

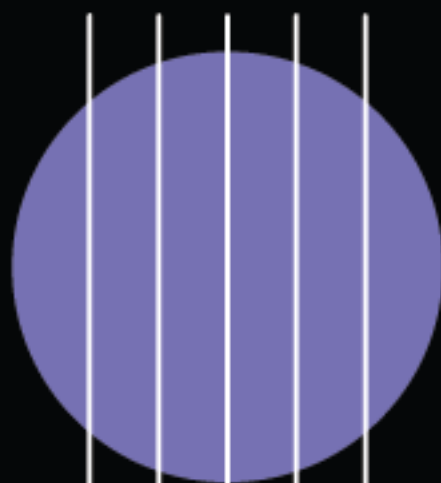
UNIVERSITY OF LETHBRIDGE

COLLABORATIVE ENSEMBLE, featuring the U of L Guitar Ensemble

UNDER THE DIRECTION OF DR. SANDRA STRINGER
AND DR. CAROLYN HERRINGTON

DECEMBER 3 --- 7:30 PM

UNIVERSITY RECITAL HALL



University of
Lethbridge



FACULTY OF
FINE ARTS

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The U of L Collaborative Ensemble
under the direction of Dr. Sandra Stringer & Dr. Carolyn Herrington

and

The U of L Guitar Ensemble
under the direction of Austin Culler

Tuesday, December 3rd, 2024 at 7:30pm
University of Lethbridge Recital Hall

The U of L Guitar Ensemble

from *Orchestral Suite in D Major*, BWV 1068
Air

J.S. Bach (1685-1750)
arr. Lou Warde

from *Terpsichore*
Musette

G.F. Handel (1685-1759)
arr. Andrew Forrest

from *Orchestral Suite No. 2 in D Major* “*Water Music No. 2*” HWV 349
Lentement

Gymnopedie No. 1

Erik Satie (1866-1925)
arr. Lou Warde

from *Ma mère l’Oye*
Pavane de la Belle au bois dormant

Maurice Ravel (1875-1937)
arr. Andrew Forrest

The U of L Collaborative Ensemble

from *Différentes Pièces très faciles pour Guitare et Pianoforte*
Book 1, No. 12

Anton Diabelli (1781-1858)

Meghan Caicedo, piano
Emilio Caicedo, guitar

from *Walzer*, Opus 39
1 – B major
3 – G sharp minor
8 – B flat major
16 – D minor

Johannes Brahms (1833-1897)

Bethany Aleman, Emmalynn Boehmer, Meghan Caicedo, and Mya Kuss, piano
Emilio Caicedo, guitar

- from *Petite Suite*
En bateau
Claude Debussy (1862-1918)
Bethany Aleman and Emmalynn Boehmer, piano
- from *Dolly*, Opus 56
Berceuse
Gabriel Fauré (1845-1924)
Meghan Caicedo and Mya Kuss, piano
- Les noces d'argent
Cécile Chaminade (1857-1944)
Bethany Aleman, Emmalynn Boehmer, Meghan Caicedo, and Mya Kuss, piano
- INTERMISSION**
- from *Sieben Lieder von Elisabeth Kulmann*, Op. 104
No. 2 Viel Glück zur Reise, Schwalben!
No. 5 Reich mir die Hand, o Wolke
No. 6 Die letzten Blumen starben
Robert Schumann (1810-1856)
Noelle Kuntz, soprano; Jenna Steenbergen, piano
- Lydia
Gabriel Fauré (1845-1924)
Maren Livingstone, soprano; Erika Kobza, piano
- L'heure exquise
Poldowski (1879-1932)
Hannah Christie, soprano; Gus Boyer, piano
- Du bist die Ruh
Franz Schubert (1797-1828)
Maren Livingstone, soprano; Erika Kobza, piano
- Abendempfindung
W. A. Mozart (1756-1791)
Hannah Christie, soprano; Gus Boyer, piano
- Der Nussbaum
Robert Schumann (1810-1856)
Hope Wauters, soprano; Erika Kobza, piano
- Die Lotosblume
Robert Schumann (1810-1856)
arr. Donovan Martinez
Hope Wauters, soprano; Donovan Martinez, guitar
- Widmung
Robert Schumann (1810-1856)
Hope Wauters, soprano; Gus Boyer, piano

