

# HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Sissi Lu

soprano

in

Junior Recital

Assisted by

Kelley German, piano

Monica Farfaglia, oboe

**We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.**

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*Sissi Lu, a student of Prof. Amanda Cox, is performing this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Voice Performance.*

*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 cooperation.*

Recital Hall

Center for the Arts

Monday, October 17, 2016

8:00 p.m.

## Program

Quia respexit

J. S. Bach  
(1685-1750)

Sissi Lu, soprano  
Kelley German, piano  
Monica Farfaglia, oboe

German Suite

Das verlassene Mägdlein  
Verborgtheit  
Er ist's!

Hugo Wolf  
(1860-1903)

Sissi Lu, soprano  
Kelley German, piano

Ridente la calma

W. A. Mozart  
(1756-1791)

Sissi Lu, soprano  
Kelley German, piano

French Suite

Chanson d'amour  
Ici bas

Gabriel U. Fauré  
(1845-1924)

Sissi Lu, soprano  
Kelley German, piano

Vanilla Ice Cream  
*She Loves Me*

Jerry Bock  
(1928-2010)

Sissi Lu, soprano  
Kelley German, piano

**“Er ist’s!”** (He it is!) contains a strong character of Wolf’s compositional style of songs. Its independent parts in both voice and piano collaborate with one another, in a dual-triple-meter way. The song allows not only the vocalist but also the pianist to perform the best of their skills.

Translation:

*Spring lets her blue ribbon  
Flutter in the breeze again;  
Sweet, familiar scents  
Drift with promise o'er the land.*

*Violets lie dreaming already,  
Soon to be awakened.  
Listen, the sound of a harp, So faint from so far!  
Spring, it is you!  
I can hear you coming!*

(IPA Source)

**“Vanilla Ice-cream”** is a solo from the musical “She Loves Me”. The musical is one of at least four adaptations of the play “Parfumerie” written by Miklós László in 1937. There are no less than three movies based on the same story: Shop Around the Corner (1940), In the Good Old Summertime (1949), and You’ve Got Mail (1998).

The story is about two anonymous pen pals who fall in love by writing letters to each other, and finally they set up a date. Then it turns out that they actually know each other, work together at the parfumerie, and dislike each other immensely in real life. “Vanilla Ice-cream” is a solo of Amalia. She is writing her Dear Friend a letter about last night when they were supposed to have a date but he never showed up. As she writes, she is distracted and confused by the fact that her coworker Georg has just come to visit, has given her ice cream, and has treated her nicely like never before.

*Suddenly it comes to me,  
unfaithful boy,  
that last night I dreamed of you.*

*Tear by ear plunges down;  
and so the day breaks,  
Oh, if it were only over again!*

*(IPA Source)*

**“Verborgenheit”** (Seclusion) is atypical of Wolf’s style of music. As the title tells, it is a quiet piece, comparing to other Wolf’s compositions. He uncommonly used the ternary form (A-B-B’-A) in this piece, that has entirely the same material for the beginning and the ending. However, no matter how ordinary the music is in “Verborgenheit”, Wolf still carefully amplified the text on the dynamic level.

Translation:

*Let me be, o world!  
Do not tempt me with offerings of love.  
Leave this heart alone to experience  
its own joy, its own pain!*

*I know not why I grieve.  
It is some uncommon pain.  
But always through my tears, I see  
the loving light of the sun.*

*I often feel that I hardly know myself  
and bright joy flashes  
through the heaviness that oppress me,  
blissfully into my breast.*

*Let me be, o world!  
Do not tempt me with offerings of love.  
Leave this heart alone to experience  
its own joy, its own pain!*

*(IPA Source)*

## Program Notes

**Johann Sebastian Bach** was one of the best-known German composers in the late Baroque era. His excellent talent in music established and developed music in the Baroque period. The BWV (an abbreviation for the collection of Bach’s works) has always been a great tool to learn music. Bach and his works did not only influence Mozart and Beethoven, but also many musicians over time.

