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GRADUATE VOICE RECITAL

Ann Cogswell

University of Montana

July 17, 1988

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GRADUATE VOICE RECITAL

Ann Cogswell

FOREWORD

The musical grapevine bears a rich harvest of rumors. Teachers' reputations, professional idiosyncracies and personal crises travel among teaching studios and are fare for gossip and speculation.

I had heard of Esther England's reputation for being the finest teacher of voice in the Northwest as far back as 1979. One morning in the Spring of that year I telephoned her from my home in Great Falls to ask if she would accept me as a student and help me prepare a voice recital. I had never presented a full recital of my own, having always been a part of recitals made up of other singers and pianists. For all of my college and adult years I have toyed with the idea of presenting my own recital or series of recitals. Ms. England asked me to come to Missoula for an audition. Years passed and I did nothing.

In October, 1983 I was diagnosed as having a serious illness. The opportunity for a full recovery was strong, provided I indulge in immediate treatment. I was referred to the best

doctors in the area and I began an extensive program of becoming well. There were long periods of pain, peppered with measured glimpses of approaching health.

Nearly two years later I knew that I would not die and I made some decisions. Among the repertoire of resolutions was a commitment to work toward another college degree, and in the Summer of 1985, I enrolled at the University of Montana as a graduate student in music.

I recalled the vision of my own recital and I called Esther England again. After she accepted me as her student in Spring quarter, 1986, we began planning the recital and the graduate dean gave his approval for a recital as the project leading to the Master of Arts degree in Music History and Literature. Making the decision to perform a recital brought the idea out of fantasy. As my teacher and I began to select the repertoire, the seeds for this recital started germinating.

INTRODUCTION

It is the performer's responsibility to learn the music. Notation, rhythms and diction must be perfect. But the real challenge to a musician is growing in an understanding of the intent of the composer. Style becomes an area of primary awareness. The composer's intentions become part of the music as the student studies the composer's life and the historical period from which the music came. A strong program demands music from various periods of musical history. We began studying music representative of the Baroque, Classical, Romantic periods, and music from the Twentieth Century. A recital eventually evolves. Some works were abandoned after weeks of study. Other compositions were tried, listened to and considered. The selections for this recital include four languages (Italian, German, French and English.) The challenge to learn music in French was exciting for me. I have never memorized a solo in French, only choral music. The sounds of French are music in themselves and putting the correct pronunciations with the music was difficult.

One consideration in preparing this recital was selecting music containing enough high phrases, with a minimum of low notes. My voice just does not "sound" below treble F. My teacher's instruction was to implement the "chest voice" for low notes, but the technique is something that is very difficult. All of the songs in this recital except for one require some singing in "chest voice." Singing in chest

voice" produces a resonant and full sound as opposed to the thin, airy quality of a head tone in notes below treble F. What is "chest voice"? "Chest voice - a term applied to heavy registration with low format resonance is an incorrect term relating to imagery, not reality, since it is established that all vocal vibrations originate in the larynx. Used at times in place of "chest register," the term probably originated because of a feeling of sympathetic vibrations in the chest often experienced on low tones."¹

THE MUSIC

BAROQUE PERIOD

The term "baroque" was applied to music, early in the Baroque period, as well as to the other arts. At first, the term had a derogatory connotation because it was perceived as being irrational and dissonant. Jean-Jacques Rousseau wrote this entry in his dictionary of music in 1768:

"A baroque music is that in which the harmony is confused, charged with modulations and dissonances, the melody is harsh and little natural, the intonation difficult, and the movement constrained."²

We now consider the Baroque period to be from approximately 1580 to 1750 (or 1759.) Antonio Vivaldi lived from 1678 to

1. Van A. Christy, Expressive Singing, (Dubuque, Iowa: Wm. C. Brown Company, Publishers, 1976) p. 230

2. Jean-Jacques Rousseau, Dictionnaire di musique, Paris: la Veuve Duchesne, 1768. "Baroque") p. 41

1741 and was known primarily as a composer for the violin. The collection from which "La Pastorella sul Primo Albore" is taken is a grouping of four arias that were revised by Mr. Guido Turchi for the Accademia Chigiana in Siena, Italy. The first performance of these songs took place during the sixth Vivaldi Festival in Siena in September, 1948.

