



UNIVERSITY OF LETHBRIDGE
**COLLABORATIVE
ENSEMBLE**

University of
Lethbridge



Faculty of Fine Arts

UNDER THE DIRECTION OF DR. DEANNA OYE

**A EUROPEAN
TRAVELOGUE**

DECEMBER 4, 2022

7:30 PM | UNIVERSITY RECITAL HALL

U of L Collaborative Ensemble
Directed by Dr. Deanna Oye

Presents

A EUROPEAN TRAVELOGUE

Sunday, December 4th, 2022 at 7:30pm

University Recital Hall

~~ PROGRAMME ~~

Nel cor più non mi sento Giovanni Paisiello
Allen Zhou, baritone and Isaac Risling, piano (1740-1816)

Welcome and Introduction to the Programme – Host: Allen Zhou

Rondo Alla Turca (Turkish March) W. A. Mozart (1756-1791)
arranged for piano 6 hands by Renaud de Vilbac
Cadence Good Eagle, Miranda Morrison and Alex Ratcliffe, piano

Ave Maria - Ellens dritter Gesang (Ellen's Third Song) Franz Schubert (1797-1828)
Franz Faeldo, tenor and Harry Maxwell, guitar

Die Post (from Die Winterreise, A Winter's Journey) Franz Schubert (1797-1828)
Mondnacht (from Liederkreis, Op. 39) Robert Schumann (1810-1856)
Devin Law, tenor and Parya Rostamian, guitar

Heimliche Liebe (from Der kleine Rosengarten) Ferdinand Rebay (1880-1953)
Paisley Perrett, mezzo soprano and Brett Hollett, guitar

Eide, so die Liebe schwur (from The Spanish Songbook) Hugo Wolf (1860-1903)
Noelle Kuntz, soprano and Isaac Risling, piano

The U of L Collaborative Ensemble: A European Travelogue

NOTES ON THE PROGRAMME BY THE PERFORMERS

“**Nel cor piu non mi sento**” is an arietta from Giovanni Paisiello’s opera *La Molinara* (The Miller-Woman). In the original opera, it is sung twice as a duet in the second act, first between the title character Rachelina and Don Calloandro, and then between Rachelina and the notary Pistofolo. The lyrics featured in this evening’s performance are those of Rachelina. Here, she describes how her heart is dormant without the sparkle of youth because of love, and how the feelings inside her are driving her to despair.

The instrumental part was originally written for basso continuo and string instruments instead of the piano. As performers, we feel that the piano reduction, perhaps due to the sound qualities of the piano, does not support the overall mood of the text and drama in the same way as the original instrumentation. There is thus a dichotomy between the heavier and more emotionally charged vocal part and the livelier, dance-like piano part. We therefore worked to find a way of interpreting this excerpt that matches the context of the opera while remaining faithful to the score.

Nel cor più non mi sento

brillar la gioventù.

Cagion del mio tormento,

Amor, ci hai colpa tu.

Mi stuzzichi, mi mastichi,

mi pungichi, mi pizzichi;

Che cosa è questa oimè?

Pietà, pietà, pietà!

Amore è un certo che,

che disperar mi fa!

In my heart I no more feel
the sparkle of youth.

The cause of my torment,
o Love, it is your fault.

You tease me, you bite me,
you prick me, you pinch me.

What is this thing in me?

Pity, pity, pity!

Love is a certain something,
which makes me despair.

Notes by Allen Zhou

Mozart — Turkish March for 6 hands 1 piano

The original solo piano Turkish March (Rondo alla Turca) is the third movement from Mozart’s Piano Sonata in A Major no. 11. The title Mozart has given to this movement is in reference to the sounds of Turkish Janissary bands, a popular music style of this time. Janissary music was popular in Vienna at the time because of its relationship with the Ottoman Empire (which had twice attempted to besiege Vienna unsuccessfully). Other works by Mozart in this style include most notably the opera “The Abduction from the Seraglio”.

In our performance tonight we will be playing an arrangement of this piece for 6 hands 1 piano, arranged by Renaud de Vilbac. This arrangement features the recognizable melodic fragment being played in both the middle and upper parts, while the bass plays a repeating eighth note supporting motif. Further in the arrangement, we hear another melody line being passed from the bass up to the top voice, while the middle recalls similar melodic running lines from earlier in the movement.

Notes by Alex Ratcliffe, Miranda Morrison and Cadence Good Eagle

“Ave Maria” by Franz Schubert

Originally written as the sixth piece of Schubert’s Op. 52, “Ave Maria” was never actually titled as Ave Maria. Op. 52 is a collection of seven songs set to the words of Walter Scott’s narrative poem, “The lady of the lake,” published in 1825. The beloved Ave Maria’s true title is actually, “Ellen’s third song”, Ellen being the lady of the lake from Walter’s poem. The name Ave Maria was adopted because of the well-known prayer to the Virgin Mary and of course the iconic vocal line within the piece.

