

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Emma Donmoyer

Piano

&

Carolynne Waddington

Soprano

in

Senior Recital

Assisted by

Naomi Tripp, piano

Recital Hall

Center for the Arts

Monday, April 1st, 2019

6:30 p.m.

Program

It Is Well

arr. Mark Hayes
(b. 1953)

Carolynne Waddington, soprano
Emma Donmoyer, piano

Jesu, Joy of Man's Desiring, BWV 147

J. S. Bach
(1685-1750)
arr. Myra Hess

Emma Donmoyer, piano

Die junge Nonne, D.828

Franz Schubert
(1797-1828)

Hermit Songs, Op. 29

III. St. Ita's Vision

Samuel Barber
(1910-1981)

Carolynne Waddington, soprano
Naomi Tripp, piano

Sonata in E Major, K. 380

Domenico Scarlatti
(1685-1757)

Emma Donmoyer, piano

Theodora, HWV 68

When Sunk in Anguish and Despair

George F. Handel
(1685-1759)

The Maid of Orleans

Joan's Aria

Pyotr I. Tchaikovsky
(1840-1893)

Carolynne Waddington, soprano
Naomi Tripp, piano

Sonata No. 3 in E minor, H.34

F. Joseph Haydn
(1732-1809)

I. Presto

II. Adagio

III. Molto Vivace

Emma Donmoyer, piano

Ici-bas!

Gabriel Fauré
(1845-1924)

Ici-bas!

F. Paolo Tosti
(1846-1916)

Ici-bas!

Aimée de Valbranca
(1870-1936)

Carolynne Waddington, soprano
Naomi Tripp, piano

Polichinelle, Op. 3 No. 4

Sergei Rachmaninoff
(1873-1943)

Emma Donmoyer, piano

Young Frankenstein

Mel Brooks
(b. 1926)

Together Again

Carolynne Waddington, soprano
Suzannah Waddington, soprano
Naomi Tripp, piano

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Emma Donmoyer, a student of Dr. Sharon Johnson, is performing this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Music Education. Carolynne Waddington, a student of Dr. Kimberly Prins Moeller, is performing this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Music Education.

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.

Program Notes

Horatio Spafford and his wife Anna lost their children to a shipwreck in 1873, which spurred him to write the lyrics to *It Is Well*. The tune, Ville du Havre, was written by Philip P. Bliss who was a friend of the Spaffords. Bliss wrote the tunes for hymns like *Wonderful Words of Life* and *Hallelujah, What a Savior!*

Mark Hayes is an internationally known and award-winning composer, arranger, concert pianist, and conductor. Hayes says that he is “blessed to live out his mission to create beautiful music for the world.”

With over 1,000 compositions credited to him, Johann Sebastian Bach is one of the most prominent composers of the Baroque era. Bach was born into a musical family and held several composing and performing positions before he was appointed music director of the church in Leipzig in 1723, where he remained until his death in 1750. During his time at Leipzig, Bach composed three cantata cycles—a different cantata that corresponded to the weekly liturgy. *Herz und Mund und Tat und Leben* ("Heart and Mouth and Deed and Life") was part of his first cantata cycle. This cantata contains the chorale known in English as “**Jesu, Joy of Man’s Desiring.**”

Myra Hess (1890-1965) was an accomplished British pianist who performed throughout Europe and the United States. Her career started out slowly, but over time she became widely recognized for playing the works of Mozart, Beethoven, and Bach. In 1934 she arranged, for both solo piano and two pianos, the chorale *Wohl mir, daß ich Jesum habe* from J.S. Bach’s *Herz und Mund und Tat und Leben*. Hess’s arrangement has enjoyed widespread performance at weddings, church services, and other special ceremonies. The piece features statements of the chorale tune first in the left hand, then in the right hand, and finally passed between both hands. Drawing out the melody from the rich chords and flowing main theme of the chorale requires careful attention from the performer.

Die junge Nonne is one of 600 lieder that Franz Schubert wrote. Other well-known compositions by Schubert include *An die Musik*, *Die Forelle*, *Gretchen am Spinnrade*, and *Erlkönig*. *Die junge Nonne* was written in early 1825 and published later that year. The words were written by Jacob Nicolaus Craigher de Jachelutta, an Austrian poet and translator. He met Schubert in 1825 and gave him three poems to set. Those poems would later become *Totengräbers*, *Der blinde Knabe*, and *Die junge Nonne*. The song tells the story of a young nun who is reminded of her conversion by a raging storm outside, which is represented by constant right hand tremolos in the piano accompaniment. If you listen and watch closely, you can hear the piano play the tolling of a bell tower, where the left hand crosses over the right hand. This tolling of the bells remains constant throughout the song, eventually mentioned at the end of the song.