This song follows the description of Vivaldi's violin concertos which were said to abound in passages of "extravagant virtuosity, difficult leaps, and surprising configurations; outbursts of fire and fury alternating with moments of intense lyricism."³ The challenge to the singer is maintaining a strong sense of pitch while singing the extraordinary leaps of sixths, sevenths and octaves. This song employs the principals of "bel canto" singing which stress simplicity, but allow for ". . . florid passages and melodies organized by stylized dance patterns and not just the accents and inflections of the words."⁴

The tempo is notated as "allegro moderato." With a time signature of 3/8, allegro is bogged down unless the singer feels the pulse as a dance in one, not three. The song is, indeed, a pastorale and speaks of a shepherdess remembering her beloved who is a shepherd, tending his sheep close by.

The piece is delicate, lilting and non-dramatic. The delicacy is maintained by staccato touch on the keyboard. However,

3. Claude V. Palisca, Baroque Music, (Englewood Cliffs, New Jersey, Prentice-Hall, Inc., 1968) p.3

4. C. Michael Hawn, NATS Journal, March/April, 1988, p. 22

if the singer attempts staccato singing the piece sounds disjointed. The singer must attempt to sing in a lilting manner with no attempt to match the staccato of the piano or harpsichord. The "florid passages" mentioned by Mr. Hawn in the NATS article are in the closing measures of the sections and serve to punctuate the pastoral lyricism inherent in the piece.

CLASSICAL PERIOD: MOZART

"In concluding any consideration of Mozart's place in musical history, we need especially to emphasize one point, namely, that he stands as the culmination of the eighteenth century, its last and most perfect product."⁵

The operas of Mozart deserve a special position in a graduate recital. He was a man of outstanding genius and his operas speak most eloquently of this genius.

Il Re Pastore was first performed in Salzburg in April, 1775. The opera is ". . . a string of arias written with an unflinching sense of grace and beauty, but without the least suspicion of dramatic power."⁶

Mozart's source for the opera was a "dramma per musica" by Metastasio, *Il Re Pastore*. This aria is Arminta's song, a rondo with violin obbligato. Arminta, the shepherd, has given up his right to the throne of Sidon (a city of ancient Phoe-

5. McKinney & Anderson, Music in History, the Evolution of an Art, (New York, American Book Company, 1954) p.492

6. Edward J. Dent, Mozart's Operas, (London, Oxford University Press, 1949) p.26

nicia: site of modern Saida which is now a seaport in southwestern Lebanon.)

The lyricism in the song is compelling. The soaring phrases urge the listener and the student to pay attention - great music is in the air. The song requires a broad range and extends the interval of a twelfth. The cadenza at the end of the aria was interpolated by Johann Lauterbach, a German violinist and teacher of violin at the Munich Conservatory. Lauterbach lived from 1832 to 1918. The cadanza, as reproduced in this score is illogical and was rewritten for this recital by Esther England.

Cadenzas began creeping into the final moments of Italian opera in the 1600's and were later enjoyed by violin soloists who picked up the idea and used them in sonatas and concertos. The ability to execute glittery passages before the final cadence was the mark of an able and creative singer. Listeners began to expect soloists to create embellished, showy, elaborate endings. The cadenza usually begins on a tonic chord in second inversion with scale passages and trills to follow in virtuoso style.

Traditionally, cadenzas are related to the thematic material and retain the harmonic cohesion and melodic motive developed by the composer. Lauterbach's cadenza departs abruptly after the second inversion tonic chord and wanders through a series of seven descending triads and abruptly modulates to B major for two measures. The departure from E flat is not reminiscent of Mozart's writing in this aria.

The new cadenza, written by Ms. England, retains the sustained G, part of the tonic chord in first inversion, reinforcing the tonality of E flat, followed by an E flat triad and repeats the words: "so spi-re-ro" on an ascending E flat scale sung allegro. The final trill is held with a fermata before the final cadence and four measures of conclusion by the piano.

Among the greats of Mozart's operas is "Le Nozze di Figaro", a comic opera in four acts. The story was written by Lorenzo da Ponte, which was taken from Beaumarchais' comedy, *Le Mariage de Figaro*. The opera was first performed in Vienna on May 1, 1786, the composer conducting. Cherubino, the Count's page is in love with the Countess. He is a rather silly boy and has feminine mannerisms. (His role is played and sung by a soprano.) "Voi, Che Sapete" (What is This Feeling?) is sung by Cherubino while Susanna strums her guitar. The song speaks of the emotional love that is characteristic of youth.

