others,
Who are not faithful to you?
Only believe what these two eyes
Here tell you!
Do not believe what others say;
Do not believe strange fancies;
Nor should you interpret my deeds,
But instead look at these eyes!
Are my lips silent to your questions
Or do they testify against me?
Whatever my lips might say;
Look at my eyes; I love you!

Er ist gekommen in Sturm und Regen

Er ist gekommen
In Sturm und Regen,
Ihm schlug beklommen
mein Herz entgegen.

He came
In storm and rain;
My anxious heart
Beat against his.

Wie konnt' ich ahnen,
Dass seine Bahnen
Sich einen sollten meinen Wegen?
Er ist gekommen
In Sturm und Regen,
Er hat genommen
Mein Herz verwegen.
Nahm er das meine?
Nahm ich das seine?
Die beiden kamen sich entgegen.
Er ist gekommen
In Sturm und Regen,
Nun ist gekommen
Des Frühlings Segen.
Der Freund zieht weiter,
Ich seh' es heiter,
Denn er bleibt mein auf allen Wegen.

How could I have known
That his path
Should unite itself with mine?
He came
In storm and rain;
Audaciously
He took my heart.
Did he take mine?
Did I take his?
Both drew near to each other.
He came
In storm and rain.
Now spring's blessing
Has come.
My friend journeys on,
I watch with good cheer,
For he shall be mine wherever he goes.

Translation by Richard Stokes

Siete Canciones Populares Españolas

Manuel de Falla is known as the most distinguished Spanish composer of the 20th century. His music was known for fusing poetry, asceticism, and ardor. One of his more notable works, *Siete Canciones Populares Españolas*, sets various Spanish poems to lively and heartfelt melodies.

Seguidilla Murciana is the second song in the cycle, with text that the speaker who has been wronged by someone compares them to a coin that has been passed through so many hands that it will eventually lose all of its value. One could interpret this as knowing someone who could be described as dubious or two-faced or someone who has been unfaithful to their lover. *Seguidilla Murciana* refers to a type of quick dance in triple time originating in Spain.

Nana the fifth song in the cycle is a lullaby, which is partnered with the slow and tranquil piano and soothing text lulling a young baby to sleep. This song is a stark contrast from the fiery other movements and to me serves as a reminder to slow down and remember the peaceful and little things in your life.

Polo is the seventh and final song in the work and describes a wild desire for revenge on an unfaithful lover. De Falla uses the fiery flamenco melodies and rhythms of de Falla's home region of Andalusia to bring vitality of this cycle to its very last notes.

Seguidilla Murciana

Cualquiera que el tejado
tenga de vidrio,
no debe tirar piedras
al del vecino.
Arrieros semos;
¡puede que en el camino,
nos encontremos!
Por tu mucha inconstancia,
yo te comparo
con peseta que corre
de mano en mano;
Que al fin se borra,
y cráyendola falsa
nadie la toma!

People who live
in glass houses
shouldn't throw stones
at their neighbour's.
We are drovers;
it may be
we'll meet on the road!
For your many infidelities
I shall compare you
to a peseta passing
from hand to hand,
till finally it's worn down –
and believing it false
no one will take it

Translation by Jacqueline Cockburn

Nana

Duérmete, niño, duerme,
duerme, mi alma,
duérmete, lucerito,
de la mañana.
Naninta, nana.
duérmete, lucerito
de la mañana.

Sleep, little one, sleep,
sleep, my darling,
sleep, my little
morning star.
Lullay, lullay,
sleep, my little
morning star.

Translation by Jacqueline Cockburn

Polo

¡Ay!
Guardo una pena en mi pecho
que a nadie se la diré.
¡Malhaya el amor, malhaya
y quien me lo dió a entender!
¡Ay!

Ay!
I have an ache in my heart
of which I can tell no one.
A curse on love, and a curse
on the one who made me feel it!
Ay!

Translation by Jacqueline Cockburn

Cowboy songs

This song cycle was American composer Libby Larsen in 1994. The texts draw from cowboy/cowgirl poetry with Bucking Bronco text by the notorious Belle Starr and Billy the Kid written anonymously. Finally the third, 'Lift me into Heaven Slowly' is derived from 'Sufi Sam Christian' written by the American poet Robert Creeley.

Bucking Bronco, with text by Belle Starr, showcases the life of the real Belle Starr, a far cry from the fictionalized Starr we know today in history. A woman of the wild west who did what she had to for her family, despite facing hardships and eventual demise. This text shows finding humor and vibrance in life despite hardship.

