

# A GRAND NIGHT

University of  
Lethbridge



FACULTY OF  
FINE ARTS

## OF MUSICAL COLLABORATION

### WITH THE UNIVERSITY OF LETHBRIDGE

### COLLABORATIVE ENSEMBLE,

### GUITAR ENSEMBLE,

### & OPERA WORKSHOP



DECEMBER 5, 2023 | 7:30 PM | UNIVERSITY RECITAL HALL

**U of L Collaborative, Guitar and Opera Workshop Ensembles  
with special guests, the Chinook High School Guitar Ensemble**

**Tuesday, December 5<sup>th</sup>, 2023 at 7:30pm  
University of Lethbridge Recital Hall**

**~~ PROGRAM ~~**

**Chinook High School Guitar 10**

For Whom the Bell Tolls

Metallica (1984)

*El Chianti*

Marcum (2016)

Scott Dodge Blues

Scott Davidson (2023)

*Solos: Jasper Boehr, Titus Turpin, Lukar Borque, Jacob Barnhardt*

*Romanza*

Traditional  
Arr. Scott Davidson (2018)

**Collaboration: Guitar 10 and U of L Guitar Ensemble**

*Malagueña*

Ernesto Lecuona (1896-1963)  
Arr. Scott Davidson

**U of L Guitar Ensemble**

*Asturias*

Isaac Albeniz (1860-1909)  
Arr. Chris Lee

Kaiser Waltz

Johann Strauss (1825-1899)  
Arr. Austin Culler

## U of L Collaborative Ensemble

- Three Waltzes for Piano and Guitar, Op. 32  
No. 1 in G major  
No. 2 in D major  
No. 3 in A major  
*Donovan Martinez, guitar; Gus Boyer, Erika Kobza, Jenna Steenbergen, piano*  
Ferdinando Carulli  
(1770-1841)
- Sonata for Piano and Cello in C Major, Op. 102 No.1  
I. Andante – Allegro vivace  
*Brenna Le May, cello; Bakhora Merzaeva, piano*  
Ludwig van Beethoven  
(1770-1827)
- L'heure exquise*  
*Miranda Juergensen, mezzo soprano; Alex Ratcliffe, piano*  
Reynaldo Hahn  
(1874-1947)
- D'une prison*  
*À Chloris*  
*Franz Faeldo, tenor; Allen Zhou, piano*  
Reynaldo Hahn  
(1874-1947)
- Lerchengesang*  
*Dein blaues Auge*  
*Noelle Kuntz, soprano; Isaac Risling, piano*  
Johannes Brahms  
(1833-1897)
- Waltz and Romance for Piano 6-hands  
*Gus Boyer, Erika Kobza, Jenna Steenbergen*  
Sergei Rachmaninoff  
(1873-1943)
- Lamento*  
*Extase*  
*Noelle Kuntz, soprano; Isaac Risling, piano*  
Henri Duparc  
(1848-1933)
- Piano Trio in G Major  
IV. Appassionato  
*Con Brio Trio*  
*Alayna McNeil, violin; Brenna Le May, cello; Anna Jeong, piano*  
Claude Debussy  
(1862-1918)

**INTERMISSION**

## U of L Opera Workshop

“Lonely House” from *Street Scene*

Kurt Weill  
(1900 – 1950)

*Sam: Franz Faeldo, tenor*

“A Lucky Child” from *At the Statue of Venus*

Jake Heggie  
(b. 1961)

*Rose: Noelle Kuntz, soprano*

“How I Love Them” from *Wuthering Heights*

Bernard Herrmann  
(1911 – 1975)

*Isabel: Miranda Juergensen, mezzo soprano*

*Director: Lydia Gangur-Powell*

“Batti, batti o bel Masetto” from *Don Giovanni*

W. A. Mozart  
(1756 – 1791)

*Zerlina: Lydia Gangur-Powell, soprano*

Opening scene from Act I of *The Tender Land*

Aaron Copland  
(1900 – 1990)