The Marriage of Figaro remains "one of the greatest masterpieces of comedy in music. Mozart's melodies, with all their charm, perfection of form, utter spontaneity and apparent naivete are enormously faithful to character and situation. Moreover, they sparkle with all the wit and gaiety of Beaumarchais' humorous work."⁷

Voi, Che Sapete offers abundant opportunity to sing in

7. Bagar & Biancolli, The Victor Book of Operas (New York, Simon and Schuster, 1949) p. 306

chest voice with plenty of D's (just above middle C.) My inclination is to sing these notes without dropping into chest voice. But with consistent discipline, I have managed to sing them (and have them heard) in chest voice.

The following is a segment of an interview between Jerome Hines and mezzo-soprano Marilyn Horne. Hines: "Many sopranos say they never touch the chest voice if they can help it." Horne: "Which is crazy! They're afraid of it, because teachers don't know how to teach it. The chest voice should be taught, and sopranos should have it."⁸

Jerome Hines and Zinka Milanov: Hines: "Let's talk about chest voice and head voice." Milanov: "I am personally against chest." Hines: "Did you ever use it at all?" Milanov: "Yes, I did, but only when I had to. Never a chest note on F. When you sing in chest voice too much on E and F, then the next two or three tones are hollow. . . I am against chest, especially for a soprano, you know."⁹

Jerome Hines in an interview with Fiorenza Cossota: Hines: "Do you ever have a problem with the passage from chest voice to the middle voice?" "No," she said. "I use chest voice and I use it lightly. Now I can support it."¹⁰

Anna Moffo says " . . . chest voice has no head voice, no head resonance at all. I don't think it's very pretty. Chest voice I feel vibrate right here on my breathbone as opposed to my head voice, which I feel right in the middle of my forehead, between my eyebrows . . . basically, chest voice is not a very good idea."¹¹

SCHUBERT - DER HIRT AUF DEM FELSEN

It was 1827; Schubert's health was failing. Schubert received a request three years earlier from the famous soprano Anna Milder-Hauptmann for an extended solo composition having contrasting sections. Milder-Hauptmann was a pupil of Salieri and of J. M. Vogl, and prima donna at the Karntnertor Theatre in Vienna from 1808 to 1816. The recollection came as Schubert was beginning another major composition for tenor, French horn and piano: "Auf Dem Strom." The result of Milder-Hauptmann's request is "Der Hirt Auf dem Felsen" which is actually a mini-cantata. In both works, the instrumental obbligatos are extremely demanding.

As the composer struggled to meet the demands of these works, he attempted to deny the reality of his illness and it is not known to this day which piece is his final effort.

"Der Hirt Auf dem Felsen" begins with an absorbing introduction by the clarinet and piano. The work is through-composed, with the repeats woven into the fabric and extending throughout to the end. The piece is in three distinct sections, with the ending section being the most demanding for all three

8. Jerome Hines, Great Singers on Great Singing, (New York, Limelight Editions, 1982) p. 141

9. Ibid., p. 170

10. Ibid., p. 73

11. Ibid., p. 187

performers.

The text combines a pastoral setting with one of fantasy and adventure: "When on the highest rock I stand, and gaze down into the depths of the valley, and sing, the echo from the ravines floats up from far away out of the deep dark valley. The further my voice reaches, the clearer comes back the answer from below. My darling dwells so far from me, and so I long fervently for her over there."

"Deep grief consumes me, my joy is gone. Now earthly hope has forsaken me; I am so lonely here."

"So the song rang out ardently through the wood, so ardently it echoed through the night, drawing hearts heavenward with wondrous power. The Spring will come, the Spring, my joy; now I shall make ready to go a-wandering."

The first four verses are from Wilhelm Uller's poem *Der Berghirt* ("The Alpine Shepherd") and the last verse is from Uller's *Liebesgedanken* ("Thoughts of Love.") The authorship of the middle section ("*In Tiefem Gram*") is not certain, but it is usually attributed to Helmina von Chezy.

