

# Student Recital

UArkMusic

[Download accessible copy of this program](#)

## JUNIOR VOICE RECITAL

Karley Jones, soprano

With

Traci Hall, piano

6:30pm, Monday, March 25th, 2024

Giffels Auditorium

University of Arkansas

## PROGRAM

### Let America Be America Again

E.S. Godfrey (b.1996)

### God Help the Outcasts: *The Hunchback of Notre Dame*

Alan Menken (b.1949)

### Spiritate Pur Spirate

Stephano Donaudy (1879-1925)

### Me Voglio Fa'na Casa

Gaetano Donizetti (1797-1848)

### L'heure Exquise

Reynaldo Hahn (1874-1947)

### Allerseeln

Richard Strauss (1864-1949)

### Flowers Hadestown

Anaïs Mitchell (b.1981)

# Acht Ziegnerlieder

Johannes Brahms (1833-1897)

I. He Ziegeuner

V. Brauner Bursche Führt Zum Tanze

# What's The Use

Florence Price (1887-1953)

# ENCORE: (shhhh it's a secret)

Emma Davis, guitar & vocals

*Karley Jones is a student of Dr. Amanda Green-Turner*

*This recital is given in partial fulfillment of the Bachelor of Music in Music Education*

# PROGRAM NOTES

## Let America Be America Again

**E.S. Godfrey (b. 1996)**

**Langston Hughes (1901- 1967)**

E.S. Godfrey is a composer and singer, Godfrey has a bachelor's degree from Morehouse College with an emphasis in Composition. He then graduated from the University of Arkansas with a masters in Vocal Performance. He has written songs for various choirs and has experience with on-sight transcription during Season 9 of BET's Sunday Best.

The Poem is by Langston Hughs, an American poet, and a social activist. Langston Hughs was born in Joplin Missouri in February 1901. He became a writer who became a very important figure during the Harlem Renaissance. He wrote about African American experiences from poetry, plays, novels, and newspaper columns etc. He later died in New York on May 22,1967.

## God Help The Outcasts From The Hunchback of Notre Dome

**Alan Menken (1949)**

Alan Menken, born on July 22, 1949, in New York City, grew up in a musically inclined household with aspirations to become a composer, despite the family tradition of dentistry. A restless and ADHD child, Menken found solace in composing rather than traditional practice. This led him to pursue musicology at New York University, where he also engaged in songwriting and musicals. During the transformative years of 1967-1971, Menken navigated various majors before graduating with a degree in Musicology. He joined the BMI Musical Theater Workshop, taught by Lehman Engel, which became a crucial network for his growth as a composer. Despite planning to be a rock-star-recording-artist, Menken explored musical theater through the workshop and composed more musicals. After NYU, Menken wrote a rock-ballet, 'Children Of The World,' for The Downtown Ballet Company. Although the work is mostly forgotten, it led to a significant moment in his life – meeting ballet dancer Janis Roswick,

whom he married in 1972. In the years before establishing himself as a composer, Menken worked as a dance accompanist, musical director, jingle writer, arranger, and songwriter for 'Sesame Street.' He performed at various clubs and contributed material to revues. The turning point in Menken's career came when he met Howard Ashman in 1978. Their collaboration transformed Menken into a composer/lyricist team, starting with the musical adaptation of Kurt Vonnegut's *God Bless You, Mr. Rosewater*. Since then, Menken has primarily focused on composing, leaving lyric writing to Ashman and later collaborators. To this day Alan is still composing. He has composed everything from Disney movies, regular movies, and Disney T.V. shows. Alan is also the 16th person to become an EGOT winner.