*Ma Moss: Miranda Juergensen*

*Beth: Noelle Kuntz*

*Mr. Splinters: Franz Faeldo*

*Laurie: Lydia Gangur-Powell*

*Gregory Knight, piano*

## **TONIGHT'S PERFORMERS**

### **Chinook High School Guitar 10**

#### **Scott Davidson, director**

Khole Potts, Gabreiela Escobar, Jacob Barnhardt, Haven Hornig, Jasper Boehr, Platon Romaniuk, Lukas Bourque, Dominic Laplante, Kurshy Spence-Isaacs, Havana Leblanc, Titus Turpin, Alicia Dyck, Chris Martinez, Brody Vandenberg, Zachary Gibson, Jacob Medicine Crane, Mckayla Weiss, Eli Gunderson, Joel Moo, Riley Wells, Taylor White Quills, Alyssa Wilson

### **U of L Guitar Ensemble**

#### **Iliana Matos, director**

Austin Culler, Carson Froehlich, Darren Tkach, Daniel Beeson-Bergeron, Samuel Smith, Laurie Pacarynuk, Denise Johns, Cash Hungry-Wolf, Emilio Caicedo, Brett Hollett

### **U of L Collaborative Ensemble**

#### **Dr. Deanna Oye and Cheryl Emery-Karapita, directors**

Gus Boyer, Franz Faeldo, Miranda Juergensen, Erika Kobza, Noelle Kuntz, Brenna Le May, Donovan Martinez, Bakhora Merzaeva, Alex Ratcliffe, Isaac Risling, Jenna Steenbergen, Allen Zhou

### **Con Brio Trio**

Anna Jeong, Brenna Le May, Alayna McNeil

### **U of L Opera Workshop**

#### **Dr. Sandra Stringer, director**

#### **Gregory Knight, pianist**

Franz Faeldo, Lydia Gangur-Powell, Miranda Juergensen, Noelle Kuntz

# U of L Collaborative Ensemble

## NOTES ON THE PROGRAM, TEXTS AND TRANSLATIONS

### Carulli Waltzes Op. 23 No. 1-3

Ferdinando Carulli published this set of three waltzes around 1815. The waltz style was super popular at this time with other well-known composers like Schubert and Beethoven. The three waltzes are unified as a group; the keys are separated by a fifth, so they have a beautiful harmonic relationship.

The waltzes have a gorgeous lyrical dialogue between the guitar and the piano that builds over the course of the three waltzes.

### Reynaldo Hahn: *L'heure exquise*

Reynaldo Hahn was born in Caracas, Venezuela in 1874 and moved to Paris with his family in 1877. He wrote many vocal works, both secular and sacred, such as cantatas, oratorios, operas, comic operas, etc. In addition to this, he also wrote a range of orchestral works, chamber music, and piano works. Hahn is most widely recognized for his contributions to melodies — a form of French Art Song, of which he wrote over 100.

*L'heure exquise* (The Exquisite Hour) was composed as part of Hahn's *Chansons grises* (Gray Songs), written between 1887-1890 and officially published in 1917. Using text from poet Paul Verlaine, Hahn sets the "Exquisite Hour" originally written for soprano and piano. The music Hahn has set to this poem paints a quiet and still scene capturing the beauty of nature in a tender moment between two people in love.

Paul Verlaine (1844-1896) Grant A. Lewis, trans.

La lune blanche Luit dans les bois; De chaque branche Part une voix Sous la ramée...	The white moon shines in the woods. From each branch springs a voice beneath the arbor.
Ô bien aimée.	Oh my beloved...
L'étang reflète, Profond miroir, La silhouette Du saule noir Où le vent pleure...	Like a deep mirror the pond reflects the silhouette of the black willow where the wind weeps.
Rêvons, c'est l'heure.	Let us dream! It is the hour...
Un vaste et tendre Apaisement Semble descendre Du firmament Que l'astre irise...	A vast and tender calm seems to descend from a sky made iridescent by the moon.
C'est l'heure exquise.	It is the exquisite hour!

