

University of Lethbridge
Collaborative Ensemble &
Guitar Ensemble
Presents:



**DEFYING DEMONS,
DARKNESS & DEATH**

under the direction of Dr. Deanna Oye and Iliana Matos

March 26 | 7:30 pm
University Recital Hall

University of
Lethbridge



**FACULTY OF
FINE ARTS**

The U of L Collaborative and Guitar Ensembles
under the direction of Dr. Deanna Oye, Dr. Carolyn Herrington, and Iliana Matos

present

Defying Demons, Darkness, and Death

~ PROGRAMME ~

- Kaiser Waltz
Johann Strauss II (1825-1899)
arr. Austin Culler
The U of L Guitar Ensemble
Iliana Matos, director
- Ciel e terra armi di sdegno (from *Tamerlano*)
Georg Frideric Handel (1685-1789)
Franz Faeldo, tenor and Jenna Steenbergen, piano
- Una lagrima (Preghiera)
Oh Vieni al Mare
Gaetano Donizetti (1797-1848)
Hope Wauters, soprano and Erika Kobza, piano
- Sonata for Piano and Cello in C major, Op. 102 No. 1
II. Adagio – Allegro vivace
Ludwig van Beethoven (1770-1827)
Brenna Le May, cello and Bakhora Merzaeva, piano
- From *Songs of Travel*
Let Beauty Awake
The Roadside Fire
Bright is the Ring of Words
Ralph Vaughan Williams (1872-1958)
Gabe Heywood, baritone and Gus Boyer, piano
- Trumpet Love Letter
Katie Tsujimoto, trumpet and Spencer Kindret, piano
Ryota Ishikawa (1983-)
- she danced in the rain
Tyler Houlihan, euphonium and Alex Ratcliffe, piano
Cait Nishimura (1991-)

~INTERMISSION~

Five Pieces for Two Violins and Piano

Dmitri Shostakovich (1906-1975)
arr. Levon Atovmyan

- I. Prelude
- II. Gavotte
- III. Elegy
- IV. Waltz
- V. Polka

Con Brio Trio

Alayna McNeil, violin; Brenna Le May, cello; and Anna Jeong, piano

Folksong Arrangements Vol. 6: England

Benjamin Britten (1913-1976)

- I will give my love an apple
Master Kilby
Bonny at Morn

Hope Wauters, soprano and Donovan Martinez, guitar

Two settings of *Clair de lune*

Bernard Herrmann (1911-1975)

Jaimee Jarvie, soprano and Bakhora Merzaeva, piano

Adagio and Allegro

Robert Schumann (1810-1856)

Brenna Le May, cello and Allen Zhou, piano

Dear Future Roommate

Lori Laitman (1955-)

Franz Faeldo, tenor and Jenna Steenbergen, piano

Teutonic Tales

Robert Smith (1958-2023)

- I. Demon Dance
- II. Freya: Goddess of Beauty and Love
- III. Thor's Hammer

Life Yulo-Tamana, tuba and Isaac Risling, piano

Ciel e Terra Armi Di Sdegno – “Tamerlano” by Handel text by Nicola Francesco Haym

Notes by Jenna Steenbergen

This piece is a very passionate aria from Tamerlano, an Italian opera by Handel. It premiered in 1724, shortly after Handel's popular opera Giulio Cesare. The opera centers around Tamerlano, a warlord who is determined to defeat all of the surrounding nations. This aria is sung by Bajazet, the emperor of the Ottoman empire, in scene 6 of Act 1. He has been captured by Tamerlano at this point, but Tamerlano has offered Bajazet his freedom if he lets him marry his daughter, Asteria. In this aria Bajazet is declaring that he would rather die undefeated than give up Asteria and his dignity to Tamerlano. Right before breaking into this aria, Bajazet declares: “Go, take this answer to my enemy, and the answer is this: Asteria's refusal and my head.”