<i>Wie braust durch die Wipfel der heulende Sturm!</i>	How loudly the howling wind roars through the tree-tops!
<i>Es klirren die Balken - es zittert das Haus!</i>	The rafters rattle, the house shudders!
<i>Es rollet der Donner - es leuchtet der Blitz! -</i>	Thunder rolls, lighting flashes,
<i>Und finster die Nacht, wie das Grab! - - -</i>	And the night is as dark as the grave!

*Immerhin, immerhin!
So tobt' es jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm!
Es bebten die Glieder, wie jetzo das Haus!
Es flammte die Liebe, wie jetzo der Blitz! -
Und finster die Brust, wie das Grab! -*

*Nun tobe du wilder, gewalt'ger Sturm!
Im Herzen ist Friede, im Herzen ist Ruh! -
Des Bräutigams harret die liebende Braut,
Gereinigt in prüfender Glut -
Der ewigen Liebe getraut. -*

*Ich harre, mein Heiland, mit sehndem Blick;
Komm, himmlischer Bräutigam! hole die Braut!
Erlöse die Seele von irdischer Haft! -
Horch! friedlich ertönet das Glöcklein vom
Thurm;
Es lockt mich das süße Getön
Allmächtig zu ewigen Höhn -
»Alleluja!«*

All the same, ever all the same,
so it raged in me not long ago as well:
My life roared like the storm now,
My limbs trembled like the house now,
Love burst into flame, like the lightning now,
And my heart was as dark as the grave.

Now rage, you wild, powerful storm,
In my heart there is peace; in my heart there is calm.
The groom is awaited by the loving bride,
Cleansed by the purifying flames,
To eternal Love betrothed.
I await you, my Saviour, with a yearning gaze!

Come, my heavenly bridegroom, take your bride,
Rescue her soul from earthly imprisonment.
Listen: the bell rings peacefully from the tower!

That sweet tone invites me
overpoweringly to eternal heights.
Halleluja!

Translation from lieder.net

Samuel Barber was born in West Chester, Pennsylvania in 1910, and exhibited prodigious talent from a young age. It is said of Barber's music that "though deemed conservative by contemporary critics, Barber's lasting strength comes precisely from his conservation of a post-Straussian chromaticism along with a typically American directness and simplicity." "St. Ita's Vision" from Barber's *Hermit Songs* is third of ten settings of anonymous Irish texts from the 8th-13th centuries. These texts were most likely written by scholars or monks in the margins of manuscripts they were copying or illuminating. *Hermit Songs* was first premiered by Leontyne Price, soprano, and Barber on the piano at the Library of Congress on October 30, 1953. St. Ita was an early Irish nun and is the patron saint of Killeedy. She was said to have been the originator of an Irish lullaby to the baby Jesus, which is the text Barber set.

Giuseppe Domenico Scarlatti first studied music under his father, Alessandro Scarlatti. When he was 16, Scarlatti was appointed composer and organist at the royal chapel in Naples, Italy. As he grew older, Scarlatti spent time throughout Europe in Venice, Rome, Seville, and Portugal. Scarlatti was a prolific composer, writing cantatas, symphonia, and liturgical pieces; but he is most remembered for his 555 keyboard sonatas.

Sonata in E Major, written in 1754, is one of Scarlatti's most popular keyboard works. This piece, which features repeated notes and scalar passages accompanied by simple chords, shows the influence of the Spanish guitar music Scarlatti heard during his time on the Iberian Peninsula. Like most

of his keyboard works, this sonata was originally written for harpsichord. The piano enables greater dynamic contrasts and allows the performer to draw out many different tonal colors in this classic work.

George Frideric Handel invented and established the English Oratorio as a genre of music. His most famous oratorio is *Messiah*, but one of his least known is *Theodora*. *Theodora* was composed from June 28-July 31, 1749. It is set in 4th century Roman-occupied Antioch and tells the story of St. Theodora and Didymus. Valens, a Roman governor, orders that all Roman citizens make a sacrifice to the god Jove in honor of Emperor Diocletian's birthday. All who don't will be punished or executed. Theodora hears this, but her faith does not waiver, even after being taken to a brothel to be prostituted to Roman soldiers. A Roman soldier by the name Didymus rescues her from her cell by switching clothing and staying in her place. Didymus is sentenced to death for his actions and Theodora, not being able to let him die in her place, goes and offers herself in his. They are both executed, but the Christian community they were a part of join in a hymn of praise because both Theodora and Didymus are now in Heaven. **“When Sunk in Anguish and Despair”** comes in Act III of the Oratorio. While the song is in a minor key, the words Theodora sings are actually quite hopeful. Theodora knows that even if she does die, she will be in Heaven worshipping God for the rest of eternity.

