



SCHOOL OF MUSIC

Presents

**Cassie Westlund, soprano**  
**Edward Newman, piano**

Sunday, April 13, 2025

4:00 pm

Robert Carr Chapel

### **Program**

The Morning

*The Glitt'ring Sun*

*The Lark*

*The Village up*

*That on the enamel'd Green*

**Thomas Arne**

(1710-1778)

Vier Arietten und ein Duett

*Hoffnung*

*Lebensgenuß*

**Ludwig van Beethoven**

(1770-1827)

*Will Moeller, tenor*

Villanelle

**Eva Dell'Aqua**

(1856-1930)

*Intermission*

Lieder Fernen Gedenkens

*Heimkehr*

*Unklarheit*

**Evelyn Faltis**

(1887-1937)

Clair's Aria

from *Clair de Lune*

**Libby Larsen**

(1950- present)

A Soft Place to Land  
from *Waitress: The Musical*

*Ansley Keaton, soprano*  
*Ainsley Leonard, soprano*

**Sara Bareilles**  
(1979-present)

## **“The Morning”**

Thomas Arne was an English composer during the eighteenth century, best known for his contributions to the English music and theatrical style. He composed numerous English art songs, glees, oratorios, and comic operas including one of his most famous works, *The Fairy Prince*, an adaptation of Shakespeare’s *A Midsummer Night’s Dream*. *The Morning* is a four-movement cantata that showcases Arne’s talent for colorful vocal writing and his taste for English pastoral and Italian Baroque music. The cantata features arias and a recitative section that paints a picturesque scene of dawn and the awakening of nature in the morning. “The Glitt’ring Sun” is the bright opening for the cantata, describing the rising sun with its colorful melody and bounding energy. The next section, titled “The Lark” remarks about a little musical bird, the lark, and imitates the bird’s singing with trills and fluttering melodies. A short recitative section follows, titled “The Village up”, where a shepherd is awakened to play his pipe to the woodland hies. The piano imitates the tune of the pipe as well as the nature’s response to the shepherd. Finally, the cantata ends with a piece titled “The Enamel’d Green”, where the narrator describes their love Delia with her sweet aroma, fresher than roses, like the mead’s perfume and how devastating her absence is. In the final verse, the narrator compares Delia’s sight as important to them as the shower to the swain, and flowers to the lark.

### **The Glitt’ring Sun**

Thomas Arne

The glitt’ring sun begins to rise  
On yonder hill, and paints the skies,  
The glitt’ring sun begins to rise, to rise  
On yonder hill, and paints the skies!

### **The Lark**

Thomas Arne

The lark his warbling mattin sings.  
The lark, the lark his warbling mattin sings.  
Each flow’r, each flow’r in all it’s beauty springs.

### **The Village up**

Thomas Arne

The village up, the shepherd tries his pipe,  
And to the woodland hies.  
The village up, the shepherd tries his pipe,  
And to the woodland hies.

### **The Enamel’d Green**

Thomas Arne

Oh! that on the enamel’d green,

My Delia, lovely maid, were seen,  
Fresher than the roses bloom,  
Sweeter than the mead's perfume.  
Go, gentle gales, and bear my sighs away,  
To Delia's ear the tender notes convey.

As some lone turtle his lost love deplores,  
And with shrill echoes fill the sounding shores,  
So I, like him, Abandon'd and forlorn,  
With ceaseless plaints my absent Delia mourn,  
My absent Delia mourn.  
Go, gentle gales, and bear my sighs along,  
The birds shall cease to tune their evening song,  
The winds to blow, the wavering woods to move,  
And streams to murmur, ere I cease to love.

Not bubbling fountain to the thirsty swain,  
Nor balmy sleep to lab'ers spent with pain,  
Nor show'rs to larks, nor sunshine to the bee,  
Are half so pleasing as thy sight to me.

### **“Vier Arietten und ein Duett”**

Ludwig van Beethoven was a German composer and pianist, regarded as one of the most influential composers in Western music history, composing mainly symphonic and chamber music styles. He studied under renowned teachers, including Christian Gottlob Neefe, and moved to Vienna in his early twenties, where he studied with Joseph Haydn. *Vier Arietten und ein Duett* (Four Arias and a Duet), Op. 52, was composed in 1806. It consists of four solo arias and one duet, written for voice and piano and set to a group of love poems by various poets. This work specifically reflects Beethoven's transition into a more mature phase of his compositional style, blending Classical forms with a lyrical beauty and style of the romantic era. Each piece explores a range of emotions and themes concerned with love, from hope and joy to sorrow and longing. “Hoffnung”, the first song in the set, describes the feeling of longing for a person and their love. The melody is light and classic to depict the refreshing beginning of a new love. “Lebensgenuß”, the last song in the set, is a duet between tenor and soprano with poetry by Pietro Metastasio. Through its metaphorical use of love in nature, the song describes the complex relationship between love and suffering but concludes that love is worth any pain it causes. I chose these specific songs from the set not only because of their beauty, but also because the two together demonstrate the interesting evolution of love: at first, as in “Hoffnung”, love is joyful and defined by longing but overtime it evolves into something deep and more complex emotionally, as conveyed in “Lebensgenuß”.