The Italian text translates to:

“May heaven and earth be armed with anger,
I will die undefeated; I will be strong.
He who despises both peach and the throne,
Cannot fear death.”

In this arrangement of the piece, the piano is playing the part of the orchestra that would be accompanying the tenor in the opera. It has a very steady bass line that imitates what would be played by bass string instruments and light and agile motives in the right hand that imitates the violins in the orchestra. When the singer pauses, the piano takes over with some melodic material, typically imitating the vocal line or ornamenting it.

Two Works by Donizetti

Notes by Erika Kobza

Una Lagrima (Preghiera) and *Oh Vieni Al Mare* are two pieces composed in 1841 by Italian composer Gaetano Donizetti (born November 29, 1797, died April 8, 1848). Although these pieces have an operatic quality, and Donizetti was most known for his operas, *Oh Vieni Al Mare* and *Preghiera* are just independent songs included in a volume called *Matinee Musicale*.

As aforementioned both *Preghiera* and *Oh Vieni Al Mare* sound quite operatic. The dramatic and orchestral qualities in the piano part, especially in the intros and outros contribute to this. The *Bel canto* style of singing in the vocal part, for which Donizetti was well known, contributes to the operatic nature of the pieces. *Bel canto* is an Italian vocal style from the 18th and early 19th centuries referring to a beautiful, light, and agile way of singing often in the higher register. Italian operatic composers such as Bellini and Rossini were also known for this style.

Preghiera means ‘Prayer’ so naturally the lyrics of the song are a prayer in which the narrator is worshipping God and asking for intercession. This piece is also referred to as *Una Lagrima*, translating to “a tear” in English. I interpret this piece as the narrator having gone through some sort of heartbreak. Perhaps they lost someone they loved, or perhaps they experienced some sort of betrayal. Tying into our program theme the narrator seems to be fighting their own internal emotional demons.

Juxtaposing the tragedy and darkness of *Preghiera* is the excitement and fun of *Oh Vieni Al Mare*. The song invites the listener to come sailing. The piece also references things like ‘the sea, the earth, and sky’. This is nature imagery which was very common during the Romantic period. There is also an element of romance to this piece as there is talk of lovers, kisses, and running to ‘your faithful’. This piece shows the goodness, happiness, and love in the world, and how we can defy the darkness.

Oh Vieni Al Mare

Come, the boat is ready,
Lightly, a little breeze blows,
Everything sighs from love,
The sea, the earth, the sky.
See, the silvery moon
Shines on the lovers, friend,
And it seems like she says to you:
"Run to your faithful one!"
Please! Come, gentle lad,
So that I may immerse myself in your bosom,
And resemble the wave
Which kisses Heaven and dies.
Please! As many as the tides of the sea
[Are the] kisses I would have;
I'd like to leave with them
On your lips, [my] heart.

Vieni, la barca è pronta,
Lieve un'auretta spira,
Tutto d'amor sospira,
Il mar, la terra, il ciel.
Vedi, l'argentea luna
Splende agli amanti, amica,
E sembra che ti dica:
"Corri alla tua fedel!"
Deh! vien, garzon gentile,
Ch'io nel tuo sen m'infonda,
E rassomgli all'onda
Che bacia il Cielo e muor.
Deh! quanti flutti ha il mare
Io tanti baci avessi;
Vorrei lasciar con essi
Sulle tue labbra il cor.

Preghiera

God, God, who with the slightest nod inspires trembling!
Who with a nod to men gives faith and hope,
Stretch your benevolent hand to my long pain.
I do not cry to you with the tender joy of a happy heart,
Not the ardent hope of enchanting affection,
I only cry to you with a tear, which melts the frost of the heart.

Dio, Dio; che col cenno moderi l'ira d'un mar che freme!
Che col cenno agli uomini porgi costanza e speme,
stendi la man benefica, sul lungo mio dolor.
Non chieggo a te la tenera gioja del cor felice
non la speranza provvida d'affanno incantatrice,
ti chieggo sol la lagrima, che scioglie il gelo al cor.