PROGRAM NOTES

Marcia, Allegro in A Major by Anton Diabelli

Notes by Emilio Caicedo and Meghan Caicedo

This piece is found in Anton Diabelli's *Différentes pièces très faciles pour guitare et pianoforte*, Book 1, No. 12. Diabelli was an Austrian composer that dedicated most of his career to writing music and etudes for classical guitar – along with some piano duets. *Marcia, Allegro in A Major*, characteristically fast and march-like, is one of thirty different pieces for piano and guitar.

Waltzes Op. 39, no. 1, 3, 8, 16 by Johannes Brahms

Notes by Bethany Aleman, Emmalynn Boehmer, Emilio Caicedo, Meghan Caicedo, Mya Kuss.

The Brahms Opus 39 waltzes were composed in 1865 while he was living in Vienna. These were originally composed as piano duets. The waltzes were re-arranged for solo piano and other instrumental groupings in April 1866. As he lived in Vienna, Brahms' reputation grew and by 1872 he was the principal conductor of the Society of Friends of Music and directed the Philharmonic Orchestra. The Op. 39 Waltzes were dedicated to fellow musician Eduard Hanslick, a friend of Brahms in Vienna.

The first waltz of the set begins with melodic octaves in the prima against strong harmonic chords in the secondo. The B section is contrasting with a legato circular running pattern and rhythmic contrast between the primo and secondo. The twirling parts remind us of circus clowns. It returns to the opening idea very triumphantly with harmony in the piano instead of just octaves and closes in the home key.

Waltz Op. 39 no. 3 - In this performance, the guitar will feature the primo part, while the piano will be the secondo. The guitar texture is very clear and gentle, while the piano plays a thick and mournful accompaniment. This waltz combines melancholy and hope perfectly within its harmonies.

The eighth waltz is composed more like a typical Viennese waltz because of the contrasting rhythms between the two parts. This piece is repetitive but eventually builds up into a key change.

The last waltz ends the set in a much more subdued way than it began. Throughout the contrasting rhythms between both parts you can hear imitation of bells in the melodic line.

"En bateau" from *Petite Suite* by Claude Debussy

Notes by Bethany Aleman and Emmalynn Boehmer

Debussy's *Petite Suite* was composed between 1886 and 1889 shortly after he completed his formal musical training. He had a few financially difficult years and spent his time in cafes where the symbolists (painters) gathered.

The first piece in the suite, "En Bateau," translates to by boat, or in a boat. It is based on a poem by Paul Verlaine about sailing in the moonlight. The piece has a very soft and flowy texture with arpeggios in the secondo, and a beautiful, gentle melody in the primo. The middle section is more turbulent in rhythm, dynamics, and articulation but it returns to the peaceful sway at the end.

"Berceuse" from *Dolly* Op. 56 by Gabriel Fauré

Notes by Meghan Caicedo and Mya Kuss

Gabriel Fauré wrote this piece to honor the birthday of infant Dolly, the daughter of Emma Bardac, Fauré's mistress. The title "Berceuse" refers to a lullaby, and "Berceuse" is one piece of six small piano duets written from 1893-1896. The pieces were written for Dolly and described some characteristics of her life musically. The texture is really layered and full, with a consistent broken chord pattern along with the melody. The piano register seems very middle-range, though not so centered on the piano that the two parts require much crossing-over. I like the constant rhythm of broken chords in the second part, specifically giving *Berceuse* the lullaby feel. I also like how the melody moves to the secondo part towards the end of the piece while the primo part mimics the lullaby accompaniment.

