

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Sarah E. Glick

Mezzo-Soprano

in

“Changing of the Seasons”

Assisted by

Alana Cross, piano

Joanna Glick, Soprano

Recital Hall

Center for the Arts

Monday, 3/16, 2020

6:30 p.m.

Program

Die Forelle	Franz Schubert (1797 - 1828)
Das Veilchen	Wolfgang A. Mozart (1756 - 1791)
4 Songs Aurore	Gabriel Fauré (1845 - 1924)
Le nuove musiche Amarilli, mia bella	Giulio Caccini (1551 – 1618)
The Metropolitan Tower and Other Songs The Metropolitan Tower A Winter Night	Lori Laitman (1955)
114 Songs Berceuse Spring Song In Summer Fields Autumn	Charles Ives (1874 – 1954)
The Sound of Music My Favorite Things	Richard Rodgers (1902 – 1979) & Oscar Hammerstein(1895 - 1960)
Mary Poppins A Spoonful of Sugar	Richard Sherman (1928) & Robert Sherman (1925 - 2012)
My Fair Lady I Could Have Danced All Night	Frederick Loewe (1901 – 1988) & Alan J. Lerner (1918 - 1986)

White Christmas
Sisters

Irving Berlin
(1888 - 1989)

Joanna Glick, Soprano

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faithful support of the Greatbatch School of Music.**

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Sarah Glick, a student of Professor Luke Ogden, is performing this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Music Education in voice.

As a courtesy to the performer and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thanks for your consideration.

“Changing of the Seasons” Program Notes

Franz Schubertⁱ (1797 – 1828) was born in Austria to a schoolmaster. When he was younger, he was invited to receive music training to sing in the choir at the chapel at the Imperial Court and followed in his father’s footsteps to become a schoolteacher. At a young age, he started composing music and is now credited as the man who started German Lied.

Die Forelle was composed during the last full year that Schubert was teaching, to tell the story of a playful trout. This whimsical piece tells the story of a playful and energetic trout swimming around in his little pond. A person looks on and enjoys the antics of the trout. However, a fisherman comes along and attempts to catch the trout. The fish is too fast and clever and steers clear and stays safe from the fisherman. Eventually, the fisherman becomes impatient and muddies the water in an attempt to catch the trout. His plan works and the trout becomes ensnared. The piece ends with the first onlooker watching the fisherman with “raging blood” because of his trickery and treachery against the helpless trout.

In einem Bächlein helle,
Da schoss in froher Eil
Die launische Forelle
Vorüber wie ein Pfeil.
Ich stand an dem Gestade
Und sah in süßer Ruh
Des muntern Fischleins Bade
Im klaren Bächlein zu.

In a bright little brook,
There shot in merry haste
A capricious trout:
Past it like an arrow.
I stood upon the bank
And watched in sweet peace
The cheery fish’s bath
In the clear little brook.

Ein Fischer mit der Rute
Wohl an dem Ufer stand
Und sah’s mit kaltem Blute,
Wie sich das Fischlein wand.
So lang dem Wasser Helle,
So dacht ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.

A fisherman with his rod
Stood at the water side,
And watched with cold blood
As the fish swam about.
So long as the clearness of the water
Remained intact, I thought,
He would not be able to catch the trout
With his fishing rod.

Doch endlich ward dem Diebe
Die Zeit zu lang. Er macht
Das Bächlein tückisch trübe,
Und eh ich es gedacht,
So zuckte seine Rute.
Das Fischlein zappelt dran,
Und ich mit regem Blute
Sah die Begrogne an.

But finally the thief grew weary
Of waiting. He stirred up
The brook and made it muddy,
And before I guessed it,
His fishing rod was twitching:
The fish was squirming there,
And with raging blood, I
Gazed at the betrayed fish.ⁱⁱ

Translated by: Emily Ezust

Wolfgang Amadeus Mozartⁱⁱⁱ (1756 – 1791) was born in Salzburg, Austria. Mozart's father encouraged him to begin learning and studying music at an early age, so he began to mimic his older sister while she was learning how to play on the keyboard. At the age of 5 years old, he made his first composition and was a child prodigy. Mozart traveled with his father at a young age, playing tours and continuing to compose new pieces. The two returned home from their last trip to Italy in 1773 and Mozart was appointed assistant concertmaster. Over the next few years, Mozart's music gained popularity due to his travel and performances. Then in 1785, Mozart composed the music to a poem written by Johann Wolfgang von Goethe.