**D'une prison (From a Prison)** is a *mélodie* (a form of French art song) by Reynaldo Hahn with text by Paul Verlaine. The poem is written from the perspective of one in prison. It expresses the narrator's longing for life on the outside and regret of wasting their youth. Hahn's setting of the song is not exactly in accordance with the original poetry. Instead of ending at the climatic last verse, the opening line is subsequently repeated; thus, the strong sense of despair associated with hopelessness ultimately resolves into resignation.

### **D'Une Prison**

Le ciel est, par-dessus le toit,  
Si bleu, si calme!  
Un arbre, par-dessus le toit,  
Berce sa palme.

La cloche, dans le ciel qu'on voit  
Doucement tinte.  
Un oiseau sur l'arbre qu'on voit  
Chante sa plainte.

Mon Dieu, mon Dieu, la vie est là  
Simple et tranquille.  
Cette paisible rumeur-là  
Vient de la ville.

Qu'as-tu fait, ô toi que voilà  
Pleurant sans cesse,  
Dis, qu'as-tu fait, toi que voilà,  
De ta jeunesse?  
[Le ciel est, par-dessus le toit,  
Si bleu, si calme !]

### **From a Prison**

The sky, over the roof, is  
So blue, so calm!  
A tree, over the roof,  
Is rocking its fronds.

The bell, in the sky that you see,  
Gently rings.  
A bird on the tree that you see,  
Plaintively sings.

My God, my God, life is there,  
Simple, and sound.  
That peaceful murmuring there  
Comes in from the town.

What have you done, O you,  
Now shedding endless tears,  
Tell me, what have you done,  
O you, With your young years?  
[The sky, over the roof  
Is so blue, so calm!]

**À Chloris (To Chloris)** is another *mélodie* by Reynaldo Hahn. It is set to the poetry of Théophile de Viau. It is from the last major collection of Hahn's songs published during his lifetime, *Deuxième Volume de Vingt Mélodies* (Second Volume of Twenty Songs). The song alludes to the Baroque period in numerous ways, most notably with the use of the same baseline as that of Bach's famous "Air on the G String". Characteristic of Hahn, the piano part is flowy and ornamented and could very much stand on its own as a separate composition. The rich piano writing provides not only harmonic support but also counterpoints to the vocal part. The text is romantic in nature with passion and anticipation permeating throughout. The name "Chloris" could be seen as hinting at the Greek mythological nymph of the same name associated with spring, flowers, and new growth. The combination of the two suggest the idea of early stages of love.

### **À Chloris**

S'il est vrai, Chloris, que tu m'aimes,  
Mais j'entends, que tu m'aimes bien,  
Je ne crois point que les rois mêmes  
Aient un bonheur pareil au mien.  
Que la mort serait importune  
De venir changer ma fortune  
À la félicité des cieux!  
Tout ce qu'on dit de l'ambrosie  
Ne touche point ma fantaisie  
Au prix des grâces de tes yeux.

### **To Chloris**

If it be true, Chloris, that you love me,  
(And I'm told you love me dearly),  
I do not believe that even kings  
Can match the happiness I know.  
Even death would be powerless  
To alter my fortune  
With the promise of heavenly bliss!  
All that they say of ambrosia  
Does not stir my imagination  
Like the favour of your eyes!

### **Johannes Brahms: Lerchengesang, Deine Blaues Auge**

Brahms composed these Lieder from poets Karl Candidus (Lerchengesang) and Klaus Groth (Deine Blaues Auge). Both texts are nature-related and are very much romantic professions of love. Brahms is a master of orchestrating his piano scores, and there is always a profound depth in the piano that supports the voice. The written music also reinforces and reflects the profundity and emotions of the poets.

Translations by Richard Stokes

#### ***Dein blaues Auge: Your Blue Eyes***

Your blue eyes stay so still,  
I look into their depths.  
You ask me what I seek to see?  
Myself restored to health.

