

EMILY VINCENT

Senior Recital
Sunday | May 23rd, 2021 | 6pm

Emily Vincent | Soprano
Yelena Beriyeva | Piano

Strike the Viol
Orpheus with his Lute

Henry Purcell (1659-1695)
William Schuman (1910-1992)

Sommi Dei from Radamisto
La Zingara
El Vito from Canciones Clásicas Españolas

Georg Friedrich Händel (1685-1759)
Gaetano Donizetti (1797-1848)
Fernando Obradors (1897-1945)

Trois Poèmes de Louise Lalanne

Francis Poulenc (1899-1963)

I. *Le Présent*
II. *Chanson*
III. *Hier*

Selections from Italienisches Liederbuch

Hugo Wolf (1860-1903)

Verschling der Abgrund
Ich hab' in Penna

Intermission

Portrait of A Princess (In A Disney Way) From Unwritten Songs

Michael Bruce (b. 1983)

Moonfall from the Mystery of Edwin Drood

Rupert Holmes (b. 1947)

I Know the Truth from Aïda

Elton John (b. 1947)
Tim Rice (b. 1944)

Surabaya Santa from Songs for a New World

Jason Robert Brown (b. 1970)

About the Performers

Emily Vincent is a current senior at Clark University studying Music with a concentration in Vocal Performance as well as Community, Youth, and Education Studies. On campus, Emily is the musical director of The Clark Keys A Cappella group, a member of Clark Musical Theatre, and soprano in Clark University Choirs. In addition to singing, Emily also enjoys teaching music and theatre to students in her hometown of Thompson, Connecticut. After graduation, she will be attending the Boston Conservatory at Berklee College of Music in pursuit of her Master of Music degree in Music Education this coming June!

Yelena Beriyeva, hailed as “the paragon of the concert pianist” by LA Examiner and “a standout performer” by The Boston Musical Intelligencer, is a Georgian-born American pianist that continues to hold esteem as one of the finest artists of her generation. Ms. Beriyeva made her solo debut at the age of 5 with the Tbilisi State Symphony Orchestra. Since then, she has performed extensively as a recitalist, chamber musician, and orchestral soloist in Rep. of Georgia, Armenia, Russia, Ukraine, Venezuela, Canada, Mexico, and the United States. While pursuing her master’s degree at the New England Conservatory, she was no stranger to prestigious Jordan Hall where audiences could hear and watch her perform works by Mozart, Beethoven, Mendelssohn, Schubert, Chopin, Barber, Bartok, Berg, Stravinsky, and others. Ms. Beriyeva also serves as Clark University’s Distinguished Artist in Piano.

Notes, Texts and Translations
Translations by Emily Vincent

Strike the Viol
Orpheus with his Lute

Henry Purcell
William Schuman

Orpheus with his Lute and *Strike the Viol* are both songs with a baroque-style and influence. I love the story of Orpheus and Eurydice and am in love with a large amount of music written about them, which automatically made me gravitate towards the piece. I think that the selection from Henry VIII for *Orpheus with his Lute* is beautifully written with music that captures the beauty of the Earth intertwined with the beauty of music. Similarly, *Strike the Viol* is a vibrant song about music that encourages me to work on my breath support and connecting phrases.

Henry Purcell

Henry Purcell was an English composer of the 17th century. Born in Westminster, Purcell came from a family of musicians. He began composing at age nine and continued composing church music throughout his career. Purcell worked in many genres, but primarily composed for the Chapel Royal. Among Purcell's most notable works are *King Arthur* (1691), *The Fairy-Queen* (1692), *Come Ye Sons of Art* (1694), and *Funeral Sentences and Music for the Funeral of Queen Mary* (1695).

William Schuman

William Howard Schuman was a Jewish composer from Manhattan, New York City. Schuman received a B.S. degree in music education from Teachers College at Columbia University in 1935. Over the course of his career, he composed two operas, five ballets, numerous concertos and symphonies, including his most well-known work, *Symphony for Strings*.

