

Student Recital

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JUNIOR VOICE RECITAL

Talina Madonna Woods, soprano

Rebecca Harrold, piano

6:00pm, Friday, March, 8th, 2024

Giffels Auditorium

University of Arkansas

PROGRAM

Quia Respexit: Magnificat

Johann Sebastian Bach (1685-1750)

Wesley Becherer, oboe

Soccorrette, luci avare

Spesso per entro al petto

Barbara Strozzi (1619-1677)

Nur wer die sehnsucht kennt

Gretchen am Spinnrade

Franz Schubert (1797-1828)

INTERMISSION

From Four Dickinson Songs

I'm Nobody

She Died

Lori Laitman (b.1955)

Vado, ma dove?

Wolfgang Amadeus Mozart (1756-1791)

Talina Madonna is a student of Dr. Moon-Sook Park

This recital is given in partial fulfillment of the Master of Music in Vocal Performance

PROGRAM NOTES

Johann Sebastian Bach is one of the late Baroque era's most well-known composers, although during his life he gained little recognition. His influence on the classical era composers such as Haydn, Mozart and Beethoven cannot be understated. He worked as a church musician and organist in the Lutheran church in Leipzig, Germany and is well known for his choral Masses and church cantatas with over 200 compositions. Bach composed new cantatas every week and new masses for each special occasion, thus Bach's prolific output of music. The Magnificat is a setting of the "Canticle of Mary" from the gospel of Luke.

Quia Respexit

Quia respexit humilitatem ancillae suae

For he has considered the humility of his handmaiden

Ecce enim ex hoc beatam me dicent

Behold, from this time on I will be called blessed

(Translation by Micheal P. Rosewell, lieder.net)

Barbara Strozzi was one of the most prolific Baroque composers in Venice during the 17th century. Strozzi was a woman ahead of her time with over eight volumes of published music during her life. She composed mostly secular music, which was a rarity at the time. She was a talented singer and composer of vocal music, who studied under the tutelage of Francesco Cavalli, a student of Claudio Monteverdi. Strozzi never married, but had three to four children with her patron, which was not an uncommon situation during the Baroque period for women in the arts. Rumors abounded that she worked as a courtesan, but this claim has been disputed and is likely a product of the belief that an unmarried woman of her time could not make a sufficient living in the arts alone.

La Travagliata

Soccorrette, luci avare

Un che muore di dolore;

Con un vostro sguardo almeno!

Si puo fare del guardare

Carita che costi meno?

Proferite, labra care,

Sole sole due parole

A chi muor cortesi almeno!

Si puo fare del parlare

The Tormented Woman

Help, you greedy eyes

one who is dying of grief

with just one glance of yours!

Is there any act of charity

Which costs less?

Utter, dear lips,

just two little courteous words

to one who is dying!

is there any token of caring

Cortesìa che importi meno?

that costs less than two words?

Sodisfate, se vi pare,
Un costante fido amante
Con un vostro bacio almeno!
Si puo dare del baciare
Guiderdon che vaglia meno?

Satisfy, if you would be so kind,
a constant and faithful lover
with just one kiss!
Is there any recompense
which costs less?

La fanciulletta semplice

The Simple Maiden

Spesso per entro al petto
Mi passa un non so che,
E non so dir s'egie `e
O martire o diletto.
Talor mi sento uccidere
Da incognito rigor.
Sarebbe pur da ridere
Che fosse il mal d'amor.

Sometimes within my heart
something goes on, I don't know what,
and I can't say if it's
Torture or delight.
Then I feel that I'm dying
Of an unknown affliction.
It would sure be funny
If it turns out to be lovesickness.

I piu solinghi orrori
Frequent volontier
Ma sento un mio pensier
Che dice: "E dove `e Clori?"
Or chi mi sa decider
Che sia questo furor?
Sarebbe pur da ridere
Che fosse il mal d'amor.

I'll gladly accept
the direst solitude,
but I hear a thought
that says "So where's Clori?"
Who can help me figure out
What this turmoil is all about?
It would sure be funny
If it turns out to be lovesickness.

(Translations by Richard Kolb, barbarastrozzi.com)

Franz Schubert is credited as one of the originators of the German lied or art song. He wrote an astounding 600 plus vocal, piano, choral, and orchestral compositions. At a young age Schubert was taught music by his father, whom he quickly surpassed in skill, thus leading him to study voice and composition with the famous Salieri. Schubert was supported as a musician by a community of artists and friends known as the Schubertiads, salons in people's homes including notable poets and musicians of the time. Both Lied der Mignon and Gretchen am Spinnrade are based on tragic characters from the writings of Johann Wolfgang von Goethe.