A pair of ardent eyes have burnt me,  
The pain of it still throbs:  
Your eyes are limpid as a lake,  
And like a lake as cool.

#### ***Lerchengesang: Lark's Song***

Ethereal distant voices,  
Heavenly greetings of the larks,  
How sweetly you stir  
My breast, you delightful voices!

Gently I close my eyes,  
And memories pass by  
In soft twilights,  
Pervaded by the breath of spring.

### **Sergei Rachmaninoff: Waltz and Romance for 6 hands (1890s)**

“A Show of Hands”

Rachmaninoff, a Russian composer, wrote these pieces when he was about 17 and still a student at the Moscow Conservatory. The set is dedicated to three friends, Natalya, Lyudmila, and Vera Skalon.

The Romance features an excerpt that would later be used in Rachmaninoff's now famous Second Piano Concerto to open the beautiful, slow second movement. We highly recommend you listen to it if you enjoy these pieces today.



**Henri Duparc: *Lamento, Extase.***

The texts from the Duparc set are written by Théophile Gautier (*Lamento*) and Jean Lahor (*Extase*). Duparc's writing style is much different than Brahms, but oddly enough, it resembles a German writing style as opposed to Duparc's French nationality. There is intense chromaticism throughout both pieces which is closely related to the late-Romantic writings of Wagner.

Translations by Richard Stokes

***Lamento: Lament***

Do you know the white tomb,  
Where the shadow of a yew  
Waves plaintively?  
On that yew a pale dove,  
Sad and solitary at sundown  
Sings its song;

As if the awakened soul  
Weeps from the grave, together  
With the song,  
And at the sorrow of being forgotten  
Murmurs its complaint  
Most meltingly.

Ah! nevermore shall I approach that tomb,  
When evening descends  
In its black cloak.  
To listen to the pale dove  
On the branch of the yew  
Sings its plaintive song!

***Extase: Rapture***

On a pale lily my heart is sleeping  
A sleep as sweet as death:  
Exquisite death, death perfumed  
By the breath of the beloved:  
On your pale breast my heart is sleeping...

## **Debussy: Piano Trio in G Major**

Claude Debussy (1862 to 1918) was a talented pianist from an early age, and he received his musical education from the Paris Conservatory. He wrote his Piano Trio in G major during the time he spent with the Russian millionaire and patron Nadezhda Filaretovna von Meck (1831 to 1894), who was also a patron of Pyotr Ilych Tchaikovsky (1840 to 1893). Each summer while von Meck traveled throughout Europe with her family, she would have the Paris Conservatory send some of its students to teach and perform music with her children. During the summers of 1880, 1881 and 1882, Debussy was part of this group of students, and he traveled across France and Italy with von Meck's family. During the summer of 1880, a violinist and cellist of the Moscow Conservatory traveled with the group and Debussy performed piano trios with these students each evening. Thanks to letters between von Meck and Tchaikovsky, we now know that performing with these students inspired Debussy to compose his own Piano Trio in G major at 18 years old.

It is unclear whether the work was ever performed in Debussy's lifetime, and the composition was considered lost for a century. In 1979, the work appeared at an auction, albeit with many unclear elements. The University of Michigan musicologist Ellwood Derr spent many years consulting different sources in order to reconstruct the trio, eventually publishing it in 1986. No dates are present on Debussy's original manuscript, and there are many inconsistencies between the score and each of the parts, with the separate violin part completely lost, and a chunk of the fourth movement lost except for the cello part, which Derr used to reconstruct the violin and piano parts for that section.