The poem, titled **Das Veilchen**, tells the story of a violet growing in a meadow. The violet longs to be chosen by someone out of all the other flowers in the field. A young girl eventually strolls across the meadow, but unfortunately doesn't see the little violet and crushes it with her foot. However, the violet is content because it was crushed by the little girl and no one else. To me this song is a depiction of the hope and gratefulness we need to carry with us every day. We need to look forward to what God has in store for us and be thankful for the circumstances that we find ourselves in.

Ein Veilchen auf der Wiese stand,
Gebückt in sich und unbekannt;
Es war ein herzigs Veilchen.
Da kam ein' junge Schäferin,
Mit leichtem Schritt und munterm Sinn
Daher, daher,
Die Wiese her, und sang.

A Violet was growing in the meadow,
Unnoticed and with bowed head;
It was a dear sweet violet.
Along came a young shepherdess,
Light of step and happy of heart
Along, along
Through the meadow, and sang.

Ach! denkt das Veilchen, wär' ich nur
Die schönste Blume der Natur,
Ach, nu rein kleines Veilchen,
Bis mich das Liebchen abgepflückt
Und an dem Busen matt gedrückt!
Ach nur, ach nur
Ein Viertelstündchen lang!

Ah! thinks the violet, if I were only
The loveliest flower in all Nature,
Ah! for only a little while,
Till my darling had picked me
And crushed me against her bosom!
Ah only, ah only
For a single quarter hour!

Ach! Aber ach! das Mädchen kam
Und nicht in acht das Veilchen nahm,
Ertrat das arme Veilchen.
Es sank und starb und freut' sich noch:
Und sterb' ich den, so sterb' ich doch
Durch sie, durch sie,
Zu ihren Füßen doch.
Das arme Veilchen!
Es war ein herzigs Veilchen!

But alas, alas, the girl drew near
And took no heed of the violet,
Trampled the poor violet.
It sank and died, yet still rejoiced:
And if I die, at least I die
Through her, through her
And at her feet.
The poor violet!
It was a dear sweet violet!^{iv}

Translated by: Richard Stokes

Composer **Gabriel Fauré**^v (1845 – 1924) was born in France and when he was just five years old, he would visit the school chapel and experiment on the harmonium they had. Fauré didn't believe that he played very well and wasn't using correct techniques, but multiple people would praise his abilities with music to his father. Because of the praises and through some encouragement, his father eventually sent him to study at an institute of music. Fauré ended up studying there for 11 years and during those years, he would delve into harmony, counterpoint, composition and piano. He finished his time at the institute of music with a Choirmaster's Degree. With that achievement, Fauré served as organist at a church in Renne for a few years. After he left, he continued to compose and became a highly influential composer, excelling in his ability to compose French Mélodie.

His work *4 Songs* was written shortly after he left his position as organist and **Aurore** was the first in the set. This piece gives a beautiful picture of nighttime and the inevitability of approaching morning. The piano gives us the beautiful, twinkling stars. Then, dawn appears over the horizon and slowly takes over with its light. The stars disappear and the sun comes out in full glory and splendor to give us another glorious day.

Des jardins de la nuit s'envolent les étoiles,
Abeilles d'or qu'attire un invisible miel;
Et l'aube, au loin, tendant la candeur de ses
toiles,
Trame de fil d'argent le manteau bleu du ciel.

From the gardens of the night, the stars fly away
Like golden bees attracted by an invisible honey;
And the dawn, in the distance spreading the
brightness of its canvas,
Weaves threads of silver into the blue cloak of the sky.

Du jarden de mon cœur qu'un rêve lent enivre,
S'envolent mes désirs sur les pas du matin,
Comme un essaim léger qu'à l'horizon de cuivre,
Appelle un chant plaintif, éternel et lointain.

From the garden of my heart which a dream slowly
intoxicates,
My desires fly off with the coming of the morn,
Like a light swarm to the coppery horizon,
Called by a plaintive song, eternal and distant.

Ils volent à tes pieds, astres chassés des nues,
Exilés du ciel d'or où fleuret ta beauté,
Et, cherchant jusqu'à toi des routes inconnues,
Mêlent au jour naissant leur mourante claret.