Pyotr Il'yich Tchaikovsky wrote *The Maid of Orleans* between 1878 and 1879. He wrote the libretto himself, and told his brother Modeste in a letter that “if this opera won't be a masterpiece in general, it will be my masterpiece! Its simplicity of style is absolute.” The opera is in four acts and is Tchaikovsky's attempt at French Grand opera. *The Maid of Orleans* is about Jeanne d'Arc (or Joan of Arc) who is most known for bringing victory to France in the Hundred Years' War. She began to hear voices at the age of 13 and believed them to be sent by God. She believed that God gave her the important mission of saving France by defeating the English and installing Charles as the rightful king of France. Jeanne d'Arc would eventually be burned at the stake after being captured by the English. She was canonized in 1920 and is the patron saint of France. **“Ария Иоанны”** or **“Joan's Aria”** comes at the end of Act I. Known best in its French translation **“Adieu, forêts,”** the first line translates to “Farewell, you native hills and fields.” Joan has had a prophecy of the capture of an English commander and the prophecy is confirmed as happening. She is then acclaimed a seer. While she feels that this is a confirmation of her mission to save France, she knows it means leaving the familiar, and most likely never coming back.

*Да, час настал!
Должна повиноваться небесному велению
Иоанна.
Но отчего закрался в душу страх?
Мучительно и больно поет сердце!*

*Простите вы, холмы, поля родные;
Приютно мирный, ясный дол, прости!
С Иоанной вам уж больше не видаться,
Друзья луга, древа, мои питомцы,*

Yes, the hour has come!
Joan must obey to heavenly will.

But why has fear crept into my soul?
Sorely and painfully throbs my heart!

Farewell to you darling hills and fields;
Comforting, peaceful, bright valley, farewell!
Joan you shall never again see, forever to you
she says farewell! Dear friends the meadows, the
woods, my dependents,

*Ах, вам без меня и цвeсть и отцвeтать!
Прохладный грот, поток мой
быстротечный, Иду от вас и не приду к вам
вечно!*

*Места, где все бывало мне услaдой, Отныне
вы со мной разлучены;
Мои стада, не буду вам оградой, Без
пастыря бродить вы суждены.
Досталось мне пастуи иное стадо На
пажитях убийственной войны.*

*Так вышнее назначило избранье, Меня влечет
не суетных желанье! О бoже, тебе мое
открыто сердце! Оно тоскует, оно
страдает,*

И не приду к вам вечно!

Ah, you shall bloom and blossom without me!
Cool grotto, my quick-flowing stream,
I leave you, and will never come back to you!

I am now separated from everything that was a
delight to me,
My flocks, I will no longer be a protector to you,
Without a shepherd, roaming is your fate.
I must shepherd a different flock in the pastures
of deadly war.

So the higher power has decided
I am drawn by unearthly will! Oh God! To you
my heart is open! My heart is longing, it is
tormented.

I shall never come back!

Translation by Ghenady Meirson

Franz Joseph Haydn was born in 1732 in Rohrau, Austria. His parents noticed his musical promise early in his life and at the age of six Haydn was apprenticed to his relative Johann Matthias Frankh, the schoolmaster and choirmaster in Hainburg, Austria. Haydn spent most of his career as a court musician for the wealthy Esterházy family at their remote estate. Until the later part of his life Haydn worked in isolation from other contemporary composers, developing a voice that was unique among his peers. Haydn's music circulated widely despite his remoteness, and for much of his career he was the most celebrated composer in Europe.

Haydn composed his **Sonata No. 3 in e minor** in 1784 while he was working at the Esterházy estate. The first movement, "Presto," is shorter than the typical first movement of a sonata, but it follows the pattern of sonata allegro form—it has an exposition, a development, and a recapitulation. This movement features rapid sixteenth note passages that are passed back and forth between the right and left hands. The second movement, "Adagio," features expressive scalar passages in the right hand accompanied by simple chords in the left hand. This movement ends on a B major chord, the dominant chord in the key of e minor, which leads to the final movement, "Molto Vivace." This movement consists of a recurring theme in e minor and two episodes that explore the relative major key of E major. The melodic figures in the right hand are accompanied by a persistent Alberti bass in the left hand.

