

Stories Old & New

a concert with the
U of L Collaborative Ensemble

under the direction of Dr. Deanna Oye

April 2, 2023

7:30 pm

University Recital Hall



University of
Lethbridge



Faculty of Fine Arts

U of L Collaborative Ensemble

Under the direction of Dr. Deanna Oye

presents

STORIES OLD AND NEW

Sunday, April 2, 2023, 7:30 PM

University Recital Hall

~~ PROGRAMME ~~

CHAPTER ONE...

Stories for Children...

From *Paper Wings*

Bedtime Story

Mitten Smitten

Jake Heggie (b. 1961)

Paisley Perrett, mezzo soprano and Cadence Good Eagle, piano

Stories of Struggle, Longing and Regret...

Total Eclipse (from *Samson*)

Come raggio di sol

O del mio dolce ardor

The Salley Gardens (from *7 Folksongs from the British Isles*)

Georg Frideric Handel (1685-1759)

Antonio Caldara (1670-1736)

Christoph Willibald Gluck (1714-1787)

Benjamin Britten (1913-1976)

Franz Faeldo, tenor and Alex Ratcliffe, piano

Amy Cran and Caitlin McCaughey, sopranos and Miranda Morrison, piano

Stories of Austerity...

From *Hermit Songs*

St. Ita's Vision

The Desire for Hermitage

Sea Snatch

Samuel Barber (1910-1981)

Noelle Kuntz, soprano and Isaac Risling, piano

INTERMISSION (15 minutes)

Please enjoy a performance in the lobby by the U of L Guitar Ensemble, directed by Iliana Matos

Berceuse by Leo Brouwer

Kaiser Waltzer by Johann Strauss

Asturias by Isaac Albeniz

CHAPTER TWO...

An introduction to Eli Kassner and the Kassner Collection at the U of L
Carson Froehlich, member of the Collaborative Ensemble and Guitar Ensemble

Stories of Love and Passion (enter the café and dance hall)...

Slavonic Dance in E minor, Op. 46 No. 2 Antonin Dvořák (1841-1904)
Isaac Risling and Allen Zhou, piano 4-hands

From *Histoire du Tango* Astor Piazzolla (1921-1992)
Café 1930
James Dempster, bassoon and Parya Rostamian, guitar

From *Canciones Clásicas Españolas* Fernando Obradors (1897-1945)
La mi sola, Laureola
Al amor
Del cabello más sutil
Devin Law, tenor and Allen Zhou, piano

From *Suite Buenos Aires* Maximo Diego Pujol (b. 1957)
Pompeya
Ellie Shifflett, bassoon and Carson Froehlich, guitar

Dean of Fine Arts' Reception to Follow

WHO WE ARE...

U of L Collaborative Ensemble

Dr. Deanna Oye, Director

Piano – Miranda Morrison, Alex Ratcliffe, Isaac Risling, Allen Zhou

Guitar – Carson Froehlich, Parya Rostamian

Singers – Amy Cran, Franz Faeldo, Devin Law, Caitlin McCaughey, Paisley Perrett

Bassoon – James Dempster, Ellie Shifflett

Our Special Guests, the U of L Guitar Ensemble

Iliana Matos, Director

Austin Culler, Sheldon Arvay, Parya Rostamian, Carson Froehlich, Darren Tkach, Hannah

Isinghood, Daniel Beeson-Bergeron, Laurie Pacarynuk, Joel Osmond, Rylan Hudson

THANK YOU...

Many thanks to you, our audience, for joining us for tonight's performances! We hope you enjoyed the evening.

We would like to acknowledge the generous contributions and support of the Faculty of Fine Arts, Department of Music, U of L Theatre Staff, and the Voice and Instrumental Instructors who continually encourage their students' participation in collaborative music-making!

Notes on the Programme

Written by the Student Performers

Jake Heggie: Two Songs from *Paper Wings*

Jake Heggie's *Paper Wings* is a set of four songs sung and written by Frederica von Stade. These songs are dedicated to the opera singer's youngest daughter, Lisa, as a gift. As such, von Stade wrote poetry that was easy and simple to comprehend, in turn allowing listeners to have a grasp on the meaning of each of the pieces.

The first piece, "Bedtime Story," features the very lullaby that von Stade had sung to her daughter. The lullaby "Brezairola" is heard in the very start of the piece, opening with the recognizable swinging feeling a lullaby would have. It then quickly turns into a bedtime story to help her daughter sleep when she could not, featuring a more whimsical and sparkly feeling along with it.