The stars, chased by the clouds, fly to your feet,
Exiled from the sky of gold where blossoms your
beauty,
And, seeking uncharted roads that lead to you,
They mingle their dying light with the dawning day.^{vi}

Translated by: Bard Suverkrop

Giulio Caccini^{vii} (1551 - 1618) was born in Rome to a carpenter. At a young age, music was in his blood and he had the ability to sing soprano and was allowed to do so in the prestigious Capella Giulia and was even invited to sing in Florence at the wedding of Prince Medici. While in Florence, he would go on to compose multiple songs for celebrations and weddings and his most important publication, *Le nuove musiche* would also be written.

The song **Amarilli, mia Bella** was one of the pieces included in that publication. The piece tells a story about a lover trying to convince a young girl that he does love her. The music helps to depict his despair and determination while trying to show her how much he loves her. The true and natural feelings and emotions of love are shown and made evident through the text and melodic line.

Amarilli, mia bella,
Non credi, o del mio cor dolce desio,
D'esser tu l'amor mio?

Amaryllis, my beautiful one,
Do you not believe, oh my heart's sweet desire,
That you are my love?

Credilo pur: e se timor t'assale,
Dubitar non ti vale,

Believe it, and if you still fear,
Doubting is of no use,

Aprimi il petto e vedrai scritto in core:
Amarilli, è il mio a more.

Open my chest and you will see written on my heart,
Amaryllis is my love.^{viii}

Translated by: Bard Suverkrop

Lori Laitman^{ix} was born in Long Beach, NY in January of 1955. Her mother played piano, violin, and sang, and made sure to expose her children to the classical children's music of that time, which included Tubby the Tuba and Peter and the Wolf, among others. Because of this exposure and her creativity, Laitman would make up songs and tunes. At the age of five, she began to learn how to play the piano and two years later, she learned how to play the flute. Laitman continued to pursue music and studied composition at Yale University where she became interested in composing for film and theater. Later, after marriage and children, a former roommate of Laitman requested that she compose some art songs for her. At first, she was reluctant, but after urging from her husband and friend, she agreed.

The text she would compose music for would be *The Metropolitan Tower and Other Songs*. **The Metropolitan Tower** is the first piece in the song cycle. This first setting takes place with two lovers out on a stroll just before dark. They talk with each other and one of them falls even more in love than they were already.

A Winter Night is the second piece in the cycle and gives us a glimpse into someone who is watching the city streets below their window. It is a very cold night, but the singer is in a warm and cozy room. However, they are concerned for the people outside who get cold and don't have anyone to help them. They wish that they could help, but they don't know how. The struggle deep inside them is evident through the clashing notes of piano and voice and the final piano line.

Composer **Charles Ives**^x (1874 - 1954) was born in the state of Connecticut to a father who was a bandleader for the United States Army. He followed in his father's footsteps, musically, and became a church organist at the age of 14. Around that same time, Ives began composing and later in life, Ives went on to study music at Yale University. He composed many works while at Yale and continued to compose after he graduated. He became one of the first internationally renowned American composers, even though he was primarily an insurance executive. Despite having other priorities, Ives was able to find time to experiment with the use of tone clusters, quarter tones and polytonality in his music as well as portray his strong, personal emotions. Ives saw music as a way of communication and singing as a form of dialogue.

Through his published work, *114 Songs*, we have a biographical journey of what he had been working on during his life. I have chosen four pieces from Ives' *114 Songs* to sing tonight that show us the four seasons. **Berceuse** gives us a picture of winter using a lullaby. The flowing melody line is peaceful and gentle and the lyrics talk about resting. The last line, "Sleep thee well till morning light" could be viewed as telling the earth to rest until the light and warmth of spring.

Spring Song begins with the imagery of the season breaking out over the top of a hill and shining down into the valley. All the dead plants from winter are beginning to bud and flourish and it ends with the earth waiting for everything to blossom fully.

The next piece, **In Summer Fields**, describes the tranquility and peace that a summer day brings. The clouds are high in the sky and the singer feels like they are in an impossible dream that they cannot wake up from.

Finally, we end with **Autumn**. This piece depicts the earth resting from all its work through the spring and summer seasons. The earth is preparing for winter by slowing down but is peaceful and content through the bright glow and warmth of the sun shining down.