Schubert became enthusiastic about Anna's vocal talent after hearing her sing in Gluck's *Iphigenie auf Tauris* in 1813. She, in turn became impressed with his songs and regarded them as beyond the appreciation of the general listening public. According to her, "the public is interested only in 'treats for the ear.'"¹² Anna was not able to thank Schubert for his song, as he died in 1828 and she sang it for the first time in 1830.

The three distinct sections in the piece present three

12. John Reed, *The German Song Companion*, (New York, Universe Books, Inc., 1985) p. 107

different technical and interpretive challenges for the singer. The first section in the key of B flat abounds in great leaps combined with triplets on the third beat. The option to sing the final note of the interval of a descending tenth in chest voice is ever-present. D (a fifth above treble G) descending to B flat below middle C is difficult and has to be sung in chest voice! The middle section, (In Tiefem Gram) offers challenges for carefully planned breathing because of the sustained phrasing. The relative key of g minor is refreshing.

The high B natural in measure 199 looms ahead, mocking the singer from the beginning! There is always the tendency to think about its presence throughout the development of the section and vocal tension is the result.

In order not to allow the high B to sound pinched, thin and intimidating, I used a subliminal tape in a relaxed physical state in order to visualize the moment sung confidently and well. I discovered a company whose speciality is marketing tapes to be used in the hypnotic state. The tape that I used is one titled "Enjoying Singing" with Johnathan Parker, Ph.D. relaying the hypnotic message. Dr. Parker's company is The Institute of Human Development. The singer is to lie in a relaxed state while the psychologist implants positive messages into the subconscious mind. The messages stress self-worth, inner resources and positive behavior. The taped message lasts for 40 minutes and I used it daily for about eight weeks. I visualized singing the recital in a happy,

positive style and I visualized the high B flowing freely and beautifully.

One of Anna Milder-Hauptmann's requests was that Schubert write this piece with a flamboyant conclusion. He accomplished this with the flashy sixteenth note passage marked *allegretto*, but performed *allegro*, with measure 314 marked *piu mosso*. Clarinetist and singer scramble to the last measure, with the clarinet having the final challenge: twelve measures of fiery sixteenth notes supported with an occasional quarter note chord from the piano.

When Anna Milder-Hauptmann requested the work from Schubert, she not only requested that the piece be in three contrasting sections, but that it convey changes in emotions. The first section imitates the yodeling of a shepherd welcoming Spring with his flute. A pastoral effect is achieved as the clarinet imitates the flute. A publication of the work dated June, 1830 advertised that the *obbligato* could be performed with either clarinet or *violoncello*. Some editions omit the *obbligato* altogether. The sustained simplicity of the second section is in contrast with the first section, with the "flamboyant closing" reserved for the end. Schubert fulfilled Anna's request. The question remains, why did he wait nearly three years before beginning work on Anna's piece? There is some speculation that he wanted to keep her dangling in order to ask her to take a major role in his opera "Graf von Gleichen" which he was hoping to produce. Anna was the darling of Europe and it was rumored that Napoleon was in love with her and Beethoven adored her.

FRENCH SONGS

Charles Koechlin (1867-1950) is best known as a composer of lyric songs. Koechlin was born in Paris and studied at the Ecole Polytechnique, but changed his direction midway in his scientific studies to enter the Paris Conservatory in order to study composition and counterpoint. He studied with Gildage, Massenet and Faure. Because of an ardent group of Koechlin enthusiasts, his music is receiving recognition outside of France. His music is grounded in Classical form, reflecting the influence of his study at the Conservatory. He wrote three string quartets, a small amount of piano music, two symphonies and music calling for choruses. He is well known as a writer on music and has written biographies on Debussy and Faure. Koechlin was Faure's devoted pupil. Of the melody in the adagio movement of Faure's Piano Quartet in g minor he said: "the viola would have to be invented for it if the instrument didn't already exist."¹³

Glancing over the score of *Si tu le veux* reveals a song that appears accessible: no complex rhythms, comfortable tessitura. The simple elegance of the melodic line compels the singer to study. It is in the absorption of this piece of art that the difficulties are revealed. The song calls for *legatissimo* singing, lapidary execution of the French words

13. Oscar Thompson, ed., The International Cyclopedia of Music and Musicians, New York, Dodd, Mead & Co., 1975) p. 769

and sensitive phrasing. The A octave looms as did the high B in the Schubert. But in this song, the A is to be sustained, pianissimo for two measures, plus fermata. This song is the most difficult song in the recital and remains my favorite. As I grow in a mature understanding of this piece it will become part of my repertoire to be sung again and again.

