

Utah State University

DigitalCommons@USU

All Music Department Programs

The Caine College of the Arts Music Program
Archives

4-9-2017

Senior Recital-Emily Cottam

Emily Cottam

Dallas Heaton

Follow this and additional works at: https://digitalcommons.usu.edu/music_programs

Recommended Citation

Cottam, Emily and Heaton, Dallas, "Senior Recital-Emily Cottam" (2017). *All Music Department Programs*.
13.

https://digitalcommons.usu.edu/music_programs/13

This Student Recital is brought to you for free and open access by the The Caine College of the Arts Music Program Archives at DigitalCommons@USU. It has been accepted for inclusion in All Music Department Programs by an authorized administrator of DigitalCommons@USU. For more information, please contact digitalcommons@usu.edu.



- PROGRAM -

Aprile	Paolo Tosti (1846-1916)
Tormento	
L'ultima canzone	
Meine Liebe ist grün	Johannes Brahms (1833-1897)
Liebst du um Schönheit	Gustav Mahler (1860-1911)
Träume	Richard Wagner (1813-1883)
Mignon	Hugo Wolf (1860-1903)

- INTERMISSION -

Beau Soir	Claude Debussy (1862-1918)
L'attente	Camille Saint-Saëns (1835-1921)
Oh! quand je dors	Franz Liszt (1811-1886)
Must the winter come so soon	Samuel Barber (1910-1981)
from <i>Vanessa</i>	
Weep you no more, sad fountains	Roger Quilter (1877-1953)
Oh, do not grieve!	Sergei Rachmaninoff (1873-1943)
Una voce poco fa	Gioachino Rossini (1792-1868)
from <i>Il Barbiere di Siviglia</i>	

Paolo Tosti was an Italian born composer that, in the latter half of his life, became a British citizen. His style is characterized by light and sentimental melodies, also called “salon” or “drawing room” music, and was particularly favored by English audiences during his time as the royal family’s music/singing teacher.

“**Meine Liebe ist grün**” utilizes poetry written by eighteen-year-old Felix Schumann, son of Robert and Clara Schumann, and Brahms’ godson. He died at an early age due to consumption. “**Liebst du um Schönheit**” is a poem by Friedrich Rückert (1788-1866) that has been set to music by a great number of composers. Mahler’s setting was written for his wife, Alma Schindler. “**Träume**” utilizes poetry by Mathilde Wesendonck, one of Wagner’s patrons. Wagner identified this piece as being a “study” for his opera *Tristan und Isolde*, and elements from “Träume” can be heard in the love duet in Act II. “**Mignon**” is a unique piece in Wolf’s compositional repertoire; known for his Lieder, this piece is unusually expressive and operatic in style in comparison to his other works.

“**Beau Soir**” utilizes text by poet Paul Bourget (1852-1935), whose poetry Debussy set frequently. Debussy’s style for these works tends to deviate slightly, taking similarities to Fauré or Massenet. **Camille Saint-Saëns** was a French child prodigy in piano, organ, and composition. Influenced by composers such as Schumann, Liszt, and Wagner, “L’attente” may have been modeled off of Wagner’s setting of the same under the title “Attente.” Franz Liszt composed two versions of “**Oh! quand je dors.**” The first, with a virtuosic piano accompaniment, was composed in 1842, and the second, more lyrical and popular version, was written in 1859, which will be the one performed tonight.

Samuel Barber is a notable American composer of the 20th century for a wide range of music, including orchestral, choral, and vocal works. With libretto by Gian-Carlo Menotti (Barber’s partner in life and music), *Vanessa* received the Pulitzer Prize in 1958. **Roger Quilter** was an English composer of the early 20th century who was known for his sizable art song output. Adding to the drawing room ballad style, Quilter’s music is characterized as having flowing vocal lines underlined by a distinctly recognizable piano accompaniment. **Sergei Rachmaninoff**, while mostly known for his dense, brooding piano works, also has a collection of over seventy vocal works that are just as representative of his compositional style.

Il Barbiere di Siviglia, based off of the play of the same name by Pierre Beaumarchais (*Le Barbier de Séville*, 1775), tells the story of Count Almaviva’s attempts to woo Rosina while in competition with Dr. Bartolo. Almaviva disguises himself as a poor student named Lindoro in order to see if Rosina would love him without his riches. In “Una voce poco fa,” Rosina has written a love letter to Lindoro in response to his flirtations.

These last four years that I have spent at USU have been the most enjoyable and rewarding years of my life thus far, and I am so grateful for the guidance and care that I received from Dr. Cindy Dewey, Prof. Dallas Heaton, and the rest of the voice faculty.

I would also like to thank my family for wholeheartedly supporting my decision to study music and always being the ones to tell me that I sang well (even on days when I did everything but that).

And, of course, I would like to thank my wonderful peers and friends for teaching me the joys of performance through their example and support.



Senior Recital of

- EMILY COTTAM, MEZZO-SOPRANO -

with

- DALLAS HEATON, PIANO -

Sunday, April 9, 2017

6:00PM

Caine Performance Hall

