

**HOUGHTON
COLLEGE**

GREATBATCH SCHOOL OF MUSIC

presents

Chantalle Terese Falconer

Collaborative Piano

in

Graduate Recital

featuring

Kendall Register, Baritone

Sarah Cledgett, Flute

Hannah Hulseh, Violin

Silas Philbrick, Cello

Recital Hall

Center for the Arts

Monday, April 3, 2017

6:30 p.m.

Program

Songs of Travel

1. The Vagabond
2. Let Beauty Awake
3. The Roadside Fire
4. Youth and Love
6. The Infinite Shining Heavens
7. Whither Must I Wander?
8. Bright is the Ring of Words
9. I Have Trod the Upward and the Downward Slope

Ralph Vaughan Williams
(1872-1958)

Kendall Register, Baritone

Sonatine pour Flûte et Piano

Henri Dutilleux
(1916-2013)

Sarah Cledgett, Flute

~Pause~

Piano Trio in No. 1 in D minor, op. 49

- Molto allegro ed agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato

Felix Mendelssohn
(1809-1847)

Hannah Hyleh, Violin

Silas Philbrick, Cello

Program Notes

Songs of Travel is a song cycle written by British composer, Ralph Vaughan Williams, between 1901 and 1904. The cycle contains nine songs, with poems selected from Robert Louis Stevenson's collection: *Songs of Travel and Other Verses*. The cycle presents a traveler and his journey through the variegated landscapes of life and death.

"**The Vagabond**" begins the journey with the sound of the traveler's heavy footsteps, heard in the opening low chords of the piano, as he marches determinedly on his long journey through nature's raw elements and rough landscapes.

"**Let Beauty Awake**" unfolds the traveler's longing for rest and peace, with the vocal line weaving through the piano's flowing arpeggiation.

"**The Roadside Fire**" presents the traveler's dreams of building a home for his beloved and enjoying the pleasures of life together.

"**Youth and Love**" depicts the resolute youth venturing into the world, as he leaves behind his lover. The mysterious and dramatic second stanza provides an exciting contrast to the opening and ending material.

"**The Infinite Shining Heavens**" reveals nature's immutability, as the traveler recounts his experiences of watching the night sky and expresses hope amid sorrow.

"**Whither Must I Wander**" is strophic in form and presents the traveler, weary and disheartened from the journey, as he reminisces on a happy past and comforting home. He is torn because though Spring comes every year and renews the earth, he cannot bring back his happy past and death awaits him.

"**Bright is the Ring of Words**" offers consolation to the previous song, with the promise that while all wanderers and artists must inevitably die, the beauty of their work will stand as a lasting testament of their lives.

"**I Have Trod the Upward and the Downward Slope**" was added to the cycle posthumously in 1960 and recaps the journey in just four phrases, using musical quotation from four previous songs in the cycle and ending with the opening chords from the first song—perhaps suggestive that the traveler's journey continues beyond death.



Sonatine pour Flûte et Piano is an early work by twentieth-century French composer Henri Dutilleux, known for his idiosyncratic style. The piece was composed and published in 1943 for the Paris Conservatoire. Originally intended to test students' technique with new music, it is presently considered a standard of the flute repertoire. The piece is through-composed, with three contrasting sections performed without break.

A mysterious theme in 7/8 meter emerges in the opening **allegretto** section, later juxtaposed with jagged piano figures. A flute cadenza transitions into the lyrical **andante** section, which reaches its powerful climax before ending abruptly. After a slight break, the piano takes off brusquely into the third **animé** section and joins in a lively exchange with the flute, followed by one final challenging flute cadenza which recalls previous themes. A very gradual *accelerando* with *crescendo* leads to the thrilling conclusion of the piece.



Completed in 1839 and published the following year, Mendelssohn's **Piano Trio No. 1 in D minor, op. 49**, is one of his greatest chamber works. After his initial composition of the trio, Mendelssohn took composer Ferdinand Hiller's advice to revise the piano part to have a more important role in the trio in a more romantic, Schumannesque style. His final version was later praised by Robert Schumann himself, who declared Mendelssohn to be "the Mozart of the nineteenth century, the most illuminating of musicians."

The cello opens the **Molto allegro ed agitato** movement, stating the primary theme over a syncopated piano accompaniment, later joined by the violin. The main theme undergoes several variations until the transition into the second theme, again introduced by the cello. The development contains a blend of both themes. The primary theme returns in the recapitulation, this time with a violin counter-melody.

The piano unfolds a lovely melody in the **Andante con moto tranquillo** with a texture resembling Mendelssohn's *Songs without Words*. The melody is later intertwined between the strings and piano, with each having their moment to shine.

The **scherzo** third movement provides a light contrast to the other three movements. Essentially in sonata form, the main theme is presented first by the piano, as in the second movement, and undergoes fragmentation shortly after. The rhythmic motive of the opening theme is present throughout, apart from a brief lyrical middle section.