Nur wer di Sehnsucht kennt

Only he who knows longing

'Lied der Mignon'
Nur wer die Sehnsucht kennt
Weiss, was ich leide!
Allein und abgetrennt
Von aller Freude,
She' ich an's Firmament
Nach jener Seite.
Ach! der mich liebt und kennt
Ist in der Weite.

'Mignon's Song'
Only he who knows longing
Knows what I suffer.
Aone, cut off
from all joy,
I gaze at the firmament
In that direction.
Ah, he who loves and knows me
Is far away.

Est schwindelt mir, es brennt
Mein Engeweide.
Nur wer die Sehnsucht kennt
Weiss, was ich leide!

(Translation by Richard Wigmore, oxfordlieder.co.uk)

I feel giddy,
My vitals are aflame.
Only he who knows longing
Knows what I suffer.

Gretchen am Spinnrade

Meine Ruh' ist hin,
Mein Hertz ist schwer,
Ich finde sie nimmer
Und nimmermehr.

Gretchen at the spinning wheel

My peace is gone
My heart is heavy;
I shall never
Ever find peace again.

Wo ich ihn nicht hab'
Ist das Grab,
Die ganze Welt
Ist mire vergallt.
Mein armer Kopf
Ist mire Verruckt
Mein armer Sinn
Ist mir zerstückt.

When he's not with me,
Life's like the grave;
The whole world
Is turned to gall.
My poor head
Is crazed,
My poor mind
Shattered.

Meine Ruh' ist hin
Mein Herz ist schwer,
Ich finde sie nimmer
Und nimmermehr.

My peace is gone
My heart is heavy;
I shall never
Find peace again.

Nach ihm nur schau' ich
Zum Fenster hinaus,
Nach ihm nur geh' ich
Aus dem Haus.
Sein hoher Gang,
Sein' edle Gestalt
Seines Mundes Lacheln
Seiner Augen Gewalt.
Und seiner Rede
Zauberfluss.
Sein Handedruck,
Und ach, sein Kuss!

It's only for him
I gaze from the window,
It's only for him
I leave the house.
His proud bearing
His noble form,
The smile on his lips,
The power of his eyes.
And the magic flow
Of his words,
The touch of his hand,
And ah, his kiss!

Meine Ruh' ist hin
Mein Herz ist schwer,
Ich finde sie nimmer
Und nimmermehr.

My peace is gone
My heart is heavy;
I shall never
Find peace again.

Mein Bussen drangt sich

My bosom

Nach ihm hin. Auch durft' ich fassen Und halten ihn. Und kussen ihn So wie ich wollt' An seinen Kussen Vergen sollt'!	Yearns for him Ah! If I could clasp And hold him, And kiss him To my heart's content, And in his kisses Perish!
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Meine Ruh' ist hin Mein Herz ist schwer, (Translation by Richard Stokes, oxfordlieder.co.uk)	My peace is gone My heart is heavy.
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Lori Laitman is a living American composer of renown. Her compositions of vocal, choral, and operatic music are performed all over the world and continue to receive critical acclaim. The unique and refreshing voice that she brings to her compositions is delightful for the performer and listener alike, challenging the status-quo notions of beauty and harmony. *She Died* and *I'm Nobody* are taken from Laitman's song cycle *Four Dickinson Songs*, composed to the poetry of the beloved Emily Dickinson.

I'm Nobody!

I'm Nobody! Who are you?
Are you – Nobody – too?
Then there's a pair of us!
Don't tell! they'd advertise – you know!
How dreary – to be – Somebody!
How public – like a Frog –
To tell one's name – the livelong June –
To an admiring Bog!

She Died

She died – this was the way she died.
And when her breath was done
Took up her simple wardrobe
And started for the sun -
Her little figure at the gate
The Angels must have spied,
Since I could never find her
Upon the mortal side.

Wolfgang Amadeus Mozart is one of the most influential composers of the classical era and all time, setting a standard of melodic genius that musicians and composers for generations would strive to live up to. At a young age Mozart was considered a prodigy writing his first composition at the age of 5 and appointed court musician of Salzburg at age 17. He would move to Vienna, where he continued to compose his most infamous operatic, choral and orchestral works, which he gained little recognition and compensation for during his life. Mozart died at the age of 35 having composed over 800 musical works. *Vado, ma dove?* is a concert

aria written as an audition piece for the opera *Così fan tutte*.

Vado, ma dove?

Vado, ma dove? O Dei!

Se de' tormenti suoi,

Se de' sospiri miei

Non sente il ciel pietà!

Tu che mi parli al core,

Guida i miei passi, amore;

Tu quell'ritegno or togli

Che dubitar mi fa.

(Translation by G. Schirmer, inc)

Whither I'm going?

Whither I'm going? I know not.

Would that the gods had pity

either for my deep sighing

or my Beloved's pain!

Love, let my steps be guided.

Counsel my heart divided.

Love, take away my doubting

Let not assurance wane.