**Hoffnung**

Ludwig Van Beethoven

Dimmi, ben mio, che m'ami,  
 Dimmi che mia tu sei,  
 E non invidio ai Dei  
 La lor' divinità!  
 Con un tuo sguardo solo,  
 Cara, con un sorriso  
 Tu m'apri il paradiso  
 Di mia felicità!

**Hope**

Say to me, that you love me  
 Tell me that you are mine,  
 And I won't envy the gods  
 In their divinity!  
 With just one look from you,  
 My love, with one smile  
 You bring the paradise  
 Of my happiness,

*Translation by: Cassie Westlund***Lebensgenuß**

Ludwig Van Beethoven

Odi l'aura che dolce sospira,  
 Mentre fuggescuotendo le fonde;  
 Se l'intendi, ti parla d'amor.

Senti l'onda, che raucasasaggira,  
 Mentre geme radendo le sponde;  
 Se l'intendi, si ligna d'amor.

Quell'affetto chi sente nel petto,  
 Sa per prova, se nuoce, se giova,  
 Se diletto produce o dolor!

**Enjoyment of Life**

Pietro Metastasio

Hear the breeze that sweetly sighs,  
 While it flees, shaking the ground;  
 If you understand it, it speaks of love.

Hear the wave, that quietly roams,  
 While it moans, grazing the banks;  
 If you understand it, it complains of love.

Whoever feels that affection in their heart,  
 Knows by experience, if it harms it benefits,  
 If it produces pleasure or pain!

*Translations by: Cassie Westlund***Eva Dell'Aqua**

Eva Dell'Aqua was a Belgian singer and composer during the beginning of the romantic era in the late nineteenth century, recognized for her contributions to the Italian and French music scene. Her work spans various genres, blending popular music, jazz, and classical influences. She is mostly known for her intricate and emotional vocal pieces; among these are 15 operas and operettas and several French and Italian art songs. *Villanelle* is inspired by the traditional French poetic form, which is characterized by its repetitive structure and lyrical style. The poetry was also written by Frédéric van der Elst. The song reflects themes of longing, nature, and the passage of time through commentary on a little bird, the swallow. This piece features cadenzas and coloratura vocal embellishments calling to the swallow, as the narrator longs to accompany her in the skies.

**Villanelle**

Eva Dell'Aqua

J'ai vu passer l'hirondelle  
 Dans le ciel pur du matin:  
 Elle allait, à tire-d'aile,  
 Vers le pays où l'appelle  
 Le soleil et le jasmin.  
 J'ai vu passer l'hirondelle!  
 J'ai longtemps suivi des yeux  
 Le vol de la voyageuse...  
 Depuis, mon âme rêveuse  
 L'accompagne par les cieux  
 Ah! ah! au pays mystérieux!  
 Et j'aurais voulu comme elle  
 Suivre le même chemin.

**Villanelle**

Frédéric van der Elst

I have seen the swallow fly over  
 In the clear morning sky:  
 She was flying by wing  
 To the land which she is called  
 By the sun and the jasmine.  
 I have seen the swallow fly over!  
 I have followed it long with my eyes  
 The flight of the traveler...  
 Since then, my soul dreams,  
 To accompany her through the skies.  
 Ah! Ah! To the land mysterious!  
 And I would have wished like her  
 To follow the same path.

*Translation by Luk Laerenbergh***“Lieder Fernen Gedenkens”**

The songs “Heimehr” and “Unklarheit” come from a 4-part song cycle titled *Lieder Fernen Gedenkens* by Evelyn Faltis. Evelyn Faltis was an early 20<sup>th</sup> century bohemian composer and pianist who studied music in Paris, Vienna, and Dresden. She learned composition from the notable Robert Fuchs, Felix Draeseke, Edward Reus, and Sophie Menter. Faltis also achieved a significant milestone after becoming the first female coach at the Bayreuth Festival in 1914. She wrote orchestral works and chamber pieces for both voice and instruments and German art songs including the selections from *Lieder Fernen Gedenkens* which were published posthumously in 1930. “Unklarheit”, the first song in the set, showcases Faltis’s expressive writing with chromatic lines and colorful harmonies that reflects the ambiguous lyrics of song. The song explores the feeling of doubt and the elusive nature of clarity, especially when it comes to falling in love. “Heimkehr”, the final song in the set, recounts the euphoric feeling of returning home. Faltis expresses this feeling through the syncopated disjunction between voice and piano and unresolved harmonies that induce a feeling of unrest until the end, when she finally arrives at home.

**Unklarheit**

Evelyn Faltis

Wenn manchmal deiner tiefen  
 Augen schein mich streift,  
 Ver weht sind dann die dunklen

When sometimes the light  
 Of your deep eyes touch me,  
 The darkness is then blown away,

Tiefen,  
die unklar dich zermartern und  
zer wühlen.  
Dann fühle ich dein ungetrübtes,  
wahres wesen.  
Das Klarheit, Liebe nur und Reine  
ausstrahlt,  
Die helle deines Angesichtes, die  
mich blendet,  
Und sehe wahnvoll deine sheue,  
offne Hand,  
Mir zagend zugewendet.