The **finale** was the most revised of the movements and incorporates the most challenging keyboard techniques, including sweeping arpeggios and chromatic octaves. The *cantabile* sections offer refreshment from the whirlwind of notes.

*“The LORD is my Strength and my Song;
He has become my Salvation.”*

~Psalm 118:14

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

***Shirley A. Mullen*, President
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Miss Chantalle Falconer, a student of Dr. Sharon Johnson, is performing this recital in partial fulfillment of the requirements for the Master of Arts degree in Music Industry with a concentration in Collaborative 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.

Songs of Travel, Vaughan Williams

1. The Vagabond

Give to me the life I love,
Let the love go by me,
Give the jolly heaven above,
And the byway night me.
Bed in the bush with stars to see,
Bread I dip in the river –
There's the life for a man like me,
There's the life for ever.

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around,
And the road before me.
Wealth I seek not, hope nor love,
Nor a friend to know me;
All I seek, the heaven above,
And the road below me.

Or let autumn fall on me
Where afield I linger,
Silencing the bird on tree,
Biting the blue finger.
White as meal the frosty field –
Warm the fireside haven –
Not to autumn will I yield,
Not to winter even!

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around,
And the road before me.
Wealth I ask not, hope nor love,
Nor a friend to know me;
All I ask, the heaven above,
And the road below me.

2. Let Beauty Awake

Let Beauty awake in the morn from beautiful
dreams,
Beauty awake from rest!
Let Beauty awake
For Beauty's sake
In the hour when the birds awake in the brake
And the stars are bright in the west!

Let Beauty awake in the eve from the slumber
of day,
Awake in the crimson eve!
In the day's dusk end
When the shades ascend,
Let her wake to the kiss of a tender friend,
To render again and receive!

3. The Roadside Fire

I will make you brooches and toys for your
delight
Of bird-song at morning and star-shine at night,
I will make a palace fit for you and me
Of green days in forests, and blue days at sea.

I will make my kitchen, and you shall keep your
room,
Where white flows the river and bright blows
the broom;
And you shall wash your linen and keep your
body white
In rainfall at morning and dewfall at night.

And this shall be for music when no one else is
near,
The fine song for singing, the rare song to hear!
That only I remember, that only you admire,
Of the broad road that stretches and the
roadside fire.

4. Youth and Love

To the heart of youth the world is a
highwayside.

Passing for ever, he fares; and on either hand,
Deep in the gardens golden pavilions hide,
Nestle in orchard bloom, and far on the level
land
Call him with lighted lamp in the eventide.

Thick as stars at night when the moon is down,
Pleasures assail him. He to his nobler fate
Fares; and but waves a hand as he passes on,
Cries but a wayside word to her at the garden
gate,
Sings but a boyish stave and his face is gone.

6. The Infinite Shining Heavens

The infinite shining heavens
Rose, and I saw in the night
Uncountable angel stars
Showering sorrow and light.

I saw them distant as heaven,
Dumb and shining and dead,
And the idle stars of the night
Were dearer to me than bread.

Night after night in my sorrow
The stars looked over the sea,
Till lo! I looked in the dusk
And a star had come down to me.

7. Whither Must I Wander?

Home no more home to me, whither must I
wander?

Hunger my driver, I go where I must.

Cold blows the winter wind over hill and
heather:

Thick drives the rain and my roof is in the dust.

Loved of wise men was the shade of my roof-
tree,

The true word of welcome was spoken in the
door—

Dear days of old with the faces in the firelight,
Kind folks of old, you come again no more.

Home was home then, my dear, full of kindly
faces,

Home was home then, my dear, happy for the
child.

Fire and the windows bright glittered on the
moorland;

Song, tuneful song, built a palace in the wild.

Now when day dawns on the brow of the
moorland,

Lone stands the house, and the chimney-stone
is cold.

Lone let it stand, now the friends are all
departed,

The kind hearts, the true hearts, that loved the
place of old.

Spring shall come, come again, calling up the
moorfowl,

Spring shall bring the sun and the rain, bring the
bees and flowers;

Red shall the heather bloom over hill and valley,
Soft flow the stream through the even-flowing
hours.

Fair the day shine as it shone on my childhood—
Fair shine the day on the house with open door;
Birds come and cry there and twitter in the
chimney—

But I go for ever and come again no more.

8. Bright is the Ring of Words

Bright is the ring of words
When the right man rings them,
Fair the fall of songs
When the singer sings them,

Still they are carolled and said—
On wings they are carried—
After the singer is dead
And the maker buried.

Low as the singer lies
In the field of heather,
Songs of his fashion bring
The swains together.

And when the west is red
With the sunset embers,
The lover lingers and sings
And the maid remembers.

9. I Have Trod the Upward and the Downward Slope

I have trod the upward and the downward slope;
I have endured and done in days before;
I have longed for all, and bid farewell to hope;
And I have lived and loved,
And closed the door.