The second piece, "Mitten Smitten," creates an eerie and mysterious feeling surrounding Lisa's unknowingness towards her first pair of mittens. This particular piece relies heavily on the use of atmosphere to convey Lisa's confusion and questioning thoughts. Lisa implies that she may have been accustomed to wearing gloves and did not know where to put her fingers, creating a childlike wonder.

George Frideric Handel: Total Eclipse

Handel was a German-British composer in the Baroque era well known for his operas, oratorios, organ concertos, etc. He received his training in his early life in Halle, later working as a composer in Hamburg and Italy. Eventually around 1712, he settled in London where he spent the majority of his career and became a naturalised British subject.

Total Eclipse is an aria from Handel's three-act oratorio, *Samson* (HWV 57). Samson, one of the last judges of Israel, possesses supernatural powers from his uncut hair. He confides in his wife Dalia who betrays him to her people, the Philistines, by cutting his hair while he sleeps. Samson is captured by the Philistines where he is blinded and imprisoned. Throughout this aria, we as listeners understand a sense of the humiliation and perhaps self-betrayal that Samson feels. The words are taken from a poem by John Milton who, like Handel, went blind during his lifetime.

Antonio Caldara: Come Raggio di Sol

Come Raggio di Sol was composed by Antonio Caldara. It is commonly known as an entry in Schirmer's Twenty-four Italian songs and Arias published in 1986. Come Raggio di Sol is a very melancholy song, talking about the calm before the storm- the swelling of the wave. The translated poem goes "As a ray of sun mild and serene, upon placid waves itself rests, while of the sea in the profound bosom remains the tempest hidden, so laughter, sometimes gay and peaceful with contentment, with joy a lip touches, while in its secret depths the heart wounded itself anguishes and itself tortures."

Christoph Willibald Gluck: O del mio dolce ardor

Gluck was a German composer of French and Italian opera in the early classical period. Around 1727 he moved to Prague to study music, then later Vienna in 1735 and finally Milan where he learnt the Italian classical style under the study of Giovanni Battista Sammartini.

O del mio dolce ardor (literally translating to "O my sweet passion") is an aria from the opera *Paride ed Elena* with music written by Gluck. The lyrics of this piece were written by Italian poet

Ranieri de'Calzabigi, who collaborated with Gluck as the librettist for many of his "reform" operas including *Paride ed Elena*. Based on Greek mythology, the opera tells the story of the Judgement of Paris and the events that led to the Trojan War. As told in Homer's *Iliad*, three goddesses ask Paris to choose which of them is most beautiful. Upon choosing Aphrodite, goddess of love and beauty, he is rewarded with the love of the most beautiful woman to exist — Helen, the queen of Sparta. The aria is sung as he arrives on a beach in sight of Sparta, in anticipation of meeting his newfound love.

O my sweet passion
Oh, of my sweet ardor
You desired object!
The air which you breathe,
At last I will breathe.
Wherever my glance I turn
Your lovely features
Love for me paint a picture:
My thoughts imagine
The most happy hopes
And in the longing which
Thus fills my breast
I seek you, I call you, I hope, and I sigh. Ah!

Benjamin Britten (arr.): Salley Gardens

The poem "Down by the Salley Gardens" was published by William Butler Yeats in 1889 in his book *The Wanderings of Oisín and other Poems*. Yeats has said that this poem is an attempt to write down an old song sung by a woman in the town of Ballisodare, Sligo. There is a theory that the Salley Gardens that is referenced in the poem is next to the Ballysadare river, which is near Sligo in Ireland. The poem has been set to music many times, but the one that will be performed was set by Benjamin Britten. Britten's composition was published in 1943; he used the same melody as one of the first arrangements for the poem, written by Irish composer Herbert Hughes.

Samuel Barber: Hermit Songs Op. 29

Hermit Songs is a song cycle comprising of 10 pieces set to 8th-10th century poems by various anonymous Irish monks. These monks lived in small communities in complete isolation, where they practised continuous spiritual exercise and complete devotion to God. In their meditation, visions of naturally occurring events came to them in unnatural ways. The texts of *Hermit Songs* were found scribed into the margins or corners of the manuscripts that these monks were illuminating and working on, which were perhaps not meant to be seen by their superiors.

The texts are small poems, thoughts, or observations, some very short, and speak in straightforward, droll, and often surprisingly modern terms of the simple life these men led; close to nature, to animals, and to God.

Barber, in a letter to his uncle during the composition of the cycle, wrote:

"I have come across some poems of the 10th century, translated into Modern English by various people, and am making a song cycle of them. [...] These were extraordinary men, monks or hermits or whatnot, [...] I find them [the poems] very direct, unspoiled and often curiously contemporaneous in feeling."