**“Quia Respexit”** (For He Has Regarded) is an aria in the third scene of Bach’s Magnificat in D major (BWV 243). It was originally written for celebrations at Christmas. The full Magnificat contains a total of twelve movements, and uses a Latin libretto from Luke 1:46-55. In this particular piece “Quia Respexit” (For He Has Regarded), the Virgin Mary sings alone accompanied by a beautiful oboe solo, with two lines of words:

*For He has regarded the lowliness of His handmaiden.  
Behold, from henceforth, I will be called blessed.*

*(Translated by: Pamela Dellal)*

**Gabriel Urbain Fauré** was a French composer in the Romantic era. Of his works, his lyrical art songs were particularly well known. Most of Fauré’s compositions were written in his later years, after the outbreak of the Franco-Prussian War when he voluntarily joined military service in 1870.

**“Chanson d’amour”** (Song of Love) is one of two songs in Op. 27. The key of F major was carefully planned to follow the previous collection (Op. 23) which is in E major, while the next song is in G. “Chanson d’amour” contains the typical compositional style of Fauré, in which the accompaniment plays arpeggios underneath the lilting phrases in the vocal line.

Translation:

*I love your eyes, I love your brow,  
oh my rebellious, my wild one.  
I love your eyes, I love your mouth,  
on which my kisses will tire themselves out.*

*I love your voice, I love the strange  
grace of all that you say,  
oh my rebellious one, oh my dear angel,  
my hell and my heaven!*

*I love everything that makes you beautiful,  
from your feet to your hair,  
oh you towards whom my wishes rise  
oh my wild, my rebellious one!*

*(Translated by: Peter Low)*

**"Ici bas"** (Here Below) was composed a decade after "Chanson d'amour". However, due to its key of F# minor, it was collected as one of the three songs in Op. 8. A sentimental, melodic vocal line gives a dreamy mood to the song, which perfectly attaches to the lyric "demeurent toujours" (remain forever).

Translation:

*Down here all lilacs die,  
All songs of the birds are short,  
I dream of summers that endure  
Forever!*

*Down here lips fade,  
And leave nothing of their velvet,  
I dream of kisses that last  
Forever!*

*Down here, all men weep  
For their friendships or their loves...  
I dream of couples who remain,  
Who remain always together!*

*(IPA Source)*

**Wolfgang Amadeus Mozart** was one of the most influential and greatest of all classical musicians. Mozart was first taught by his father Leopold Mozart in piano lessons. Since the age of 6, Mozart started touring through Europe, performing in aristocratic homes and in public. He penned over 600 compositions over his lifetime.

**"Ridente la calma"** (May a Happy Calm Arise) is a typical example of Da Capo Aria, that is, it has an A section repeating the same

lyric and melody after the middle B section. This aria is a practice work that Mozart wrote for his voice students. The melody for soprano is very vivid, in the contrast of the accompaniment that is simple and settled. The reason for that is to show the quality of the vocal part.

Translation:

*Smiling, tranquility fills my soul;  
no trace of anger or fear remains.  
You come, my love, to tighten the sweet chains  
which are so dear to my heart.*

*(IPA Source)*

**Hugo Wolf** was an Austrian musician in the late Romantic period. His collection of Lieder, Mörike Lieder, transformed Wolf from being known as a music critic to a composer in 1889. His art songs balance the words and music, which was devoted to Wagner's style. In 1897, Wolf finished his last opera before he completely slipped into insanity.

Eduard Mörike was a German poet, and his poems have been used by many composers. **"Das verlassene Mägdlein"** (The Abandoned Maiden) in particular has been used over 50 times by different composers. Wolf took it from Schumann's earlier version out of appreciation and admiration. Wolf's setting is regarded as the best-known one of all.

Translation:

*In the early morning, when the cocks crow,  
before the little stars disappear,  
I must stand at the hearth, I must light the fire.  
The glow of the flame is beautiful,  
the sparks leap up,  
I gaze in so deeply,  
lost in sorrow.*