Ludwig van Beethoven's Cello Sonata No.1 op.102 in C major (second movement)

Notes by Bakhora Merzaeva

At the time this Sonata was written, Beethoven was almost completely deaf. That period was considered as a creative and psychological crisis in Beethoven's life. He fought his inner demons and eventually overcame them. The Sonata is experimental, free in form. Dynamic development of the movement, particularly in the Allegro-Vivace is unique where building crescendo suddenly resolves to Piano, instead of confirming with Forte as usual. The whole movement is imitative, cello and piano have the same melody in different times and sometimes together. The smallest motif that begins the Allegro-Vivace part feels like a game of "Tag". Due to its melodic development, slow and heavy in the beginning and bright, light and playful in the following parts, this Sonata can be considered as a light of the end of Beethoven's crisis, his inner fight.

Ralph Vaughan Williams: *Songs of Travel*

Notes by Gus Boyer

The 'Songs of Travel' is a cycle of nine pieces. The three being performed today are about a vagabond going on a journey to discover himself. During this journey, he finds love; in the later parts of his journey, he abandons his

love for a different destiny. The entire cycle is about him discovering himself and learning, except for the last piece, which is about reflecting back on the journey. The first two pieces are early in this love, and then we jump forward to the last piece, which is far after this love has ended.

“Let Beauty Awake” is a beautifully lyrical piece. The lyrics speak of the way the vagabond feels about his beloved, comparing her to the beauty of the morning. This piece includes a cascading piano line as well as moments where the piano joins the voice to sing together.

“The Roadside Fire” is a more animated piece. In which the vagabond sings about all of the things he would do for his beloved. The piano part is delightful and is full of movement with a fast and striking vocal line in the singer’s lower register. After a key change, the piece becomes more sombre and serious.

“Bright Is the Ring of Words” This piece, the final of the three, is when the vagabond reflects back on his love fondly. It feels nostalgic, as though it has been quite some time since he has been with his beloved. This piece has a powerful beginning with the voice and piano marching together, but later in the piece, both parts become more delicate and angelic, once again giving it a nostalgic feeling.

All of these pieces work together to bring forward imagery of a beautiful relationship filled with light and love, even when the vagabond and his beloved are no longer near each other.

Lyrics

“Let Beauty Awake”

Let Beauty awake in the morn from beautiful dreams,
Beauty awake from rest!
Let Beauty awake
For Beauty’s sake
In the hour when the birds awake in the brake
And the stars are bright in the west!
Let Beauty awake in the eve from the slumber of day,
Awake in the crimson eve!
In the day’s dusk end
When the shades ascend,
Let her wake to the kiss of a tender friend,
To render again and receive!

“The Roadside Fire”

I will make you brooches and toys for your delight
Of bird-song at morning and star-shine at night,
I will make a palace fit for you and me
Of green days in forests, and blue days at sea.
I will make my kitchen, and you shall keep your room,
Where white flows the river and bright blows the broom;

And you shall wash your linen and keep your body white
In rainfall at morning and dewfall at night.
And this shall be for music when no one else is near,
The fine song for singing, the rare song to hear!
That only I remember, that only you admire,
Of the broad road that stretches and the roadside fire.

“Bright is the Ring of Words”

Bright is the ring of words
When the right man rings them,
Fair the fall of songs
When the singer sings them,
Still they are carolled and said—
On wings they are carried—
After the singer is dead
And the maker buried.

Low as the singer lies
In the field of heather,
Songs of his fashion bring
The swains together.
And when the west is red
With the sunset embers,
The lover lingers and sings
And the maid remembers.

Ryota Ishikawa: *Trumpet Love Letter*

Notes by Spencer Kindret

Trumpet Love letter is a medium ballad and is heavily jazz influenced with extended chords and harmonies, this creates a very calm texture. The piece is a conversation between the instruments working together to compose a love letter to send to someone far away. The instruments communicate by finishing each others' phrases and answering dissonances created by the other player.