Strike the Viol
(Henry Purcell)
Strike the viol.
Touch the lute.
Wake the harp.
Inspire the flute.

Sing your patroness's praise, in cheerful and harmonious lays.

Orpheus with his Lute from Henry VIII
(William Shakespeare)

Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing;
To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.
Every thing that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.
In sweet music is such art,
Killing care and grief of heart
Fall asleep, or hearing, die.

Sommi Dei from Radamisto
La Zingara
El Vito from Canciones Clásicas Españolas

Georg Friedrich Händel
Gaetano Donizetti
Fernando Obradors

This set was chosen to both highlight the classical part of my upper range (*Sommi Dei*) as well as to work on my vocal dexterity, strength, and ability to transition between my head voice and chest voice. *El Vito* is a fun and silly Spanish piece that allows me to play with my lower range, which is pretty rare for a soprano. This song is about a Vito, which is a dance full of fire, performed in taverns by women standing on a table before an audience of bullfighters. I can totally picture myself doing just that in 16th century Spain, which is why I thought it was fitting to include in my recital. *La Zingara*, in comparison, explores many different facets of my voice. With *La Zingara*, I specifically wanted to work on my ability to move in between notes quicker while keeping them connected, hence the dexterous ending of the piece. This is also a fun, flirty song about a Fortune Teller who seems to be plagued with other's secrets and is chasing an unobtainable man.... girl, I can relate.

Georg Friedrich Händel

Georg Friedrich Handel, was a German-born Baroque composer well known from his operas, oratorios, anthems, and concertos. He was trained in Germany and worked as a composer in Hamburg and Italy before becoming a British subject in 1727. He was strongly influenced by the middle-German choral tradition as well as by composers of the Italian Baroque. Handel composed over forty operas over his prolific career, influencing the works of many Classical-era composers.

Gaetano Donizetti

Domenico Gaetano Maria Donizetti was an Italian composer of the nineteenth century. Born in Lombardy, Italy, Donizetti was not born into a musical background however, at an early age was given training by composer Simon Mayr. Throughout the 1840s, Donizetti moved between Naples, Rome, Paris, and Vienna, continuing to compose and stage his own operas as well as those of other composers of the time. He is best known for his almost seventy operas and was a leading composer of the *bel canto* opera style.

Fernando Obradors

Fernando Obradors was a Catalan composer, pianist, and conductor. Obradors was taught piano by his mother but taught himself how to compose at a young age. He went on to become conductor of the Gran Canaria Philharmonic Orchestra and taught at Las Palmas Conservatory. He is best known for his four volumes of arrangements of classic Spanish poetry, "Canciones Clásicas Españolas" that he collected and arranged between 1921 and 1941.

Sommi Dei from Radamisto

Sommi Dei, Sommi Dei
Che scorgete i mali miei
Protegete un mesto cor.

(Nicola Francesco Haym)

Holiest Gods

Holiest Gods, Holiest Gods
Holiest Gods who see my sins,
Protect my sad heart.

La Zingara

La zingara! La zingara!
Fra l'erbe cosparsse di rorido gelo,
Coverta del solo gran manto del cielo,
Mia madre esultando la vita me dié.
Fanciulla, sui greppi le cap re emulai;
Per ville e cittadi, cresciuta, danzai,
Le dame lor palme distesero a me.
La zingara, la zingara!

(Carlo Guaita)

The Fortune Teller

The fortune teller! The fortune teller!
Among the herbs sprinkled with frosty dew,
covered only with the huge mantle of the sky above,
My mother, full of joy, brought me to life.
Still a little girl, I lived with goats and imitated them;
When I grew up, I danced through towns and cities,
And many ladies asked me for a palm reading.
The fortune teller! The fortune teller!

Io loro predissi le cose non note,
Ne fe ci dolenti,
Ne fe ci beate,
Segreti conobbi, di sdegno, e d'amor,

I told them what was unknown to them,
Sometimes making them sad,
Sometimes making them happy,
And I learned many secrets, some of disdain, others of love.