The French words presented problems in memorization and I used some devices in order to implant them into my memory: names of people, nonsense rhymes, ridiculous associations and visualization of the words on the pages.

The second French song, *Ouvre ton cœur*, is an abrupt departure from *Si tu le veux*. Abrupt in key, (A major to b minor), in texture and mood. The gypsy-like rhythmic pattern is vigorous and driving, giving the piece movement. Word memorization is difficult because the syllabic repetitions are not consistent with the music.

The piano is an integral part of this song, requiring a controlled and disciplined left hand. Bizet was a fine pianist - with brilliant technique and a virtuoso style. Pianistic talent, however, lay in performance and was not consistent in composition. His piano works are ". . . smaller in volume and clumsier in technique than might be expected from a man of Bizet's ability."¹⁴ He was the only child of musical parents and was admitted to the Paris Conservatoire during his tenth year. While at the Conserva-

14. Percy A. Scholes, Oxford Companion to Music, (London, Oxford University Press, 1970) p. 111

toire he won both the "premier prix" and the "second prix" in piano, and developed a touch fine enough to justify a career as a concert pianist. But Bizet's intent was to compose and his early works reflect the style of Liszt.

Bizet is best remembered for his colorful opera, "Carmen." He died on the night of "Carmen's" twenty-third performance, June 3, 1875. The opera was considered to be a failure and historians have suggested that Bizet died of heartbreak.

ROMANTIC PERIOD: SMETANA

Smetana's music is strongly nationalistic and is "wonderfully rich and vital, with a real flavor of the soil."¹⁵ "The Bartered Bride" is set in a Czechslovakian village and is a masterpiece of nationalistic drama with humorous intrigue, natural characters, authentic folk music and folk dances. Smetana gave tremendous importance to the orchestra and his music, orchestral and piano, is technically difficult. The piano reduction retains the composer's stylistic traits: fast chromatic activity, dance motives and unpredictable harmonic progressions.

The highlight of Smetana's orchestral achievement is the cycle of six symphonic: "Ma Vlast" (My Country), of which "The Moldau" is the best known. This poem traces orchestrally the course of the largest river in Smetana's beloved Czechslovakia.

15. McKinney and Anderson, Music in History, The Evolution of an Art, (New York, American Book Company, 1954) p. 726

Smetana's spirited, comic opera "The Bartered Bride" is known the world over. But "The Bartered Bride", endearing as it is, is by no means his finest opera. His opera "Dalibor" is excessively nationalistic and is based on the life of a fifteenth-century Bohemian warrior. It is "Labussa" that is his masterpiece - said to be "one of the most majestic creations conceived for the lyric theater."¹⁶

The aria is an extraordinary combination of lyricism and chromaticism, demanding careful attention to intonation. The opening recitative hovers in the low register of the soprano voice and necessitates singing many of the notes in chest voice or chest voice mixed with the middle voice. The German words are helpful because the consonants enable the singer to grasp the words, and in grasping, the chest voice notes are heard. The low register vowels in the recitative are lateral vowels, and a firm grip is possible: "nicht", "spricht", "ihn", "zeit". A successful presentation of this aria demands an impassioned understanding of Marenka's plight. She is just about to sign the contract stating her coming marriage to Micha's son. Her heart longs for her beloved Jenik, not knowing that he is the long-lost son of Micha.

16. *Ibid.*, p. 727

BAINBRIDGE CRIST: CHINESE MOTHER GOOSE RHYMES

In February, 1985 I read Fox Butterfield's compelling book China, Alive in the Bitter Sea. In April of the same year, my husband and I travelled to China and Butterfield's book was a delicious sample of the fabric of China that we experienced for seventeen days. The trip was skillfully designed to center around art and music. We heard five concerts (short, pre-dinner affairs) that used authentic and old Chinese instruments. But it was not the music that inspired me to learn Bainbridge Crist's "Chinese Mother Goose Rhymes" for this recital, it was Butterfield's book. At the beginning of many of his chapters are succinct proverbs that introduce the theme of each chapter.