Richard Rodgers (1902 - 1979) and **Oscar Hammerstein** (1895 - 1960)^{xi} each began their careers as individuals, working with other people. Eventually, they got together and had one of the most popular and influential partnerships in American Musical Theater and Broadway. Several of the musicals they collaborated on addressed serious social issues including racism and classism. With Rodgers composing the melodies and Hammerstein writing the lyrics, many of their musicals were turned into film productions, including *Sound of Music*. One of their best-known songs, hailing from said film, is **My Favorite Things**. During the film, Maria becomes the governess of a family of 7 children. On this night, there is a storm and the younger children become frightened and run to her room to be comforted by her. They are soon followed by their older siblings as well and Maria sings them all this song to distract them from the storm and to help them overcome their fears.

Richard Sherman (b. 1928) and **Robert Sherman** (1925 - 2012)^{xii} were two brothers who followed in their father's footsteps to become songwriters. Out of college, the brothers began writing country and rock tunes. Later, the duo began working for Walt Disney and composed multiple songs for quite a few movies including *Mary Poppins*, *The Jungle Book*, *Aristocats* and others. I have chosen **A Spoonful of Sugar** to sing because it gives the message that if you are having fun doing anything, it will become easier and more enjoyable. When Mary Poppins sings this song to the children, Jane and Michael, she shows them some of the tricks up her sleeves. As she sings, she snaps her fingers and the playroom begins to tidy itself up. The children enjoy this very much, and soon get the hang of the game. However, they get too rambunctious and things get out of hand, but Mary Poppins comes to the rescue in the end. Overall, the song conveys the message that anything can be fun and exciting if you have the right attitude.

Frederick Loewe (1901 - 1988) and **Alan Jay Lerner** (1918 - 1986)^{xiii} composed some of the most stylish and sophisticated theater music of the 20th century while working together. Loewe would compose the music and Lerner would write witty and literate lyrics. They wrote a number of musicals and plays before their biggest hit came to the Broadway stage: *My Fair Lady*. One of the famous pieces from this musical is **I Could Have Danced All Night**. Eliza sings this song just having danced with Henry Higgins, her speech coach, because she succeeded in correct pronunciation of a phrase. However, it is evident by the lyrics, that he now seems to be more than just a coach and teacher. Eliza is exhilarated, rendering her wide awake and energized, even though it is late and she should be going to sleep. The piano part helps keep the energy up and aids in sustaining the excitement that Eliza feels.

Irving Berlin^{xiv} (1888 - 1989) was born as Israel Baline in Russia to a father who was a Jewish cantor. The family immigrated to New York City when he was five years old. His father died a couple years later and Israel began singing on the streets and while a waiter. During this time, he began to write his own lyrics and eventually got his first song published. When “Marie from Sunny Italy” was published, his name was printed incorrectly as Irving Berlin and he decided to keep the name. Over the next few years, he would continue to write his own lyrics and began composing his own music as well. In the next few decades, Berlin would begin to compose for musicals and eventually wrote the score for *White Christmas*. One of the songs in the score is **Sisters**. During this song, sisters Betty and Judy sing this as part of a concert program. The witty lyrics describe the experiences, both positive and negative, of having a sister and the melody line gives energy and portrays the delight of the lyrics.

ⁱ Franz Schubert Biography. <https://www.biography.com/artist/franz-schubert>

ⁱⁱ Die Forelle, translation. <https://lyricstranslate.com/en/die-forelle-trout.html>

ⁱⁱⁱ Wolfgang Mozart Biography. <https://www.biography.com/musician/wolfgang-mozart>

^{iv} Das Veilchen, translation. <https://www.oxfordlieder.co.uk/song/648>

^v Gabriel Fauré. <https://www.famouscomposers.net/gabriel-faure>

^{vi} Aurore, translation. <https://www.ipasource.com/aurore-10207.html>

^{vii} Giulio Caccini. <https://www.musicacademyonline.com/composer/biographies.php?bid=98>

^{viii} Amarilli, mia bella, translation. <https://www.ipasource.com/amarilli-mia-bella-5789.html>

^{ix} Lori Laitman Artist Biography. <https://www.allmusic.com/artist/lori-laitman-mn0002226049>

^x Charles Ives. <https://songofamerica.net/composer/ives-charles/>

^{xi} Rodgers & Hammerstein Biography. <https://www.allmusic.com/artist/rodgers-hammerstein-mn0000245385/biography>

^{xii} The Sherman Brothers AllMusic Review. <https://www.allmusic.com/album/the-sherman-brothers-mw0000868250>

^{xiii} Alan Jay Lerner. <https://www.masterworksbroadway.com/artist/alan-jay-lerner/>

^{xiv} Irving Berlin. <https://www.britannica.com/biography/Irving-Berlin>