### **Stephano Donaudy (1879-1925)**

Stefano Donaudy, a minor Italian composer of the late 19th and early 20th centuries, was born in Palermo during a period of prosperity marked by the influence of affluent Anglo-Sicilian families. Despite a lack of comprehensive biographical or musicological studies, it is known that Donaudy showed remarkable precocity, with his first opera, *Folchetto*, and the popular song *Vaghissima sembianza* dated to 1892 when he was just thirteen. Trained by Guglielmo Zuelli, the director of Palermo's Conservatoire, Donaudy later worked as a singing teacher, coach, and accompanist for wealthy Sicilian families while pursuing a career as a composer. Donaudy primarily composed vocal music, including opera, songs, chamber, and orchestral pieces. Collaborating with his brother, Alberto Donaudy, a poet, he created song texts and libretti. Stefano Donaudy's most enduring legacy lies in his collection, "36 Arie di Stile Antico," published by Casa Ricordi in 1918. Notable songs from this collection, such as *Vaghissima sembianza* and *O del mio amato ben*, have remained part of the Italianate opera repertoire and have been recorded by renowned singers. Despite this success, much of Donaudy's work, including operas like *La scampagnata*, *Teodoro Koerner*, *Sperduti in buio*, and *Ramuntcho*, is now forgotten. His final opera, *La Fiamminga*, premiered in 1922, was a failure, leading Donaudy to abandon composition. He passed away at the age of forty-six, leaving behind limited information on the rest of his output, which includes a cantata, a symphonic poem, smaller orchestral works, and a quartet of compositions for violin and piano.

Spirate pur, spirate attorno a lo mio bene,  
aurette, e v'accertate  
s'ella nel cor mi tiene.  
Spirate, spirate pur, aurette!  
Se nel suo cor mi tiene, v'accertate,  
aure beate, aure lievi e beate!

Breathe, still breathe around my beloved,  
Little breezes, and find out  
If she holds me in her heart,  
If she holds me in her heart.  
Find out, blessed breezes,  
Breezes light and blessed.

### **Me Voglio fa'na casa**

#### **Gaetano Donizetti (1797-1848)**

Gaetano Donizetti (1797–1848) was an influential Italian opera composer, born in Bergamo during the Cisalpine Republic and passing away in Lombardy under the Austrian Empire. His extensive repertoire in both Italian and French opera marked a transitional period between Rossini and Verdi. Notable works include *Lucia di Lammermoor*, *La fille du régiment*, and *La favorite*. Donizetti's serious operas enhanced dramatic weight, while his comic operas exhibited sparkling wit and gaiety. Despite initially pursuing church composition, his natural inclination led him to the theater. Donizetti achieved success with operas like *Anna Bolena* and *L'elisir d'amore*, gaining international recognition. Personal tragedies, including the death of his wife and

children, added to his emotional distress. Donizetti found success in Paris, where he revived his operas and created new works, such as *Les Martyrs* and *La fille du régiment*. Commissioned by Bartolomeo Merelli, he composed *Maria Padilla* and *Linda di Chamounix*. Donizetti became the official composer to Emperor Ferdinand I, spending six months a year in Vienna. Despite tempting offers, he declined the directorship of the Liceo in Paris, choosing to focus on his operatic career. His comedic opera, *Don Pasquale*, was well-received in Paris, showcasing his delightful and witty style.

Me voglio fa 'na casa miez' 'o mare  
Fravecata de penne de pavune,  
Tralla la le la...  
D'oro e d'argiento li scaline fare  
E de prete preziose li barcune,  
Tralla la le la...  
Quando Nennella mia se va a facciare  
Ognuno dice "mò sponta lu sole",  
Tralla la le la...

I want to build a house surrounded by the  
sea made of the feathers of a peacock.  
Tralla la le la, tra la la la.  
Of gold and silver I will make the stairs  
and of precious stones, the balconies.  
Tralla la le la, tra la la la.  
When my Nennalla leans out  
everyone will say, here comes the sun.  
Tralla la le la, tra la la la.

## L'heure Exquise

### Reynaldo Hahn (1874-1947)

Reynaldo Hahn, born in Caracas to a Catholic Venezuelan mother and a Jewish German father, was the youngest of nine children who relocated to Paris in 1878. At age 11, he entered the Paris Music Conservatory, studying composition under Albert Lavignac and Jules Massenet. Remarkably precocious, he composed the famous melody *Si mes vers avaient des ailes* at the age of 13, based on a Victor Hugo poem. In the 1890s, Hahn frequented Parisian salons, including those of the Halphen family, where he showcased his melodies and piano skills. He associated with notable figures such as Stéphane Mallarmé, Edmond de Goncourt, and Marcel Proust, who became his lover until 1896. During World War I, Hahn served on the front from 1914 to 1916, later working in the Ministry of War while continuing to compose. He received the Légion d'honneur in 1924. Appointed as a singing teacher at the École normale de musique de Paris in 1920, he collaborated with renowned musicians such as Pablo Casals, Jacques Thibaud, and Nadia Boulanger. In the interwar period, Hahn explored various musical genres, including operettas, musical comedies, and a return to chamber music with compositions like the piano quintet (1921) and two string quartets (1939). Fearing repercussions due to his Jewish heritage, Hahn left Paris in 1940, residing in Cannes and Monte-Carlo. He returned to Paris in 1945, where he was elected a member of the Academy of Fine Arts and appointed director of the Paris Opera. Struggling with a brain tumor, Reynaldo Hahn passed away on January 28, 1947, and he is buried in the Père-Lachaise cemetery.

