

Senior Recital Friday, May 28, 2021

7:45PM

*Samantha Rubin, voice*

*Yelena Beriyeva, piano*

Als Luise die Briefe **Wolfgang Amadeus Mozart (1756 – 1791)**

In der Fremde *from Liederkreis* **Robert Schumann (1810 – 1856)**

Va laisse couler mes larmes *from Werther* **Jules Massenet (1842 – 1912)**

Après un rêve **Gabriel Fauré (1845-1924)**

Caro mio ben **Giuseppe Giordani (1751-1798)**

Noche serena **Edward Kilenyi (1910-2000)**

Sure on This Shining Night **Samuel Barber (1910-1981)**

*Intermission*

Climbing Uphill *from The Last Five Years* **Jason Robert Brown (b. 1970)**

Someone Else's Story *from Chess* **Björn Ulvaeus (b.1945)**

Mother Knows Best *from Tangled* **Alan Menkin (1949)**

Times are Hard for Dreamers *from Amélie* **Daniel Messé (b.945)**

## Notes, Texts and Translations

*Translations by Samantha Rubin*

Als Luise die Briefe Wolfgang Amadeus Mozart

In der Fremde *from Liederkreis* Robert Schumann

*The German set of my recital focuses on the feeling of loneliness from betrayal. "Als Luise die Briefe" emphasizes the initial anger of betrayal/loss. The pauses and chromatic figures express hesitation and despair, and rising notes in the piano of bars 12-14 connote images of licking, rising flames and sparks, before chromatically falling into doubt about the act just committed and the singer's lingering feelings towards the unfaithful lover. "In Der Fremde" transitions the set into a defeated tone. Broken chords impart a feeling of perpetual motion, reflecting the stormy scene set up by the narrator, and the dynamics (mostly piano) suggest that the storm is far away, yet the sense of urgency is still present in the single line of continuous, moving 16th notes in the piano. The vocal line provides a sense of loneliness the narrator feels as he remembers his parents and reflects on his struggle.*

*Wolfgang Amadeus Mozart was a highly influential composer of the Classical period. He composed more than 600 works, many of which are acknowledged as pinnacles of symphonic, concert, chamber, operatic, and choral music. He is considered among the greatest classical composers of all time, and his influence on Western music is profound.*

*Robert Schumann was a German composer, pianist, and influential music critic. He is widely regarded as one of the greatest composers of the Romantic era.*

**Als Luise die Briefe** When Luise Burned the Letters

*(Gabrielle Baumberg)*

*Erzeugt von heißer Phantasie,* Coming from a fantasy

*In einer schwärmerischen Stunde* in a moment of excitement

*Zur Welt gebrachte! – geht zu Grunde!* brought into the world–disappears

*Ihr Kinder der Melancholie!* you children of melancholy!

*Ihr danket Flammen euer Sein:* You belong in hell

*Ich geb' euch nun den Flammen wieder,*      so I'll bring you to the flames  
*Und all' die schwärmerischen Lieder;*      with all of your lies and singing  
*Denn ach! er sang nicht mir allein.*      But alas! I am not the only girl he wrote to  
*Ihr brennet nun, und bald, ihr Lieben,*      So I'm burning you and your love letters  
*Ist keine Spur von euch mehr hier:*      until there is nothing left of you here:  
*Doch ach! der Mann, der euch geschrieben,*      But alas! The man who wrote these letters  
*Brennt lange noch vielleicht in mir*      May still perhaps burn long within me.

**In der Fremde**      In a Foreign Land

*(Joseph Freiherr von Eichendorff)*

*Aus der Heimat hinter den Blitzen rot*      From my home, beyond the setting sun  
*Da kommen die Wolken her,*      The clouds come drifting in  
*Aber Vater und Mutter sind lange tot,*      But my father and mother have long been dead  
*Es kennt mich dort keiner mehr.*      No one knows me there  
*Wie bald, ach wie bald kommt die stille Zeit,*      How long until the quiet comes  
*Da ruhe ich auch, und über mir*      When I will join them again, and over me  
*Rauscht die schöne Waldeinsamkeit,*      through the woods, rushes the calm of solitude.  
*Und keiner kennt mich mehr hier.*      I'll be forgotten here as well.