That unclearly torment you.  
Then I feel you true unclouded  
That radiates clarity, love purely,  
Your bright face blinds me,  
And I open your hand in a dream,  
Turned to me hesitantly.

*translation by: Cassie Westlund*

### **Heimkehr**

Evelyn Faltis

Vor mir liegt meine Heimat  
in hellem Sonnen schein,  
Von kühlem Wald umsäumt  
O reifdurchwogte Felder,  
O Himmel blau, und rein.

My home lies before me  
In the bright sunshine,  
Surrounded by cool forrest.  
O fields coated in frost,  
O sky blue, and clear.

Er schüttert stürz ich nieder,  
Auf dich du rote Erde.  
Berührung brennt wie Feuer  
im Herzen tief sich ein.

I fall down, shaken  
On you, you red Earth.  
Touch burns like fire,  
Deep in the heart.

Da bricht auf eine Quelle  
erstarrt der Wunden Pein.  
Er löst bin ich, gesundet:  
So gehe ich, neu gestätlet,  
In dich du Heimat ein.

A spring breaks out,  
The pain of the wounds freeze  
I am released, healed:  
So I go, newly formed,  
Into you, my home.

*translation by: Cassie Westlund*

### **Clair's Aria**

Libby Larsen is an American composer known for her diverse and defined musical contributions that blend elements of American folk, jazz, and popular music with traditional classical structures and stories. Her works often incorporate themes of American culture, history, and identity. One of her most notable compositions is the

opera "The Scarlet Letter" (1993), based on Nathaniel Hawthorne's novel. Larsen has composed more than 400 works, including symphonies, concertos, operas, chamber pieces, and vocal works, making her one of the most performed contemporary female composers. Clair de Lune is one of Larsen's early operas, telling the story of a retired female aviatrix, Clair, who faces an emotional decision to sell her airplane named "Clair de Lune". In her passionate aria, Clair recalls what it was like to fly "Clair de Lune" at night, floating in darkness, suspended like a star. The vocal line gives an impression of improvisation over Debussy's iconic and beautiful solo piece, Clair de Lune. The aria paints an ethereal image of nighttime accompanied by Clair's internal dialogue that creates a melancholic feeling, as she reflects on her past. The aria discusses themes love, aging, and ultimately letting go.

## **Clair de Lune**

Libby Larsen

How eagerly I used to sign my name;  
Sign in, sign out.  
I would have signed my life away in those days,  
Anything to fly in the night breeze,  
Lights of Monte Carlo below me,  
So many stars above me.  
Stars below, stars above, stars around me,  
Suspended like a star in the darkness.

Moonlight was my message then,  
I signed my name in silver.  
Streaking through a band of light,  
Tilting my wings through the stars,  
A fond salute from the bird I flew.

The air took me,  
The wind, the light of the moon.  
Never alone, never lonely,  
Floating in the light of the moon.

Gentle light, moonlit light.  
Stars above, stars below.  
Below the lights of Monte Carlo,  
Stars above, stars below.  
Suspended in darkness,  
Suspended like a star.  
Floating in darkness,  
Floating in the light of the moon.

The air took me to its heart!  
It was like love.  
Ah, it was better than love.  
Anything to fly in the night breeze.  
Never alone, never lonely,  
floating in the light of the moon!



## A Soft Place to Land

Sara Bareilles is an American singer-songwriter known for her powerful voice and popular music hits like "Fight Song" and "Brave." In addition to her music career, she is also a successful composer and lyricist for the Broadway musical *Waitress*, which premiered in 2015. The musical, based on the 2007 film of the same name, tells the story of Jenna, a small-town waitress who dreams of escaping her challenging life through baking and finding love. Bareilles wrote both the music and lyrics of the show, which features a mix of emotional ballads and upbeat tunes. *Waitress* received critical acclaim for its heartfelt story and Bareilles' charming score. In the song, A Soft Place to Land, Jenna and her two best friends and co-workers, Dawn and Becky sing a hopeful trio about dreams and how, even when you are at your breaking point, they are something you can always rely on, a soft place to land.

### A Soft Place to Land

Sugar  
Sugar, butter, flour  
Sometimes I still see her  
My mother, the dreamer  
She'd say, "Nothing's impossible child"

A dream needs believing  
To taste like the real thing  
Like some stranger you recognize  
So pure, so pure, so electric  
So sure, so sure, so connected  
To those little believers inside  
May we all be so lucky

But dreams are elusive  
The kind we've gotten used to  
Is nothing I can feel  
Nothing I can hold  
Nothing I can have  
Nothing that I know  
Dreams come and they go

But hold them and keep them  
And know that you need them  
When your breaking point's all that you have  
A dream is a soft place to land

May we all be so lucky

Sugar, butter, flour

*This recital is given in partial fulfillment of the requirements for a Bachelor of Music in Vocal Performance. Cassie Westlund is a student of Professor Twyla Robinson. The use of recording equipment or taking photographs is prohibited. Please silence all electronic devices including watches, pagers, and phones.*