***Les noces d'argent*, Op. 13 (The Silver Wedding) by Chaminade**

Notes by Bethany Aleman, Emmalynn Boehmer, Meghan Caicedo, Mya Kuss

Les noces d'argent, Op. 13 ("The Silver Wedding"): Fantaisie très facile pour un seul piano à 8 mains (very easy fantasy for a single piano with 8 hands.) *Les noces d'argent* was written by Cécile Chaminade (1857-1944). This piece evokes a playful and jovial mood, featured in the fast-paced tempo and fun melody. The texture is quite full and rich due to so many notes being played at once. However, it is still light and jumpy because of the 6/8 time and 'long-short' rhythms. The middle two piano parts have a lot more chordal sections than the top and bottom. In general, this piece uses a full range of the notes on the piano giving it a full texture. Since the four parts are separated enough along the piano register, it is easy to hear the outstanding melody beside the supportive harmonies.

Schumann – Op. 104, no. 2, 5, and 6

Notes by Jenna Steenbergen

Opus 104 is a beautiful set of songs set to poetry by Elisabeth Kulmann. Elisabeth Kulmann died at a very young age and it is said that this poetry reflects the poet's life and reckoning with death. The pieces we have chosen display this movement through their character and the themes displayed in the text. It is a very impactful set of songs; as Schumann wrote in the description before the second piece, "it is in her very poetry that we read how her life, spent in quiet obscurity and the greatest poverty, became richly happy."

No. 2 – Viel Glück zur Reise, Schwalben (Lots of luck for the journey, swallows!)

The second piece in the set is a bright, cheerful piece describing birds that always return home after migrating. The piano features quick little thirty-second note motives that seem to represent the flitting of a bird's wings. The melody is very reminiscent of a children's nursery rhyme in that it is light and easy to follow. This piece is full of youthfulness, as we are at the beginning of the set following Elisabeth's life. Some may also describe this piece as patriotic because the text speaks of loyalty to a person's homeland. The piano mainly accentuates the text with accented chords, but at the very end, it takes on the melodic line to close the piece.

Translation:

Lots of luck for the journey, swallows!
You are hurrying, a large flock,
To the beautiful, warm South
In Joyous, bold flight.

I would very much like to make
The journey with you once
To see the thousands of wonders
That every kingdom offers [to us].

But I would always return;
No matter how beautiful
Each country is, and full of wonders,
Back to my homeland!

No. 5 – Reich mir die Hand, o Wolke (Reach out your hand to me, oh cloud!)

We have a dramatic transition from the second to the fifth piece in this set. This piece is somewhat of a turning point in the set. The piano has a driving, intense line that conveys a sense of impending doom. We are not sure that Elisabeth knew she would die soon, but Schumann speculated that she had a growing awareness that she would die young. The piano also follows the vocal line, an octave below it, to create more intensity.

Translation:

Reach out your hand to me, oh cloud!
Lift me up to where you are!
There my brothers stand
At the open gate of heaven.

It is they, although in life
I never saw them,
For in their midst
I see our father standing!

They look down on me,
They beckon me to their side.
Reach out your hand to me, oh cloud!
Quickly, quickly, raise me up!

No. 6 – Die letzten Blumen starben (The Last Flowers have Died)

The second last piece in the set is much more subdued and Schumann describes the poetry as containing “bleak premonitions.” The text reflects on the death of flowers and the passing of the seasons. Elisabeth compares herself to the flowers that die and wonders if she should not also pass on as the roses do. The piano part is slow and inarticulate; in some ways the music feels like a slow march towards the end. In some parts, the piano is relatively unsettled which creates a more uncomfortable feeling. Schumann marks it to be played slowly and with deep feeling.

Translation:

The last flowers have died,
Long ago already, the fair rose,
Queen of the warm summer months,
Has sunk to her rest!

You, noble dahlia,
No longer raise your head!
I see that even my lofty poplar
Has already lost half of its leaves.

I am neither poplar,
Nor a rose – delicate and slender,
Why should I not sink
If even roses sink?”

Lydia - Gabriel Fauré (May 12, 1845- November 4, 1924), text by Charles-Marie-Rene Leconte de Lisle (October 22, 1818- July 17, 1894).