"If a woman marries a chicken
she should act like a chicken;
if she marries a dog she should
act like a dog."¹⁷

"Is it not a pleasure to have
friends come from afar?"¹⁸

"If a man becomes an official,
even his dogs and chickens
will ascend to heaven."¹⁹

For twenty years I have had Crist's collection in my library, but I had given it little attention. During Spring quarter, 1987 I picked up the score and read through the proverbs:

17. Fox Butterfield, China, Alive in the Bitter Sea,
(New York, Times Books, 1982) p. 172

18. Ibid., p. 60

19. Ibid., p. 341

"We keep a dog to watch the house,
and a pig is useful too. We keep
a cat to catch a mouse, But what
can we do with a girl like you?"²⁰

"Pat a cake, pat a cake, Little
girl fair, There's a priest in the
temple without any hair. You take
a tile and I'll take a brick, And
we'll hit the old priest in the
back of the neck."²¹

This music is both challenging and charming. The singer's responsibility to convey the wisdom and the wit of each little song without being cute or mawkish. Style, contrast and diction are the crucial elements.

The collection contains an old, familiar trap: they are keyed too low for my voice. I decided to transpose the collection up a minor third. I do not have access to a computer that will work with music and I proceeded to transpose, using a pencil and manuscript paper, the old laborious way.

After I had finished transposing the first rhyme, I realized the job would become overwhelming. I set out to be smarter than the problem.

As I worked with the transposition, I discovered the old, easy way to transpose by thirds. Using tape, I blocked out the top line of each staff and replaced it with a carefully sketched fifth line at the bottom. The music was instantly transposed. There was some hand work to do: accidentals, new key signatures

20. Bainbridge Crist, Chinese Mother Goose Rhymes
(New York, Carl Fischer, Inc., 1917) p. 10

21. *Ibid.* p. 11

and reshaping of notes and symbols that had been covered up. I retraced and timed the steps for transposing the first rhyme and compared the timed effort with the new way. The procedure took one-fifth of the time that a hand written score takes. The method is fail-proof, but it doesn't work as well if the musician is transposing to a key with seven flats or sharps. Of course it works, but it's awkward to read.

Bainbridge Crist was born in Lawrenceberg, Indiana on February 13, 1883. His mother began teaching him to play the piano when he was five years old, and soon after that he studied flute. His family moved to Washington, D. C. when he was thirteen. While in Washington, he studied law and received his LLB degree from George Washington University. He practiced law in Boston for only six years, as his interests were composition and performing on flute with the Boston Orchestral Club.

He dropped his law practice in order to spend all of his time in composition. Crist went abroad to study voice, orchestration and theory, returning to Boston in 1915. He then returned to Washington where he taught music and studied opera. He is the author of The Art of Setting Words to Music which was published in 1944.

Since childhood, Crist held a fascination for the folklore of China, Japan and the Arabian countries. He was fond of literary and mythological subjects and interjected them into his compositions. Bainbridge Crist died in 1969.

CONCLUSION

Since April, 1988, I have been immersed in the analysis, interpretation and memorization of the music in this program. As a teacher of voice and piano, I will share the accumulated intellectual bouquet of my graduate study with the students in my private studio. This offering will go beyond the aspects of musicianship that I have experienced in the Department of Music and will include the areas of Linguistics, Medieval History, The Environment and Communications.

This recital and the graduate degree are not a means to another end. My efforts are not justification for charging higher fees or commanding prestigious positions. They are an end in themselves: documentation of work and determination and health over sickness.

The process of becoming educated will not stop at the end of Summer quarter, 1988. To be educated in the Arts is my ongoing goal. Becoming educated is not an ornament, an extravagance, an amusement. To be educated in the Arts is to be a feeling person, sensitive to the nuances of creative expression in the Arts and the Environment. Susanne Langer said it well:

"The ancient ubiquitous character of art contrasts sharply with the prevalent idea that art is a luxury product of civilization, a cultural frill, a piece of social veneer. Art is, indeed, the spearhead of human development, social and individual." ²²

Susanne K. Langer, Philosophical Sketches, (Baltimore, Maryland, The Johns Hopkins Press, 1962) p. 75