La zingara, la zingara!

The fortune teller! The fortune teller!

*Un giorno la mano mi porse un donzello mai,
Visto non fummi garzone, garzone più bello,
Oh, s'è inella destra leggessemi il cor,
La zingara, la zingara!*

But one day, a young man gave me his hand,
I had never seen a man that handsome,
Oh! If only he, in his right hand, could read my heart!
The fortune teller! The fortune teller!

El Vito from Canciones Clásicas Españolas

The Vito

*Una vieja vale un real
Y una muchacha dos cuartos
pero como soy tan pobre
Me voy a lo más barato.*

You give an old woman a silver coin,
you give a girl two coppers,
but since I am so poor
I am giving the least.

*Con el Vito, Vito, Vito,
Con el Vito, Vito, va.
No me haga 'usté' cosquillas,
Que me pongo colora.*

With the Vito, Vito, Vito,
With the Vito, Vito, it goes.
Do not tickle me,
I will blush!

Trois Poèmes de Louise Lalanne

Francis Poulenc

- I. *Le Présent*
- II. *Chanson*
- III. *Hier*

This set, *Trois Poèmes de Louise Lalanne*, was chosen because I never sung in French before and wanted a new challenge. I fondly remember wanting to add something “weird,” and Cailin suggested this trio of songs for me to learn. I quickly fell in love with the chaotic and dramatic, yet oddly poetic, pieces.

Francis Poulenc

Francis Poulenc was a French composer and pianist. His compositions include songs, solo piano works, chamber music, choral pieces, operas, ballets, and orchestral concert music. Some of his most popular works include *Trois Mouvements Perpétuels* (1919), *Les Biches* (1923), *Organ Concerto* (1938), and *Gloria* (1959).

Le Présent

*Si tu veux je te donnerai
Mon matin, mon matin gai
Avec tous mes clairs cheveux
Que tu aimes
Mes yeux verts et dorés
Si tu veux je te donnerai tout le bruit qui se fait
Quand le matin s'éveille au soleil
Et l'eau qui coule dans la fontaine tout auprès
Et puis encor le soir qui viendra vite.
Le soir de mon âme triste a pleurer
Et mes mains toutes petites
Avec mon cœur qu'il faudra près du tien garder*

The Present

If you want, I will give you
my happy morning
with all my light hair
that you love,
as well as my eyes, green and golden.
If you wish, I would give you all the sounds
of the morning with its rising sun
and the water flowing in the nearby fountain.
And after that, the evening that will come quickly,
the evening where my sad soul cries,
and you will see that my small hands
and my heart are yours to keep.

Chanson

*Les myrtilles sont pour la dame
Qui n'est pas là
La marjolaine est pour mon âme.
Le chèvrefeuille est pour la belle irrésolue
Quand cueillerons-nous les airelles
Lanturlu
Mais laissons pousser sur la tombe.*

Song

The blueberries are for the lady,
who isn't here.
The marjoram is for my soul.
The honeysuckle is for the indecisive beauty.
When we gather the red berries,
Lanturlu.
But let us plant them on the tomb.

*O folle! O fou!
Le romarin en touffes sombres
Laitou.*

Oh fun! Oh fool!
The rosemary in dark bunches,
Laitou.

Hier

*Hier c'est ca chapeau fané
Que j'ai longtemps traîné.
Hier c'est un pauvre robe
Qui n'est plus à la mode.
Hier c'était le beau couvent
Si vide maintenant.
Et la rose mélancolie,
Des cours de jeunes filles
Hier, c'est mon coeur mal donné
Une autre, une autre année!
Hier n'est plus,
ce soir, qu'une ombre près de moi dans ma chambre.*

Yesterday

Yesterday is a wilted hat
that I've worn too long.
Yesterday is a tattered dress
that is no longer in fashion.
Yesterday was the beautiful convent
that is now empty.
And the pink melancholy
of young girls' paths.
Yesterday, my poor heart aged
another year!
Yesterday is no more,
Tonight, it is a shadow near me in my room.