Debussy dedicated the trio to his harmony teacher at the Conservatory, Emile Durand (1830 to 1908), and Derr believes that some parts of the trio may have been edited by Durand, as the size and type of paper of the manuscript varies throughout the trio. The first and second movements, as well as the entire cello part, are written on one type of paper, and the score of the third and fourth movements are written on a different type of paper. Therefore, the manuscript contains numerous differences in bowings, articulations and dynamics. Although Derr has edited many of these elements to be more consistent, there are still many remaining inconsistencies in his published version, which has proved to be one of the most challenging things for Anna, Brenna and I in working on this piece. We spent much of our rehearsal time resolving the discrepancies in our parts and aiming to make our parts match our musical ideas and interpretation of the piece. In particular, we worked to make sure that we used bowings that best brought out our ideas relating to phrasing, dynamic, colour and character.

Debussy's piano trio is one of his earliest works, and it was composed before he received any formal composition training from the Paris Conservatory. Therefore, the trio reflects Debussy's inexperience as a composer, particularly in his realization of formal structure. The first movement follows an extremely loose sonata allegro form, with the form largely built instead around many different dance themes in different keys, which are interspersed with transitional material. The keys of these dances (G, F, C, F, B, D, C and G) are seemingly random and do not reflect a sonata allegro form.

Despite Debussy's inexperience as a composer, the trio features numerous skillfully written moments, and it is a captivating and beautiful work of art. The first movement, *Andantino con moto allegro*, features an opening that is reminiscent of the texture and rhythm present in Robert Schumann's (1810 to 1856) *Andante con variazioni* for two pianos. The movement exemplifies the light and pleasing style of salon music, a popular 19th century genre in which concerts were given for small gatherings of people. The second movement, *Scherzo: Moderato con allegro*, provides glimpses into the unique writing style that Debussy would eventually develop, such as how Debussy's use of pizzicato throughout of the movement creates a unique timbral and textural effect in the music. The movement also features beautiful flowing and lyrical melodies, with light countermelodies that showcase Debussy's unique style. The third movement, *Andante espressivo*, features intimate, tender and flowing melodies.

The fourth movement of the trio, *Finale: Appassionato*, which will be performed by Anna, Brenna and I this evening, is the most skillfully composed of the whole trio, with a strong and more mature sense of continuity. The interaction of all three instruments is well written and captivating. The movement contains a driving feeling of urgency that is created using the eighth note rhythmic motif that is present all the way through the movement. This rhythmic motif gives the movement a cohesive feeling. Debussy skillfully builds different melodies from these rhythmic motifs and varies and develops these motifs throughout the work. The movement begins with the violin and cello playing the eighth-note motif underneath the piano's melody, giving the opening a foreboding sense of anticipation. Following the initial statement of the main melody in the piano, the violin takes over the melody while the piano and cello play the eighth-note motif. As the movement develops, the eighth note motif is altered and sometimes stated as a dotted eighth note, sixteenth note and eighth note motif.

The overall form of the movement is loose and does not easily fit into one of the conventional formal structures of the time. The fact that a page of this movement is missing from the original manuscript creates even more difficulty in this regard. In general, the movement begins with two main themes, the first of which is in G minor and is driving and dramatic, and the second of which is in A flat major and is more graceful and calm. These melodies are followed by a short middle section in E major, which is jaunty and cheerful. Following this middle section, the two themes of the beginning are restated in E minor and E major, respectively, before the movement is propelled into an exciting climax all the way to the end of the trio.

Debussy's treatment of modulations in this movement are thought to be inspired by the work of Cesar Franck (1822 to 1890), although his understanding of Franck's harmonic writing was underdeveloped at the time. Some of Debussy's modulations in the movement feel slightly contrived, while others are beautifully executed.

For Anna, Brenna and I, the fourth movement of this trio conjures various images, with the first theme evoking the drama of being swept away by a hurricane, the second theme representing the feeling of a serene garden picnic, and the middle section representing the cheerful calls of birds as bell tones are heard in the distance. Brenna and I have chosen bowings that help to bring out these character changes, allowing us more power in the more dramatic sections, and promoting a sense of flow and continuity in the calmer sections. This movement features beautiful colour and textural changes, which we aim to bring out by using different bow and left-hand technique in the strings, and different pedaling and articulations in the piano.