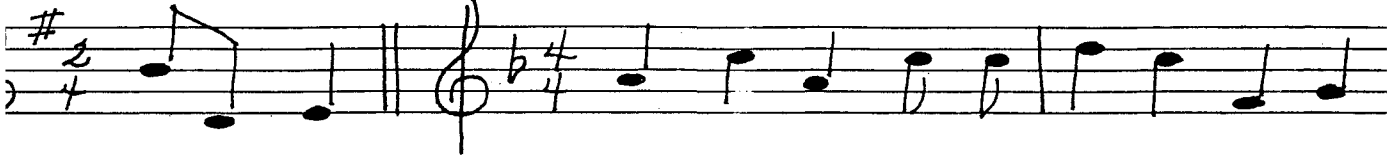
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1. Lady-Bug

2. Baby is Sleeping



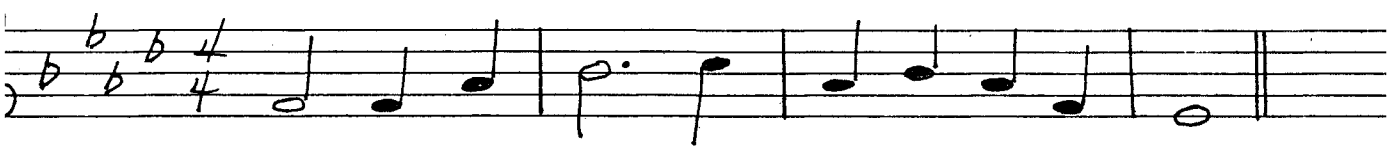
3. What the Old Cow Said (from a funeral march)



4. The Mouse

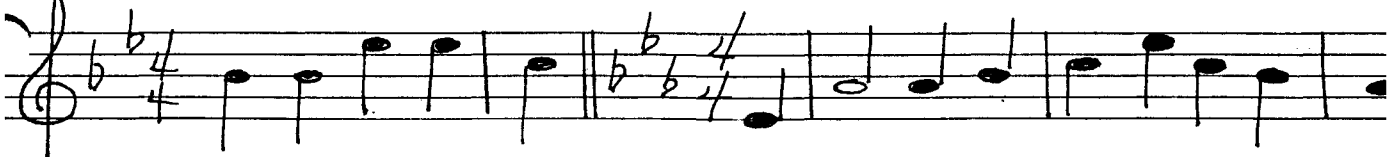


5. Of What Use is a Girl?



6. Pat a Cake

7. The Old Woman



UNIVERSITY OF MONTANA
SCHOOL OF FINE ARTS - DEPARTMENT OF MUSIC

presents

A G R A D U A T E R E C I T A L

ANN COGSWELL, SOPRANO

assisted by: Patricia Muller, piano
Stephen Damon, clarinet

Sunday, July 17, 1988

8:00 p.m., MRH

PROGRAM

La Pastorella sul Primo Albore	Vivaldi
Il Re Pastore (1763) "L'amero, saro costante"	Mozart
Le Nozze di Figaro (1781) Act II, "Voi; che sapete"	Mozart
Der Hirt auf dem Felsen (Opus 129)	Schubert

I N T E R M I S S I O N

Si tu le veux	Charles Koechlin
Ouvre ton coeur	Georges Bizet
The Bartered Bride (1866) Act III, "Endlich allein!...wie fremd und todt"	Bedrich Smetana
Chinese Mother Goose Rhymes Lady-Bug Baby is Sleeping What the Old Cow Said The Mouse Of What Use is a Girl? Pat a Cake The Old Woman	Bainbridge Crist

PROGRAM NOTES

ANTONIO VIVALDI (1678-1741): La Pastorella sul Primo Albore

A shepherdess at the first light of dawn
Sings only of love
While the flock is grazing.
Her heart knows no jealousy
Because her beloved shepherd
Is bound similarly by love.

W.A. MOZART (1756-1791)

Aminta's aria, "L'amero, sarò costante", is sung just after Aminta the shepherd has given up his right to the throne of Sidon in order to be with his beloved Elisa, a shepherdess. In the song, he declares his never-ending love for her.

I will love you, I will be constant,
Faithful spouse and faithful lover,
I will sigh for you alone!
In one so dear, so tender,
My joy and my delight,
My peace I will find.