Scott’s “Lady of the lake” is sadly too long to be put in these notes. This six-canto long poem follows three storylines set in the region of Trossachs in Scotland early mid 16th century. The most crucial one for “Ave Maria” is the battle for the love of Ellen Douglas, the lady of the lake. This battle is fought between Roderick, James and Malcolm. James is the Scottish king, Roderick is a homicidal clans leader fighting against the crown, Malcom is Ellen’s true love and a former politician for king James. Ellen’s father refuses to aid Roderick in his siege against the crown as well as the betrothal of his daughter. As Roderick continues his rebellion by journeying through a mountain scape, he overhears distant singing. He follows the voice until he sees Ellen accompanied by a harp player singing this prayer for Mary’s help for the coming battle. A final hail Mary for those risking their lives.

This piece is highly emotional. The setting of a war-torn romantic triangle is bound to provide extreme highs and lows, something this piece expresses beautifully: the hope for a new day, the fear for a lost loved one, doubts of what is right and wrong. All of it is felt at one point in this piece. Today’s rendition will be performed by vocalist Franz Faeldo and guitarist Harry Maxwell. We hope the sweet mix of voice and guitar transports you into Roderick’s shoes observing Ellen’s prayer for you and your loved one’s safety. Thank you!

Notes by Harry Maxwell

Die Post (The Post)

“Die Post” is the 13th song from the *Winterreise* (Winter’s Journey) song cycle and was written by Franz Schubert before his death in 1828 at 31. Schubert was an Austrian composer of the late classical and early Romantic eras. He described *Winterreise* as “truly terrible” songs that “affected me more than others.” The songs take the audience on a journey that is clear, by the very nature of the opening song, will end fatefully. Even the title, “Winter’s journey,” conjures up a visual image of a cold and dark landscape. The lyrics are poems by Wilhelm Müller and tell the story of a lonely traveller who ventures out into the snow on a journey to rid himself of his lost love. “Die Post” (the post) marks halfway and points, fittingly, the highest emotional moment for the protagonist. *Die Post* tells of his desire to receive a letter from his beloved when he hears the horn of the postman. Alas, his hopes are again shattered as no letter exists for him.

Mondnacht (Moonlit Night)

“Mondnacht” is one of Schumann's most beloved songs, usually thought of as the highlight of *Liederkreis*, a cycle consisting of 12 songs of which *Mondnacht* is the 5th. Schumann was a German composer born in the 18th century and one of the greatest composers of the Romantic era. “Mondnacht” combines two hyperphysical works by Schumann and Joseph von Eichendorff. The latter is one of the most lyrical German poets. Eichendorff’s poem “Mondnacht” is one of the few perfect lyrical marvels of Schumann’s setting, which matches the poet’s art in richness, nuance, and form, creating a context in which verbal and musical elements embrace and reinforce one another. “Mondnacht” could be called a spiritual poem in which death is tenderly portrayed as the soul quietly returning home. We experience death in this context as liberation from earthly weight and bitterness.

And my soul spread
Her wings out wide,
Flew through the quiet lands
As if it were flying home.

Notes by Parya Rostamian

Heimliche Liebe is a part of the set of songs, *Der kleine Rosengarten* (the little rose garden). This title translates to “secret love” and is based on an individual proclaiming their love for another and how this love must be kept secret. The opening gesture is akin to the budding of a flower, as love blossoms before any words are spoken. Ferdinand Rebay utilizes a three-note rhythmic pattern for whenever the narration mentions the red rose, who is the muse of the main character. I think the individuals in this song are self-aware of an audience, and as their love is so deep for each other they cannot hide but manage to keep the specifics of their love secret from the audience.

Secret Love (poetry by Hermann Löns)

The most beautiful joy I know, dear red rose, don't forget me and I won't call anyone else dear red rose, don't forget me. We both know... All alone. It should be kept a secret. And if the sun is gone, dear red rose, don't forget me, and the stars in the sky dear red rose, don't forget me, no one shall know I will come in, it should be kept a secret. And when the moon and stars fade away, dear red rose, love will find a way. The moon and the starlight she doesn't need, it should be kept a secret.

Notes by Brett Hollett

Eide so die Liebe Schwur is a German Lied from Hugo Wolf's collection *Spanisches Liederbuch* (Spanish Songbook). It is the tenth piece of a 44-song collection for voice and piano. The text of this piece comes from another collection of Spanish poetry and folk songs translated into German by Emanuel Geibel and Paul Heyse. The set consists of both secular and sacred texts. Hugo Wolf is known for his unusual harmonic progressions, in which there is never a comfortable conclusion to any phrase, and the music seems to be in constant motion that is often uncomfortable or edgy.

German Lieder of the 19th century were specifically invented as a “duet” between the voice and instrument, in which the music is supporting the mood of the text:

The text is that of a poet who is angry at the depiction of love in poetry, specifically how other poets make the concept of “love” out to be. The text describes how love is not accurately portrayed by other writers and poets of the time. This frustration and confusion are well depicted in the music, where the vocal and piano part never truly seem to be consonant with one another. Harmonies in the piano and the melody in the voice are never aligned to a feeling of resolution or conclusion, which in a sense, “grinds” the ears of the listener to provide the agitation that is felt and depicted by the poet.

Notes by Isaac Risling