We will be performing for you 3 pieces out of the cycle: *St Ita's Vision*, *The Desire For Hermitage*, and *Sea Snatch*. Barber has an acute sense of harmony and text-painting in the piano part, and you will hear many themes shared between both voice and piano.

Antonin Dvorak: Slavonic Dance in E minor

The Slavonic Dances were inspired by Brahms's Hungarian Dances. Yet unlike Brahms, instead of using pre-existing folk melodies, Dvorak composed entirely original pieces based on the rhythmic structures of traditional folk dances. The Slavonic Dances were originally composed for piano 4-hands. They were later orchestrated by the composer at the request of the publisher. The piece we are performing today is the second selection from the first of two sets, opus 46.

What's particularly interesting about this piece is that it is a dumka, which is a form of traditional Slavic music. The term originated in the Ukrainian language meaning "thought". As their name suggests, traditionally these pieces tend to be introspective and melancholic. When incorporated into classical music by composers such as Dvorak, however, they developed into a form of instrumental music involving changes in character from melancholy to exuberance. This is very apparent in the piece that we are performing today.

Astor Piazzolla: Café 1930

Astor Pantaleon Piazzolla was born of an Italian family in Argentina (1921-1992). He was the greatest innovator in the tango genre and the major Latin American composer of the 20th century. Piazzolla started to study music academically when Arthur Rubinstein (the Polish- American pianist) discovered one of Piazzolla's compositions which was written for him exclusively. Arthur Rubinstein recommended him to study music and introduced him to a conductor. Having won a composing contest with his symphonic piece Buenos Aires (1951), he went to study in Paris with Nadia Boulanger. She urged him to remain true to himself and to continue his experiments with the tango. Henceforth he combined his two musical passions, despite much criticism from tango traditionalists.

Piazzolla was a virtuoso player of Bandoneon, he included Bandoneon in most of his compositions. The Bandoneon was a great inspiration for Piazzolla as much as he wanted to compose tango, he wanted to play the Bandoneon. Bandoneon was invented by Germans in 1854 and took to Buenos Aires with an English or Irish seaman. The Bandoneon is a small organ, which they first used to play sacred music in church because of its similarity to organ. The Bandoneon began to play in tango about 1890. The tango was originally played with guitar and flute and later the violin and piano were added and lastly the Bandoneon. The Bandoneon was played in tango because it has a very sad sound, very velvety and it blended so well with tango that tango without Bandoneon was not imagined in Argentina. In the early fifties Piazzolla began to compose and perform 'new tango' pieces whose complexity was attacked by traditionalists. In 1944 Piazzolla led his own small bands and created a new tango that blended elements of jazz and classical music and continued for many years until his death.

Fernando Obradors: Canciones Clásicas Españolas

The three songs we are performing, "La mi Sola, Laureola", "Al Amor", and "Del Cabello más Sutil", are from the first volume of Canciones Clásicas Españolas (Spanish Classical Songs) by Spanish composer Fernando Obradors. Canciones Clásicas Españolas consists of four volumes of songs for voice and piano based on Spanish classic poetry. The first volume itself also forms a song cycle. In this concert we are performing the three selections in their respective order in the cycle.

"La mi Sola, Laureola" (My Only, Laureola) is a wistful love song expressing sentiments of longing. It is the slowest moving of the three. There are extended sections of voice and piano solo that echo each other. The piano part also has a fugal setting which adds to the complexity of emotions.

By comparison, “Al Amor” (To Love), while also being a love song, is much more light-hearted. The text actually consists of a cheeky little joke that is flirtatious in nature. The tempo is faster with a forward-driving force provided by the Spanish rhythm of accented second beat. The addition of chromatic harmony makes the music all the more whimsical.

“Del Cabello más Sutil” is a declaration of love. The music is set in a very romantic way with long-running gentle arpeggios pervading the texture. The progression of I-vi-IV-V is a common one used to express feelings of love.

Maximo Diego Pujol: Suite Buenos Aires – Pompeya

Argentinian classical guitarist and composer, Maximo Diego Pujol, is known for his style and influence of the tango genre. Suite Buenos Aires was written to represent the traditions of music within this area, consisting of four movements to depict each unique historical aspect and subdistrict of the city, Pompeya, Palermo, San Telmo and the Microcentro. The atmosphere and musicality within Pujol’s music represents the sights, smells, and sounds that one may encounter in great city of Buenos Aires.

Pompeya is known for its cultural influence in the development of tango, in which we hear within the rhythmic dance and interludes of the guitar and bassoon. We see how each instrument feeds off ones another’s energy while taking part in this tango.