Ici-bas! was written by poet Sully Prudhomme, "a poet who thinks, not thinker who turns to rhyme." Prudhomme won the Nobel Prize for Literature in 1901. The most famous setting of *Ici-bas!* is by Gabriel Fauré, who is considered the most advanced composer of his generation in France. Fauré developed a personal style that had considerable influence on many early 20th-century composers. His setting is presumed to be written in 1874 and was published in 1877. Francesco Paolo Tosti was an Italian composer and singing teacher who attended the Naples Conservatory in 1858 for violin and composition. He eventually settled in London in 1880, where he was appointed singing teacher to the royal family, and from 1894 onwards, he was a professor of singing at the Royal Academy of Music.

Tosti published his setting of *Ici-bas!* in 1888. Aimeé de Valbranca is a woman of mystery. Her setting of *Ici-bas!* is the only song of hers that is published, at least under that name. Born in Long Island in 1870, Mary Aimeé Goddard married twice, her second husband being Emilio Weiss comte de Valbranca, whom she married in 1903. Her setting was most likely published after her second marriage in 1903.

Fauré's setting has a rather pessimistic narrator, and the piano underscores that with the piano constantly building tension under the vocal line. Tosti's narrator starts out in the same place as Fauré's, but ends in a more hopeful place. The setting written by Valbranca is almost like an omniscient narrator who is looking in from the outside, just commenting on what she sees. Although these three settings are all the same text, each composer paints the words differently, almost creating three separate texts.

*Ici-bas tous les lilas meurent,
Tous les chants des oiseaux sont courts,
Je rêve aux étés qui demeurent
Toujours...*

In this world all the flow'rs wither,
The sweet songs of the birds are brief;
I dream of summers that will last
Always!

*Ici-bas les lèvres effleurent
Sans rien laisser de leur velours,
Je rêve aux baisers qui demeurent
Toujours...*

In this world the lips touch but lightly,
And no taste of sweetness remains;
I dream of a kiss that will last
Always.

*Ici-bas, tous les hommes pleurent
Leurs amitiés ou leurs amours;
Je rêve aux couples qui demeurent
Toujours...*

In this world ev'ry man is mourning
His lost friendship or his lost love;
I dream of fond lovers abiding
Always!

Translation from lieder.net

Sergei Rachmaninoff was born into a musical family and began playing the piano when he was four years old. When he graduated from the Moscow Conservatory in 1892, he had already completed several compositions for piano as well as orchestra. His career was multifaceted, consisting of performing and conducting in addition to composing. After his first symphony received negative critical reviews in 1897, Rachmaninoff entered a deep depression and took a four-year hiatus from composing. Successful therapy enabled Rachmaninoff to return to the composition scene in 1901 with his extremely popular Piano Concerto No. 2.

Rachmaninoff was an acclaimed pianist and often featured the piano in his ensemble works, as well as writing prolifically for solo piano. *Polichinelle* was written in 1892, towards the beginning of his compositional career. The title of the piece refers to Pulcinella, an Italian theatre character known for his duality. Rachmaninoff's musical sketch captures the many sides of the character. The opening of the piece is light and humorous, then quickly morphs into an A section that features large chords and arpeggios that traverse the keyboard. The contrasting B section presents a lyrical left-hand melody accompanied by flowing right hand arpeggios. A modified A section then returns to complete the piece, introducing expanded chords and ample fortississimos (fff).

Mel Brooks is an American film and television director, producer, writer, and actor whose motion pictures elevated outlandish and crudity to comic art. Brooks originally released *Young Frankenstein* in

1974, starring Gene Wilder, Marty Feldman, and Teri Garr. *Young Frankenstein* is a comedic sequel to Mary Shelley's *Frankenstein*, in which a descendent of Dr. Victor Frankenstein is called back to Transylvania to continue his grandfather's work. Brooks eventually turned the movie into a Broadway musical, which came to the stage in 2007 and starred Roger Bart as Frankenstein, Christopher Fitzgerald, Sutton Foster, and Megan Mullally. **"Together Again"** takes place early in Act I, once Victor has been called back to Transylvania. He meets Igor (a descendent of the original) for the first time at the train station, and they cannot help but shake off an odd sense of déjà vu.

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