Selections from Italienisches Liederbuch

Hugo Wolf (1860-1903)

***Verschling' der Abgrund
Ich hab' in Penna***

These two selections from the *Italienisches Liederbuch* are hilarious; they are consecutive in the larger set of 46 songs and truly encapsulate the power of womanhood. *Verschling' der Abgrund* is angry and bitter: she quite literally invokes the Gods to rain lead bullets over her boyfriend's home and to murder him with venomous snakes because he cheated on her. Immediately after, she reflects on her other twenty-one lovers that are scattered across Italy. These pieces are very fun to sing and make me feel powerful.

Hugo Wolf

Hugo Wolf was an Austrian composer known for his art songs, or *Lieder*. A child prodigy, Wolf was taught piano and violin by his father beginning at the age of four. Wolf's greatest musical inspirations include Richard Wagner, Franz Schubert, and Robert Schumann.

Verschling' der Abgrund meines Liebsten Hütte.

Let the abyss devour my lover's house.

*Verschling' der Abgrund meines Liebsten Hütte.
An ihrer Stelle schäum' ein See zur Stunde.
Bleikugeln soll der Himmel drüber schütten,
and eine Schlange hause dort im Grunde.*

Let the abyss devour my lover's house,
and right now, a swamp bubble-up in its place.
Let the Heavens shower lead bullets upon it,
and a serpent make its home there in the ground.

*Drin hause eine Schlange giftger art.
Die ihn vergifte der mir untreu ward.
Drin hause eine Schlange giftgeschwollen,
Und bring ihm Tod,
Der mich verrathen wollen!*

Let the serpent that lives there be lethally venomous,
and bite him for being unfaithful to me.
Let the serpent remain there, swollen with venom,
and bring him death
because he betrayed me!

Ich hab' in Penna einen Liebsten wohnen

I have a lover that lives in Penna

*Ich hab' in Penna einen Liebsten wohnen,
In der Maremmeneb'ne einen andern,
einen im schönen Hafen con Ancona;
Zum Vierten muss ich nach Viterbo wandern;*

I have a lover that lives in Penna,
and another one in the plains of Maremma.
One in the beautiful port of Ancona;
On the fourth, I must go visit one in Viterbo.

*Ein andrer wohnt in Casentino dort,
der nächste lebt mit mir am selben Ort;*

Another lover lives over in Casentino,
the next one lives in the same town as I do;

*und wieder einen hab' ich in Magione,
vier in La Fratta, zehn in Castiglione.*

and then I have another in Magione,
four in La Fratta, and ten in Castiglione!

Portrait of A Princess (In A Disney Way) From Unwritten Songs

Michael Bruce

Michael Bruce is a Scottish composer and lyricist who writes for the West End and Broadway. He was trained at Paul McCartney's Liverpool Institute for Performing Arts and is a former composer-in-residence at the Donmar Warehouse. His recent work includes productions of *Antony and Cleopatra* with Ralph Fiennes, *Man and Superman*, *Twelfth Night* and *The Beaux' Stratagem* at the National Theatre and *Timon of Athens*, *The Two Gentlemen of Verona* and *Candide* for the Royal Shakespeare Company. He is most well-known for his debut musical theatre album *Unwritten Songs* which entered the iTunes vocal chart at number one. *Portrait of a Princess* is a raunchy tale about the realities of being a princess that isn't saved by her knight in shining armor. This princess is going through a rough patch of cabin fever, which is definitely something we can all relate to because of COVID-19, but **only** in a clean and happy, Disney way.