Notes by Erika Kobza

In this piece, the narrator is overcome with lust and compares that lust to death. Fauré was said to be having an affair during the composition of this song with a woman named Emma Bardac, who the song is alleged to be about. The title of the piece is in reference to the Lydian mode that is used throughout. There is often lots of vocal imitation in the top voice of the piano.

Translation:

Lydia, onto your rosy cheeks
And onto your neck, so fresh and white
There rolls down, gleaming
The flowing gold that you loosen.

The day that is dawning is the best;
Let us forget the eternal tomb.
Let your kisses, your dove-like kisses
Sing on your blossoming lips.

A hidden lily ceases spreads
A divine scent in your bosom
Delights, like swarming bees,
Emanate from you, young goddess,

I love you and die, oh my love,
My soul is ravished in kisses
O Lydia, give me back my life,
That I may die, die forever!

L'heure exquise (The exquisite hour) - Poldowski (Lady Dean Paul) (1880-1932), text by Paul Verlaine (1844-1896)

Notes by Gus Boyer

L'heure exquise is a slow and intimate piece. The text is about two lovers meeting in the perfect place at the perfect time (the exquisite hour). The text creates a very soft atmosphere which is exemplified by the musical setting. The piano and voice share the melody for most of the piece. In the middle section the piano is more atmospheric which builds into a short solo before going back to sharing the melody with the singer. The piece is very romantic as is exhibited in the piano part which is very beautiful and at times dramatic.

Translation:

The white moon
Shines through the trees
From each branch
Comes a voice
Under the boughs...

Oh my beloved

The pond reflects
As a deep mirror
The outline
Of the black willow
Where the wind weeps

Let us dream, it is the hour

A vast and tender calm
Seems to descend
From the heavens
With the iridescent star...

It is the exquisite hour.

Du bist die Ruh - Franz Schubert (January 31, 1797- November 19, 1828) text by Friedrich Rückert (May 16, 1788 – January 31, 1866)

Notes by Erika Kobza

Du bist die Ruh, composed in 1828, is about finding comfort and solace in a loved one. The piano accompaniment enforces the lyrical contents of the piece and evokes a sense of warmth and comfort. The English translation of the title is *You are Rest*. The text of the piece was written by Friedrich Rückert and is part of a collection called *Östliche Rosen* (Oriental Roses). During the time of *Du bist die Ruh's* composition, Schubert was aware of his shortage of time left, as he had spent a fair amount of time in the hospital for venereal disease. Perhaps Schubert wrote this piece whilst seeking comfort due to the turbulence in his own life.

Translation:

You are harmony and rest.
You are yearning and it's cadence.

I dedicate to you, as to a sacred place,
full of pain and joy, my eyes and heart.

Turn to me now
and quietly close the doors behind you.

Drive other sorrows far away;
May my heart fill with delight in you.

This vaulted dome with your light alone is filled,
Oh let it ring.

Abendempfindung (Evening Sensations) K523 - Wolfgang Amadeus Mozart (1756-1791), text by Joachim Heinrich Campe (1746-1818)

Notes by Gus Boyer

Abendempfindung, meaning evening sensations in English, is about the calm passing away of someone. This piece is very much in Mozart's style. The piece is solidly in F major with moments of extended tonicization of other keys. The texture is fairly thin throughout, but has moments of tension. The piano and voice share a very similar range except for the piano part's octave bass notes. Mozart removed the "An Laura" (To Laura) to make it less of a love song. He also edited parts of the original poem to better fit musically.

Translation:

It is evening, the sun has vanished,
And the moon sheds its silver light;
So life's sweetest hours speed by,
Flit by as in a dance!

Soon life's bright pageant will be over,
And the curtain will fall.
Our play is ended!
Tears wept by a friend
Flow already on our grave.

Soon perhaps, like a gentle zephyr,
A silent presentiment will reach me,
And I shall end this earthly pilgrimage,
Fly to the land of rest.