La lune blanche luit dans les bois;  
De chaque branche part une voix  
Sous la ramée...  
Ô bien aimée.  
L'étang reflète, profond miroir,  
La silhouette du saule noir où le vent  
pleure...  
Rêvons, c'est l'heure.  
Un vaste et tendre apaisement  
Semble descendre du firmament  
que l'astre irise...  
C'est l'heure exquise.

The white moon shines in the woods.  
From each branch springs a voice  
beneath the arbor.  
Oh my beloved...  
Like a deep mirror the pond reflects  
the silhouette of the black willow where  
the wind weeps. Let us dream! It is the  
hour...  
A vast and tender calm  
seems to descend from a skymade  
iridescent by the moon.  
It is the exquisite hour!

## Allerseeln

### Richard Strauss (1864- 1949)

Richard Strauss, born in Munich into a musical family, became the most significant German opera composer of the first half of the twentieth century. Displaying prodigious talent from a young age, he received a rigorous musical education from his father, Franz Strauss, a renowned horn player and composer. Strauss composed from a young age, and his musical education included formal instruction, mentorship, and independent study. Influenced by Romantic predecessors like Robert Schumann and Franz Liszt, Strauss developed a distinctive voice characterized by rich orchestration, harmonic innovation, and programmatic approaches. In 1886, he was appointed as the third Kapellmeister at the Munich Court Opera, where he gained valuable conducting experience and immersed himself in the world of opera. Strauss's fame grew with his brilliant orchestral tone poems, including *Don Juan* (1888), *Death and Transfiguration* (1889), and *Till Eulenspiegel's Merry Pranks* (1895). His contributions to opera, such as *Salome* (1905), *Elektra* (1909), and *Der Rosenkavalier* (1911), solidified his status as a leading composer of the late Romantic era. His operas combined dramatic intensity with lyrical beauty. Throughout his life, Strauss continued to compose prolifically, producing operas, ballets, symphonic works, and songs. Despite his artistic success, his later years were marked by political naivety, and accusations of collaboration with the Nazi regime affected his posthumous reputation. Although he stood up to the Third Reich when necessary, his failure to publicly condemn the regime caused difficulties in the years after the war. Strauss died in Garmisch-Partenkirchen, Germany, in 1949, leaving behind a diverse body of work that continues to inspire and captivate music lovers today.

Stell auf den Tisch die duftenden, Reseden,  
Die letzten roten Astern trag herbei,  
Und laß uns wieder von der Liebe reden,  
Wie einst im Mai.  
Gib mir die Hand, daß ich sie heimlich  
drücke Und wenn man's sieht, mir ist es  
einerlei, Gib mir nur einen deiner süßen  
Blicke, Wie einst im Mai. Es blüht und  
funkelt heut auf jedem Grabe, Ein Tag im  
Jahre ist den Toten frei, Komm an mein  
Herz, daß ich dich wieder habe, Wie einst  
im Mai.

Place at my side the purple glowing  
heather, The year's last roses, ere they fade  
away,  
And let us sit and whisper, love together,  
As once in May. Give me thy hand and let  
me press it fondly, nor heed lest others see  
nor what they say.  
And gaze on me, love, as (thou) wert wont  
to fondly, In life's sweet May. While ev'ry  
grave's aglow with autumn's roses, Come to  
me, sweet, on this appointed day,  
And as thy head upon my breast reposes,  
We'll dream of May.

## Flowers from Hadestown

### Anaïs Mitchell (1981)

Anais Mitchell, born in Vermont, is renowned for her work on Hadestown, a jazz musical that originated as a concept album and evolved into a full-fledged Broadway production. While considering Hadestown her greatest achievement, Mitchell has also crafted other shows, including Young Man in America, Child's Ballads, Bonny Light Horseman, and Anais Mitchell. In addition to her contributions to musical theater, she has authored a book titled Working on a Song - the Lyrics of Hadestown. At 42 years old, Mitchell remains an active and influential songwriter.

