

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Michaella J. Aliperti

Soprano

in

Senior Voice Recital

Assisted by

Hannah Messerschmidt, piano

Rachel Schaarschmidt, soprano

Daniel Bussey, baritone

Recital Hall

Center for the Arts

Monday, April 1, 2019

8:00 p.m.

Program

- | | |
|---|---|
| In uomini, in soldati
from <i>Così Fan Tutte</i> | Wolfgang A. Mozart
(1756–1791) |
| Liebeszauber
Liebst du um Schönheit. | Clara W. Schumann
(1819-1896) |
| Cánticos para soñar
Canción de cuna para mi corazón solitario
Canto de Nodriza
Vocalise
Capullito | Irma Urteaga
(b. 1929) |
| Fly, Fly Away
from <i>Catch Me If You Can.</i> | Scott Wittman/Marc Shaiman
(b. 1954) (b. 1959) |

Intermission

- | | |
|--|---------------------------------|
| Nuit d'étoiles
Beau Soir
Fleur des Blés | Claude Debussy
(1862-1918) |
| <i>Songs & Sonnets to Ophelia</i>
Ophelia's Song | Jake Heggie
(b. 1961) |
| How Could I Ever Know?
Clusters of Crocus/Come to My Garden/Lift Me Up
from <i>The Secret Garden</i> | Lucy Simon
(b. 1943) |
| Before and After You/One Second
and A Million Miles
From <i>The Bridges of Madison County</i> | Jason Robert Brown
(b. 1970) |

Program Notes

Così fan Tutte is a two-act Italian opera buffa written by Wolfgang Amadeus Mozart, first performed on January 26th, 1790 at the Burgtheater in Vienna, Austria. Usually, *Così fan tutte* is translated as “Women are like that.” In this opera, Don Alfonso challenges two men, Ferrando and Guglielmo, to see if their fiancées will remain loyal to them if tempted. The sisters, Fiordiligi and Dorabella, are tricked into thinking the men are going to war. Ferrando and Guglielmo attempt to seduce the women wearing disguises. “In uomini, in soldati” is sung by the women's chambermaid, Despina, who was enlisted by Don Alfonso to help push the sisters to be unfaithful.

Clara Schumann was the wife of composer Robert Schumann, and the daughter of piano teacher Friedrich Wieck. She is known for being one of the first pianists to perform from memory, creating a new standard for performers. It is also believed that she was actually the composer for many of Robert's works, but used his name as a platform to get her work out into the public. Most of her works are for piano, the first written in 1827. She wrote “Liebeszauber” as a birthday gift for Robert, and “Liebst du um Schönheit” was written with Robert, using poems from *Love's Springtime* by Friedrich Rückert. Clara wrote while pregnant with their first child Marie, and Robert secretly printed the collection of songs and gave them to Clara on their first anniversary.

Irma Urteaga was born in Buenos Aires, Argentina and studied piano and composition. She became a concert musician and taught at the Conservatorio Nacional de Música Carlos López Buchardo, and the Instituto Super de Arte del Teatro Colón. *Cánticos para Soñar* was written in the summer 1993 when her phone was turned off for several days and she simply felt a strong need to sing. She composed this cycle of four lullabies making explicit use of the modality. She is 90 years old and still lives in Argentina.

Catch Me If You Can is a musical with much of the plot taken from the movie of the same name, which is based on the 1980 autobiography of Frank Abagnale Jr. The musical is about Abagnale Jr., a young conman who runs away from home, learns how to make fake checks and ID cards, and uses them to successfully scam banks all across the United States out of millions of dollars. “Fly, Fly Away” is sung by a nurse named Brenda, who falls in love with and becomes engaged to Frank before he runs away again. Just before he leaves, he promises to return to her after he escapes. The song is sung shortly after Frank tells Brenda the truth about who he is and leaves.

The set of songs by Debussy brings together three of his earliest art songs, each exemplifying French Romanticism. The set opens with “Nuit d’Etoiles” sharing the nostalgia of love lost, and the poet reminisces of past love on a starry night. “Beau Soir,” his second published song, reminds us that people grow old, and life turns to death. The third piece is “Fleur des blés,” which portrays the joy of young love, using abrupt rhythmic ideas to express the happiness of a young lover. The set seems to travel backwards in time, beginning with memories of young love, to the reality that all things eventually fade away in death, and, to the early joys of love before the loss of it is even a thought.

Songs and Sonnets to Ophelia is a song cycle riffing on Shakespeare's Ophelia. The cycle opens with *Ophelia's Song* - the set both captures her innocence and foreshadows her emotional imbalance. Heggie composed the song cycle in the late 1990's, when he was the staff writer for the San Francisco Opera. It was premiered at the Old First Church in San Francisco with Peggy Kriya-Dye (soprano) and Heggie himself on piano.

Lucy Simon's musical *The Secret Garden* is based on the beloved 1911 novel by Frances Hodgson Burnett. Lily is the deceased wife of Archibald, mother of Colin. "How Could I Ever Know" is sung by Lily to Archibald, expressing her love and sorrow that she had to leave him behind. It is an encouragement to Archibald to return to her garden. "Clusters of Crocus/Come to My Garden/Lift Me Up" is sung by Lily and Colin, in a vision that Colin has of his mother after Mary tells him that she found his mother's garden. The vision is what encourages Colin to leave his bed for the first time and go to the garden in his wheelchair.

Based on the 1992 novel by James Waller, Jason Robert Brown's musical version of *The Bridges of Madison County* premiered on Broadway at the Gerald Schoenfeld Theatre on February 20, 2014. The musical is about Francesca, an Italian war-bride who is miserable with the stagnancy of her life and marriage. She and Robert, a photographer for the National Geographic who traveled to photograph the famous covered bridges of Madison County, fall deeply in love. "Before And After You/One Second and a Million Miles" takes place when Robert asks Francesca to pursue their love and run away with him.

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

Shirley A. Mullen, President

Jack Connell, Provost and Dean of the Faculty

Dale Wright, Chief Financial Officer

Greatbatch School of Music Faculty, Staff, and Administration

Ms. Michaella Aliperti, 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 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 cooperation.