Moonfall from the Mystery of Edwin Drood

Rupert Holmes

Rupert Holmes is a British-American singer-songwriter, musician, dramatist, and author widely known for his hit single "Escape (The Piña Colada Song)" (1979). Holmes, born David Goldstein, is from Cheshire, England but moved to New York City when he was six and went on to attend the Manhattan School of Music and write music for Wayne Newton, Dolly Parton, Barry Manilow, and Barbra Streisand. Holmes made his professional debut as a playwright with the musical *The Mystery of Edwin Drood*, loosely based on Charles Dickens unfinished novel of the same name. This musical earned him two Tony Awards and three Drama Desk Awards! *The Mystery of Edwin Drood* is a musical near and dear to my heart. *Drood* was the first musical I ever auditioned for and I was subsequently cast as Rosa Bud. This role propelled me into my love of musical theatre and solidified my desire to pursue music.

I Know the Truth from Aida

**Elton John
Tim Rice**

Elton John and Tim Rice are a power duo when it comes to musical theatre. Elton John is an English singer, songwriter, pianist, and composer that's prolific career has spanned across generations. John has received five Grammy Awards, five Brit Awards, two Academy Awards, two Golden Globes, and a Tony Award amongst other honors. Tim Rice is an English lyricist and author, best known for his collaborations with composer Andrew Lloyd Webber. Rice has written lyrics for musicals including *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, *Evita*, *Chess*, *Beauty and the Beast*, *The Lion King*, *Aida*, *The Wizard of Oz*, and *Aladdin*, receiving an Academy Award, a Drama Desk Award, a Golden Globe Award, two Grammy Awards, and two Tony Awards over the course of his career. *I Know the Truth* is a powerful song that tells the truths of love. This song feels like it was made for me and I can connect to it so easily. The heartache and exhaustion that comes with realizing that you are putting effort into the wrong people or that you care more about someone than they ever cared about you is something that I have dealt with many times in my life and putting that into song makes it even more meaningful.

Surabaya Santa from Songs for a New World

Jason Robert Brown

Jason Robert Brown is an American musical theatre composer, pianist, lyricist, and playwright. Brown grew up in New York City and attended the Eastman School of Music in Rochester. He is most well-known for *Songs for a New World*, *Parade*, *The Bridges of Madison County*, and *The Last Five Years*, for which he has received two Drama Desk Awards and three Tony Awards. *Surabaya Santa* is a parody of the song *Surabaya Johnny* from the German opera *Happy End* by Kurt Weill with a Christmas twist. This song is powerful, chaotic, and silly- which is a perfect match for me.

TESTIMONIALS AND THANK-YOUS

Thank you everyone for coming and supporting me in my senior recital! I cannot believe that my four years at Clark have come to a close. It has been a crazy, difficult, unexpected, amazing, and confusing four years and I would like to thank some very important people who I would not have been able to do this without. First of all, I would like to thank my parents, Michelle and Barry Vincent, for your continued support throughout my education- thanks Mom and Dad! A special thank you to the rest of my family- Mema, Papa, Grammy, Papa, Brody (you're the coolest), Dylan, and well... everyone else (there are so, so many of you but I love you all!).

Thank you to my incredible voice teacher and mentor, Professor Cailin Marcel Manson, for pushing me to work hard to become a stronger and more confident vocalist. Thank you, Professor Yelena Beriyeva, for being our amazing accompanist in the music department and for being the kindest and most supportive faculty during my four years at Clark. Without you, none of this would be possible. A HUGE shoutout to Kate Anderson for being my incredible high school music teacher and for sparking my love of musical theatre and singing! Also- thank you Dan Ryan for encouraging me to pursue my career in music education and for all of the opportunities you have brought to me!

Other people that I would not be able to have done this without include all of The Clark Keys, who sparked my collegiate love of music and inspired me to continue my "Music Education" education. I love you all so dearly (past Keys and new Keys, one and all) and am proud to have been your musical director for the past two years. Keep unlocking some voices without me!

To all of my family, students, teachers, and friends that have been a part of my music education and have inspired me to teach music, thank you for helping me find my passion.

Thank you to Clark VPA for making all of this happen!