Ryota Ishikawa was born in Japan and started his studies of music at the age of 10. He graduated from Tokyo College of music and quickly became a popular instrumental composer. He began his studies on the saxophone but took interest in piano and other instruments. His main goals as a composer are to combine complexity in his music while still delivering joy to any audience.

Cait Nishimura (b. 1991): *she danced in the rain*

Notes by Alex Ratcliffe

Cait Nishimura is a Japanese Canadian composer, musician, and educator. She holds degrees in music and education from the University of Toronto and aims to create contemporary music that is “approachable, relevant, and enjoyable for all”. Her work *she danced in the rain* was originally composed for tuba and piano in 2018, and has since been arranged by Nishimura for other brass instruments including euphonium.

This piece utilizes the higher register of the euphonium and the lower register of the piano — the effect of using these opposing registers results in a unique contrast in timbre that enriches the musical landscape. The euphonium's higher range is characterized by its bright, brilliant timbre. In this register, the euphonium produces a clear, shimmering sound capable of conveying a sense of lightness. The piano's lower register tends to have a rich and full sound, and when paired with the euphonium's higher register, can create a sense of depth and fullness. Another interesting aspect of the relationship between the piano and euphonium in this piece is the occasional doubling of the euphonium line in the piano and the passing off of melodic passages. The end of the piece in particular features the piano quoting a repeated motif in the euphonium line, providing a sense of closure and emotional resonance.

“Life isn't about waiting for the storm to pass; it's about learning to dance in the rain.’ This phrase reminds us to be adaptable, curious, openhearted, and brave; it inspires us to find the light in the darkness and hold onto hope during challenging times. This piece was written for my friend Caitlin Jodoin, someone who has always embodied this approach to life. My hope is that this music finds others who are learning to dance in the rain, too.” — Cait Nishimura

Benjamin Britten Folksong Arrangements

Notes by Donovan Martinez

“I will give my love an apple”, “Master Kilby”, and “Bonny at Morn” are all folk songs that came from an unknown point in time but were all arranged for guitar and voice around 1956-1958 by Benjamin Britten in 1961 in the Vol. 6 collection of his arrangements. These songs were arranged for a vocalist with a high voice and at the time Britten was working regularly with Peter Pears, a tenor voice.

I will give my love an apple is about a person declaring their love to someone and saying how it’s going to be super great if they choose to be with them. Though with the guitar line it questions if the person they’re in love with really loves them back in the same way. Will they return the same amount of effort back? The guitar part accomplishes this by playing a near dissonant chord progression of arpeggios jumping from pairs of 5 to 6 to 4 groups of notes at moments clashing with the vocal line to add a little darkness behind the text.

Master Kilby is about a gentleman talking very highly of his suppose partner that he decided to be with compared to the lady he’s actually talking with. The guitar part sets the scene with a quirky waltz type rhythm while the voice starts off as a narrative setting the scene and leading into Master Kilby’s quotes. The guitar part then gets into a weirder rhythm towards the final verse to contrast with what Master Kilby is saying which is he chose Nancy because it was what was best for him although was it really?

Bonny at Morn is about a newborn baby and how they possess traits of being good and bad. At night the baby will cry and wake up the parents and it’s just sometimes a little too much for the parents to deal with. The guitar part stays rather with the same chord progression and scale repeating the entire time but adds faster rhythm as the song goes on. This is to show how complicated it is to deal with a newborn baby throughout the night and throughout the song until the end when it gets more simplistic assuming its now morning and the long night ends. The vocal melody replicates almost whining.

Lyrics

I will give my love an apple –

I will give my love an apple without e’er a core,
I will give my love a house without e’er a door,
I will give my love a palace where in she may be,
And she may unlock it without any key.