*Va laisse couler mes larmes* *from Werther*      Jules Massenet

*Après un rêve*      Gabriel Fauré

*The French Set introduced us to sadness and hopeful longing. "Va Laisse Couler Mes Larmes" embodies the complexity of sadness and grief through its musical juxtapositioning. It requires both beauty and a range of dynamics on every note, and it employs a tonal continuity which allows the somber melody to speak uninterrupted. "Après un Reve" briefly brings us into a state of hope and peace, the text describes a dream of a lover's romantic rendezvous of an almost otherworldly kind, away from darkness, and toward an awakening light. But the dreamer, now awake, longs to return to the mysterious night.*

*Jules Émile Frédéric Massenet was a French composer of the Romantic era best known for his operas. He also composed oratorios, ballets, orchestral works, incidental music, piano pieces, songs and other music.*

*Gabriel Fauré was born in Pamiers, and trained as an organ master and choir director at the École Niedermeyer in Paris from 1854-1865, and is considered to be the foremost French composer of his generation.*

**Va Laisse Couler Mes Larmes**      *Go Let Flow my Tears*

*(Édouard Blau)*

*Va! laisse couler mes larmes*    *Go! Let my tears fall!*

*elles font du bien, ma chérie!*    *They help me, my love:*

*Les larmes qu'on ne pleure pas,*      *Because when my tears don't fall*

*dans notre âme retombent toutes,*      *I still feel sad within*

*et de leurs patientes gouttes*    *And their patient drops*

*Martèlent le coeur triste et las!*      *beat upon sad, weary hearts*

*Sa résistance enfin s'épuise; le coeur se creuse...*      *Resistance only makes you more tired, hollow*

*et s'affaiblit: il est trop grand, rien ne l'emplit;*      *and weak – the void is too big to be filled;*

*et trop fragile, tout le brise! Tout le brise!*      *and too fragile, everything breaks it.*

**Après un Rêve**      *After A Dream*

*(Romain Bussine)*

*Dans un sommeil que charmait ton image*      *Last night, I dreamed about you*

*Je rêvais le bonheur, ardent mirage,*    *I dreamed about our elusive happiness*

*Tes yeux étaient plus doux, ta voix pure et sonore,*      *Your eyes were sweet, and your voice was pure*

*Tu rayonnais comme un ciel éclairé par l'aurore;*      *You shone like a sky before the dawn*

*Tu m'appelais et je quittais la terre*    *You called to me, and I left the earth*

*Pour m'enfuir avec toi vers la lumière,*      *Together, we walked towards the light*

*Les cieux pour nous entr'ouvraient leurs nues,*      *the heavens parted their clouds for us*

*Splendeurs inconnues, lueurs divines entrevues.*      And we could glimpse into the unknown.

*Hélas! hélas, triste réveil des songes,* But alas! I awoke, and was sad:

*Je t'appelle, ô nuit, rends-moi tes mensonges;*      I want the dream to go on.

*Reviens, reviens, radieuse,*      Return it to me, with all its radiance,

*Reviens, ô nuit mystérieuse!*      Return it again with the mysterious night.

Caro Mio Ben Giuseppe Giordani

Noche Serena Edward Kilenyi

***Both songs in my Italian set focus on relationship dynamics. Caro mio ben speaks of someone begging their partner to stop stringing the along. There are two dominant designs in the piece: descending (falling) and Arc form (rising, then falling) which connect to the lamentation of the piece. Noche Serena is a bit different, the singer is not lamenting over their love, but proclaiming it.***

*Giuseppe Giordani was an Italian composer of mainly opera. He spent his final years as director of music at Fermo Cathedral. The thirty or more operas by Giordani are largely forgotten, but he is known to all singers for the aria Caro mio ben, a staple element in vocal training.*

*Edward Kilenyi was a Hungarian composer, classical pianist, and educator who emigrated to the U.S. in 1908. He performed with dozens of major orchestras in Europe and America beginning in the 1930s. Kilenyi recorded more than 100 works.*

**Caro Mio Ben**      *My Darling*

*Caro mio ben* My sweetheart,

*Credimi almen* Please believe me:

*Senza di te*      Without you

*Languisce il cor*      My heart aches.

*Il tuo fedele,* Your faithful partner

*sospira ognor* always sighs:

*Cessa crudel tanto rigor* Stop being so cruel, so harsh!

### **Noche Serena** *Serene Night*

*Noche serena de primavera,* A peaceful spring evening

*blanca paloma del alba luz* A white dove in dawn's light

*noche serena de primavera;* a peaceful spring evening

*blanca azucena, esa eres tu* you are like a white lily.