"Voi, che sapete" is Cherubino's famous "canzone" of act II that speaks of the wonderful emotions of love that are characteristic of youth.

You know the answer, you hold the key,
Love's tender secret - share it with me,
Ladies, I beg you, share it with me.
This new sensation I undergo,
It is so different from all that I know.
Filled with excitement, walking on air,
First I am happy, soon I despair.
Now I am chilly, next time a-flame.
Not for a moment am I the same.
I am pursuing some sunny ray,
But it eludes me, try as I may.
I can't stop sighing, hard as I try.
And then I tremble, not knowing why.
From this dilemma I find no peace,
And yet I want it never to cease.
You know the answer, you hold the key,
Love's tender secret - share it with me,
Ladies, I beg you,
Share it with me.

FRANZ SCHUBERT (1797-1828) In October, 1828 during the final weeks of Schubert's failing health, he finished Der Hirt auf dem Felsen, (The Shepherd on the Cliffs) for soprano Anna Milder-Hauptmann. It was her wish that the composer write an extended piece with contrasting sections. It is said that the clarinet obligato was possibly written for cello. This work is possibly Schubert's final composition.

When on the highest rock I stand, and gaze down into the depths of the valley, and sing, the echo from the ravines floats up from far away out of the deep dark valley. The further my

voice reaches, the clearer comes back the answer from below.
My darling dwells so far from me, and so I long so fervently
for her over there.

Deep grief consumes me, my joy is gone. Now earthly
hope has forsaken me; I am so lonely here.

So the song rang out ardently through the wood, so
ardently it echoed through the night, drawing hearts heaven-
ward with wondrous power.

The spring will come the spring, my joy; now I shall
make ready to go a-wandering.

CHARLES KOEHLIN (1867-1950) Si Tu Le Veux

If you wish it, oh my love,
This evening when the end of day
Will have come,
When the stars will arise
And will set golden nails
In the blue depth of the sky,
We shall go alone, the two of us,
Into the dark night, lovingly
Without being seen;
And tenderly I shall sing to you

A song of love, which I shall fill
With all my joy.
But when you will return home,
If anyone asks you why,
Lovely fairy,
Your hair is more tangled than before,
You will answer that only the wind
Has disarranged it,
If you wish it, oh my love.

GEORGES BIZET Ouvre ton coeur

The daisy closed its flower crown,
Twilight closed the eyes of the day,
My lovely one, will you keep your word?
Open your heart to my love.
Oh, young angel, to my ardor,
May a dream enchant your slumber...
Open your heart,
I want to take back my soul.
Open your heart,
Oh, young angel, to my ardor,
Like a flower opens to the sun.

BEDRICH SMETANA Marenka's Aria

In the third act of the opera, Marie is seen musing that the world has
become strange and dead. She is just about to sign the contract that
states she is to marry Micha's son. Her heart longs for beloved Jenik,
not knowing that he is the long-lost son of Micha.

How can I live, bereft of love, Alone with doubt and pain?
Though it appears he decreed it, And signed so all could read it,
My heart still pleads for him in vain.
Ah, must I never heed it?
Was love, then, just a cruel whim?
Alas, I kept my faith with him!
How strange and dead is everything here,
That seemed so warm and living!
No joy remains, that was so dear, No faith that's worth the giving.
O Spring, your dress of blossoms gay
Seems dreary now and fading,
The chill of winter conquers May,
With icy winds invading.

No! Life is lovely as before!
No, no, no, no, no!
Could all I cherish and adore
So fail to bud and grow?
Could all I love upon this earth be dying,
Or am I blind with crying?
O gentle May,
You were so fair! Is this goodbye to all things rare,
To love and youth and laughter.
O gentle May, you were so fair!

BAINBRIDGE CRIST (1833-1969)

Bainbridge Crist was born in Lawrenceburg, Indiana. He studied law at George Washington University in Washington, D.C. and practiced in Boston for six years, but dropped his law career in order to spend all of his time in music. From his earliest years he was fascinated by literary and mythological subjects and he has used Chinese, Arabian and Japanese imagery in his songs. These songs are based on ancient Chinese themes with translations from the Chinese by Isaac Taylor Headland of Peking University.

This recital partially fulfills the requirements for the Master of Arts degree.

Paraphrasing