My head is the apple without e’er a core,
My mind is the house without e’er a door,
My heart is the palace where in she may be,
And she may unlock it without any key.

Master Kilby –

In the heat of the day
When the sun shines so freely,
There I met Master Kilby,
So fine and so gay.

Then I pull'd off my hat And I bowed to the ground
And I said: "Master Kilby, Pray where are you bound?"

"I am bound for the West,
There In hopes to find rest,
And in Nancy's soft bosom I will build a new nest.
I was the master of ten thousand pounds
All in a gay gold and silver
Or in King William's nest.

I would part with it all
With my own heart so freely,
But it's all for the sake of my charming Nancy.
She's the fairest of girls,
She's the choice of my own heart,
She is painted like waxwork in every part."

Bonny at Morn –

The sheep's in the meadows, The kye's in the corn,
Thou's ower lang in thy bed,
Bonny at morn.

Canny at night, bonny at morn, Thou's ower lang in the bed,
Bonny at morn.

The bird's in the nest, The trout's in the burn,
Thou hinders thy mother
In manny a turn.

We're all laid idle, Wi' keeping the bairn,
The lad win not work
And the lass win not lairn.

Two "Clair de lune" Settings

Notes by Bakhora Merzaeva

The poem:

French poet Paul Verlaine associated with the Symbolist movement and is considered one of the greatest representatives of the period. Verlaine wrote the collection of poems "*Fêtes Galantes*" inspired by the paintings of Antoine Watteau. He describes the soul of a loved one as a landscape where bergamaskers as from "*Commedia del Arte*" play the lute and dance. It is something beautiful and mystical, happy and sad at the same time. As a French clown has a happy face with a drop of tear, the music they play is in minor key.

Claude Debussy's "Clair de lune":

Debussy wrote the song in a wide range of registers from the lowest to the highest. Beautifully combining the low bass with high pitches, repeated chords and chromatic motions make the piece mystical and brings the sense of cold and clear moonlight. At once it seems that piano and voice travel in different directions, but if one pays attention, there are hidden melodies of the voice in the piano chords.

Gabriel Fauré's "Clair de lune":

Fauré sees the Moonlight purer and gentler than Debussy. However, it is also not a simple song. The voice and piano make a polyphonic sound together as they each have their own melody to follow. Absence of strong downbeats in bass makes it floating in the air. And sweet eighteenth notes bring the sense of light Moonlight.

Robert Schumann: Adagio and Allegro for Cello and Piano

Notes by Allen Zhou

Adagio and Allegro was composed in Feb. 1849 by Robert Schumann. The year 1849 was one of Schumann's most productive years, during which he yielded an output of nearly 40 works. Schumann claimed to have been influenced by the revolutions happening at the time which prompted him to look inwards. It was perhaps a combination of this and what Schumann perceived as an improvement in his mental state that gave this work its moments of tranquility.

The piece was originally written for horn and piano, but versions for cello / violin and piano were also made. In the lyrical Adagio, melodic motifs get passed on between the cello and the piano in a fragmented manner, suggesting a dialogue between the two instruments. This kind of back-and-forth conversation highlights the collaborative nature of the work and the unique characters of each of the instruments. The cello part becomes more prominent in the Allegro as the piano takes on a more textural role. Overall, the Allegro is fast and lively. The slower and more sentimental middle section offers emotional contrast to the two reoccurring themes, emitting an otherworldly sentiment. Clara Schumann, the composer's wife, rightfully described the work as "brilliant, fresh, and passionate" in her diaries.

Dear Future Roommate – Lori Laitman, text by Mike Gioia

Notes by Jenna Steenbergen

This is a fun contemporary piece that Laitman wrote in 2015 as a commission for the Lyric Fest of Philadelphia. She was tasked with writing a humorous "letter song" for the festival and was struggling to find a letter to use when her long-time friend and collaborator, Dana Gioia, suggested she use this letter her son wrote as a part of his Stanford application.