If you then weep by my grave
And gaze mourning on my ashes,
Then, dear friends, I shall appear to you
Bringing a breath of heaven.

May you too shed a tear for me
And pluck a violet for my grave;
And let your compassionate gaze
Look tenderly down on me.

Consecrate a tear to me and ah!
Be not ashamed to do so;
In my diadem it shall become
The fairest pearl of all.

Der Nussbaum - Robert Schumann (June 8, 1810- July 29, 1856) in 1840, text by Julius Mosen (July 8, 1803- October 10, 1867).

Notes by Erika Kobza

Der Nussbaum translates to *The Walnut Tree* and tells the story of a girl daydreaming under a walnut tree. The poem alludes to her future, and possible upcoming nuptials in the coming year. This piece is from the collection Op. 25, named Myrthen. The title Myrthen refers to traditional bridal finery. Schumann gave this collection to his bride Clara as a wedding gift on the eve of their wedding, which took place in September 1840. This piece is one of four flower themed pieces from the collection, which contains 26 Lieder. The piano part contains arpeggiated sixteenth notes that emulate rustling leaves and uses lots of text painting.

Translation:

A walnut tree stands greenly in front of the house, fragrantly, and airily spreading out its leafy branches.
Many lovely blossoms does it bear; gentle winds come to caress them.
They whisper, paired two by two, gracefully inclining their tender heads to kiss.
They whisper of a maiden who thinks day and night long of... but alas!
She does not herself know!
They whisper - who can understand such a soft song? They whisper of a bridegroom and of the coming year.
The maiden listens, the tree rustles; yearning, hoping, she sinks smiling into sleep and dream.

Die Lotosblume (The Lotus-flower) - Robert Schumann, text by Heinrich Heine

Notes by Donovan Martinez

Die Lotosblume is a poem about a struggling flower that only wishes to see the moonlight but is forced to see the sunlight during the day. It was originally a part of Heinrich Heine's *Buch der Lieder* in 1827. I see this as potentially relating to Robert and Clara's relationship early on as Clara's father did not accept the two together. I imagine that Clara is the lotus flower, Robert is the moonlight and Clara's father is the sun. This song was included in a collection of songs called "Myrthen" that was given in 1840 to Clara as the collection included other love songs that related to the both of them as it was a wedding present.

Translation:

The lotus-flower fears
The sun's splendour,
And with bowed head,
Dreaming, awaits the night.

The moon is her lover,
And wakes her with his light,
And to him she tenderly unveils
Her innocent flower-like face.

She blooms and glows and gleams,
And gazes silently aloft -
Fragrant and weeping and trembling
With love and the pain of love.

Widmung (Dedication) Op 25, No. 1 - Robert Schumann (1810–1856), text by Friedrich Rückert

Notes by Gus Boyer

Widmung is the first piece in a set titled Myrthen which was given as a wedding present to Clara Schumann. The text is very heartfelt and powerful which is about a loved one and what they mean to them. The piece has two distinct sections. The beginning and end of the piece is filled with broken chords and arpeggios with the melody within it. This creates a playful, but heartfelt character. The middle section switches to triplet chords that keep the piece moving while the melody and a counter melody stretch out and take more time. This section is much more intimate and takes the time that it needs before transitioning back.

Translation:

You my soul, you my heart,
You my rapture, O you my pain,
You my world in which I live,
My heaven you, to which I aspire,
O you my grave, into which
My grief forever I've consigned!
You are repose, you are peace,
You are bestowed on me from heaven.
Your love for me gives me my worth,
Your eyes transfigure me in mine,
You raise me lovingly above myself,
My guardian angel, my better self!

Thank you to the Administrative Support staff of the Faculty of Fine Arts, Theatre staff, and the Department of Music for your support of the U of L Collaborative and Guitar Ensembles. We would like to express our immense gratitude to the many volunteer collaborative partners and their teachers for their on-going dedication to the collaborative culture in our Department. And finally, many thanks to you, the audience, for being here to share in the achievements of our students and the work they do!

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