Lift me into heaven slowly symbolizes a slow ascending into heaven, with suspensions representing the slow transition and ascendance. The speaker of this text is one who has lived a hard life, a true testament to the grueling lives often lead by those who lived in the wild west.

Billy the kid, was written about the actual Billy the Kid, a notorious gunman and killer who died from a gunshot wound himself at age 21. This piano is quick and feisty, much like the nature of Billy the Kid who was described to be "quick as a flash" with his gun. The punchline of the song is when Billy meets his match, leading to his own demise.

Bucking Bronco

My love is a rider, my love is a rider ...
My true love is a rider wild broncos he breaks,
though he promised to quit for my sake.
It's one foot in the stirrup and the saddle put on
with a swing and a jump he is mounted and gone.
The first time I met him it was early one spring
a riding a bronco a high headed thing.
The next time I saw him 'twas late in the fall
a swinging the girls at Tomlinson's ball.
He gave me some presents among them a ring
the return that I gave him was a far better thing;
A young maiden's heart, I'd have you all know,
that he won it by riding his bucking bronco.
Now all young maidens, where're you reside,
beware of the cowboy who swings rawhide,
He'll court you and pet you and leave you to go
in the spring up the trail on his bucking bronco.

Lift me into heaven slowly

Lift me into heaven slowly,
cause my back's sore
and my mind's thoughtful
and I'm not even sure
I want to go.

Billy the Kid

Billy was a bad man
carried a big gun,
He was always after good folks
And he kept them on the run.
He shot one every morning
To make his morning meal.
Let a man sass him,
He was sure to feel his steel.
He kept folks in hot water,
Stole from every stage,
When he was full of liquor
He was always in a rage.
He kept things boilin' over,
he stayed out in the brush,
when he was full of dead eye,
other folks'ld better hush.
Billy was a bad man, but
one day he met a man
a whole lot badder
and now he's dead
and we ain't none the sadder.

O mio babbino caro

This aria from the Italian opera Gianni Schicchi is sung by Laretta, who is begging her father to let her marry Rinuccio. The piece is extremely dramatic, as Laretta tries everything she possibly can to manipulate her father into giving in and allowing her to be with Rinuccio.

O mio babbino caro

O mio babbino caro, mi piace è bello bello;
vo'andare in Porta Rosa a comperar l'anello!
Sì, sì, ci voglio andare!
E se l'amassi indarno, andrei sul Ponte
Vecchio,
ma per buttarmi in Arno!
Mi strugge e mi tormento! O Dio, vorrei
morir!
Babbo, pietà, pietà! Babbo, pietà, pietà!

Translation by Linda Godry

Oh, daddy dearest, I love him so much, so much;
I want to go to Porte Rosa to buy the ring!
Yes, yes that's where I want to go!
But if you don't let me, I will go to the Ponte
Vecchio
to throw myself into the river Arno!
This torment tears me apart, Oh God, I want to die!
Daddy, have mercy, have mercy! Daddy, have
mercy, have mercy!

No One Else

Natasha, one of the main characters in *Natasha, Pierre and the Great Comet of 1812*, sings *No One Else* as she longs for her fiance, Andre. She looks up into the sky and sees the bright moonlight in the night sky. The diminished and augmented chords cascading across the piano throughout the piece creates a sense of familiarity and yet uneasiness. The moon represents a constant for Natasha, who is feeling unstable and uncertain as she reminisces on her relationship. She goes in and out from being overwhelmed with joy and love, and brought back down to reality that Andre is not with her after all.

No One Else

The moon
First time I heard your voice
Moonlight burst into the room
And I saw your eyes
And I saw your smile
And the world opened wide
And the world was inside of me

And I catch my breath
And I laugh and blush
And I hear guitars
You are so good for me

I love you I love you I love you I love you I love you

Oh the moon
Oh the snow in the moonlight
And your childlike eyes
And your distant smile
I'll never be this happy again
You and I
And no one else

We've done this all before
We were angels once
Don't you remember?
Joy and life
Inside our souls
And nobody knows
Just you and me
It's our secret

This winter sky
How can anyone sleep?

There was never such a night before!
I feel like putting my arms round my knees
And squeezing tight as possible
And flying away
Like this...

Oh the moon
Oh the snow in the moonlight
And your childlike eyes
And your distant smile
I'll never be this happy again
You and I
You and I
You and I
And no one else

Maybe he'll come today
Maybe he came already
And he's sitting in the drawing room
And I simply forgot