*Y al haber yo llegado aquí,* And since I've come here

*todo lleno de embeleso* full of love

*recibe ese tierno beso que te mando para ti* receive this kiss that I'm going to give you.

*Campo en invierno, flor marchitada* A field in winter, a withered flower

*noche sin luna, negro turbión;* A night without moonlight, a black storm:

*Flor sin aroma, marchitada* A withered flower without its scent

*arbol tronchado - eso soy yo.* A tree chopped down - That's what I am, without you.

### Sure on This Shining Night Samuel Barber

***“Sure on this Shining Night” is about a depth of quiet acceptance and an appreciation for a life that will not last forever. The music conveys the sense of fullness and rapture that is infused within the text, even in the face of inevitable change and loss. The repetition of lines and phrases builds on the repetition of sounds in the poem. Agee’s use of “sure,” “shining,” and “shadows” or “weep,” “wonder” and “wand’ring,” provide an expressive alliteration which calls the listener into the sheer beauty of the verse.***

*Samuel Barber was an American composer, pianist, conductor, baritone, and music educator, and one of the most celebrated composers of the 20th century. He composed a significant body of purely instrumental music; however, two-thirds of his compositional output was dedicated to writing art songs for voice and piano, choral music, and songs for voice and orchestra.*

### **Sure On This Shining Night**

*(James Rufus Agee)*

*Sure on this shining night  
Of star made shadows round,  
Kindness must watch for me  
This side the ground.  
The late year lies down the north.  
All is healed, all is health.  
High summer holds the earth.  
Hearts all whole.  
Sure on this shining night  
I weep for wonder  
Wandering far alone  
Of shadows on the stars.*

Climbing Uphill      Jason Robert Brown

Someone Else's Story Björn Ulvaeus

Mother Knows Best    Alan Menken

Times are Hard for Dreamers      Daniel Messé

*The musical theatre set of my recital walks you through the process of learning to control your own destiny/future. The first song "Climbing Uphill" from *The Last Five Years*, introduces the idea that making a name for yourself, and living the life you want is difficult; it requires hard work, dedication, and grit. Next, we transition into "Someone Else's Story" from *Chess*. This number explores the concept that sometimes a promise you once made, to someone else—or yourself, must be broken in order to for you to continue to grow and live a happy and healthy life. "Mother Knows Best" from *Tangled* represents the demon in your own head that is preventing you from that growth—the doubt and fear and anxiety about moving forward (leaving your tower) and creating opportunities for yourself by making yourself vulnerable and exploring the unknown. Lastly, "Times are*

***Hard for Dreamers” from the musical Amélie illustrates breaking free from the things in your past which have been holding you back, and actively working (and dreaming!) to move forward and live your life to its fullest potential.***

*Jason Robert Brown: is an American composer, lyricist, and playwright, who specializes in fusing pop-rock with musical theatre. He has composed the music for several musicals and has received three Tony Awards for his work on “Parade” and “The Bridges of Madison County.”*

*Björn Ulvaeus: is a Swedish singer-songwriter and producer, and a member of the well-known musical group ABBA. He is known for composing the music for the musical “Mamma Mia!” and “Chess.”*

*Alan Menkin: is an American Composer, Songwriter, Music Director, and Record Producer. He is best known for his scores he produced for Walt Disney Animation Studios. He has received several awards and recognitions, including eight Academy Awards, a Tony award, eleven Grammy Awards, seven Golden Globe Awards, and a Daytime Emmy Award. He is also known for his work on several musicals.*

*Daniel Messé: is an American born composer and lyricist. He earned his BA from Carleton College and MFA from NYU’s Tisch Graduate Musical Theatre Writing Program. Including “Amélie”, Messé has composed the music for four musicals, and is also the principal songwriter and founder of the band “Hem.” Awards for theatre include a Kleban Prize for Lyrics, a Jonathan Larson grant from the American Theatre Wing, the ASCAP/Frederick Loewe Award, and an E.Y. “Yip” Harburg Fellowship.*

## **TESTIMONIALS AND THANK-YOUS**

### ***THANK YOU TO:***

**my Parents,**

**my Grandparents,**

**my sisters,**

**my 6 roommates,**

**the production crew,**

**all of my former voice teachers, choir conductors and musical directors,**

**my accompaniment Yelena Beriyeva,**

**my current voice teacher Cailin Marcel-Manson.**