The text features stories about the silly experiences Mike Gioia has had with the various people his parents have entertained at their house and the other strange things he has experienced. He explains all these odd experiences in an effort to comfort his future roommate that he is sure they will get along because he would consider nearly anything normal after living with his parents. He ends the letter with, "No odd habits or quirks of yours will bother me. I will have seen much worse, from academic kitchen arsonists to human jukeboxes. I think we'll get along just fine. Sincerely, Mike Gioia."

Franz will adapt the sign-off as though it is from his perspective, in the name of characterization and acting, so he will end the song with "Sincerely, Franz Faeldo," but the text is by Mike Gioia.

In this song the piano imitates and develops the vocal line when the singer pauses. In particular, there is a motive beginning at the line "my father is a poet" early in the song that gets reused and developed throughout the piece. The piano develops the character that the singer is singing about. For example, when he talks about his good-hearted mother, the piano takes on a sweet and delicate waltz. However, when he talks about eccentric writers and boisterous musicians, the piano line is bouncy and energetic to create that chaotic character in the music.

Robert W. Smith: Teutonic Tales

Notes by Isaac Risling

Teutonic Tales is a thrilling, yearful, and dramatic three-movement piece composed by Robert W. Smith, who is best known for his captivating and rich compositions for concert band. Being the only Tuba solo composed by Smith, it was commissioned and dedicated to Mike Royslance, principal tubist in the Boston Symphony Orchestra. The three movements of the piece are based on medieval Germanic and Norse Mythology: i) Damon-Tanz (Demon Dance), ii) Freya: Goddess of Beauty and Love, and iii) Thor's Hammer.

Damon-Tanz

This off-putting and unsettled waltz is characterized by the demonic dance of the Tuba and other-worldly piano orchestration. "Defying Demons, Darkness and Death" insinuates some type of demon; including that of the Tuba, portraying the Germanic description of a supernatural, malevolent spirit. Germanic folklore has no shortage of variety in terms of demons: trolls, werewolves, and other figures have stirred the imagination of Germanic peoples for centuries. This piece features percussive attacks in both tuba and piano, dramatic cadenzas, and mischievous persuasion from evil sources. **D o n t w o r r y , i t ' l l b e f u n . . .**

Freya: The Goddess of Beauty and Love

Just picture it: you are a fallen warrior of Norse background, and as you fall in battle, the last image you picture on the road to the other side is Freya, embracing you and guiding you to Valhalla – an unparalleled warmth to ease your soul to rest. Freya is the Goddess who was praised for guiding fallen soldiers to Valhalla – the Norse afterlife. Nurturing in nature, Freya is the most beautiful woman and wife of Odin, the God of Gods, and she is expertly depicted in this gorgeous "trio" between the piano and tuba. The constant arpeggiations in the piano carry the tuba/piano duet with warmth and grace as this piece astoundingly depicts the beauty and care inhibited in Freya.

Thor's Hammer

In Norse mythology, Mjolnir (me-yol-n-year—I dare you to try saying this out loud) is the hammer of the thunder god Thor and the symbol of his power. It is not an ordinary hammer—it is also Thor's chosen weapon, and it is a source of lightning he summons to emancipate his enemies. Power is simply a word that poorly encapsulates the awesome prowess of this piece: intense chromatic (unpleasant to the ear) progressions, a stunning depiction of war and danger, along with gargantuan sounds and dramaticism. This piece features the iconic "March to

Valhalla," where Thor enters the realm of the afterlife to retrieve his father, Odin, and eventually meets his deranged sister, Hela, who was banished to Hel by Odin.

The three movements musically complement each other quite well despite the vast differences in characters depicted, in that, this piece could very well serve music on its own, and the drama imagined by the composer only elevates the possibilities of musical decisions that would be appropriate. Life and I have enjoyed preparing this set for you, and we hope you enjoy it as much as we will enjoy sharing our interpretation with you.

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!