## Acht Ziegeunerlieder

### I. He Ziegeuner

### V. Brauner Bursche Führt Zum Tanze

### Johannes Brahms (1833-1897)

Johannes Brahms, born on May 7, 1833, in Hamburg, Germany, was the second of three children. His father, Johann Jakob Brahms, played the double bass, while his mother, Christiane Nissen, worked as a seamstress. Brahms showed an early aptitude for piano playing, starting at age seven, and began studying composition at 12. At 15, he gave his first public piano recital. Brahms was taught by Otto Cossel and later by Edward Marxsen, who recognized Brahms' talent and taught him for free. Marxsen encouraged him to study classical music, particularly the works of Johann Sebastian Bach. Brahms, to support his family financially, played the piano in taverns. He was a diligent student of earlier music, collecting sheet music from various periods, and was deeply influenced by Beethoven, Schubert, and German folk songs. In his final years, Brahms battled liver cancer and passed away on April 3, 1897, in his Vienna home. He left an enduring legacy, not only through his compositions but also as an influential figure for future composers. Brahms mentored Antonín Dvořák, and his impact extended to composers like Richard Strauss, Béla Bartók, Anton Webern, and Ferruccio Busoni. Brahms' music is considered a powerful synthesis of various influences, and his popularity endures, with his works widely performed. Despite being at the end of the Romantic era, Brahms' compositions have stood the test of time, captivating both music historians tracing the evolution of music and contemporary audiences. His legacy remains a testament to his lasting impact on classical music.

E, Ziegeuner, greife in die Saiten ein!  
Spiel das Lied vom ungetreuen Mägdelein!  
Laß die Saiten weinen, klagen, traurig  
bange,  
Bis die heiße Träne netzet diese Wange!

Hey, Gypsy, pluck your strings!  
Play the song of the unfaithful maiden!  
Let the strings weep and lament, mournful  
and despairing,  
Until hot tears flow down these cheeks!

Brauner Bursche führt zum Tanze  
Sein blauäugig schönes Kind;  
Schlägt die Sporen keck zusammen,  
Csardasmelodie beginnt.

A swarthy young man leads to the dance  
His fair, blue-eyed maiden;  
His spurs strike boldly together,  
The csárdás medody begins.



Küßt und herzt sein süßes Täubchen,  
Dreht sie, führt sie, jauchzt und springt;  
Wirft drei blanke Silbergulden  
Auf das Zimbal, daß es klingt.

He kisses and hugs his sweet little dove,  
He whirls her around, leads her, cheers, and  
jumps;  
And he tosses three shining silver pieces  
Upon the cymbal so that it jingles.

## What's The Use

### Florence Price (1887-1953)

Florence Price's deep connection with the piano was a defining element of her musical journey. It served as the primary outlet for her creative expression, starting from her earliest musical education. The piano played a central role in her studies at the New England Conservatory, where she completed two diplomas at the age of nineteen in 1906. Throughout her career, the piano remained at the forefront of her musical endeavors. The piano was integral to Price's teaching career at institutions like the Cotton Plant Academy and Atlanta University, where she headed the Music Department. Even in her private teaching, she continued to impart her knowledge of the piano to numerous students in Arkansas and Chicago, including her own daughters. An ink drawing among her papers, titled MY CAREER, featuring a piano in a domestic setting, beautifully illustrates the significance of the instrument to her identity as a musician. Out of Price's total surviving output of 458 works, compositions for piano constitute about 47%, with approximately 216 pieces. This category includes songs and arrangements of spirituals that feature the piano. Price's recognition as a composer was significantly boosted by her piano compositions. The suite *In the Land o' Cotton* earned her second prize in the Holstein Competition in 1926. Piano compositions like *Cotton Dance* and the *Piano Sonata* garnered prizes in competitions during the early 1930s. The Preludes featured on the present album date back to these early years, showcasing Price's evolving style. While her musical language shifted towards modernist idioms in the late 1930s, the piano continued to be her constant companion. From lyrical gems like *Three Roses* and *Your Hands in Mine* to evocative masterworks such as *Clouds*, *Scenes in Tin Can Alley*, and the final major suite, *Snapshots*, Price's enduring love for the piano is evident in her diverse and rich compositional output. Florence Price passed away on June 3, 1953, leaving behind published and unpublished works that are only now gaining wider recognition. Her profound connection with the piano played a crucial role in shaping her legacy as a pioneering African American composer.