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Senior Voice Recital

Evelyn R. Fajardo

Loyola Marymount University, efajardo@lion.lmu.edu

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Senior Voice Recital

A thesis submitted in partial satisfaction
of the requirements of the University Honors Program
of Loyola Marymount University

by

Evelyn Fajardo

April 2nd, 2016

LOYOLA MARYMOUNT UNIVERSITY

COLLEGE OF COMMUNICATION AND FINE ARTS

DEPARTMENT OF MUSIC

PRESENTS



Evelyn Fajardo

SOPRANO

IN A SENIOR RECITAL

WITH

VALERIA MORGOVSKAYA, PIANO

8:00 PM

SATURDAY, APRIL 2, 2016

MURPHY RECITAL HALL

FREE AND OPEN TO THE COMMUNITY

PROGRAM

Strike the Viol
from *Come, Ye Sons of Art*
Hark! The Ech'ing Air
from *The Fairy Queen*

Henry Purcell
(1659-1695)

Valeria Morgovskaya, harpsichord
Shanon Zusman, viola da gamba

Au bord de l'eau
Les berceaux

Gabriel Fauré
(1845-1924)

Valeria Morgovskaya, piano
(accompanist throughout this program)

Gretchen am Sprinrade

Franz Schubert
(1797-1828)

Allerseelen
Morgen

Richard Strauss
(1864-1949)

In uomini, in soldati
from *Così fan tutte*

Wolfgang Amadeus Mozart
(1756-1791)

INTERMISSION

Selections from *Oh No: Six Creeley Songs*
Consolatio
Nature Morte
A Piece
Oh No
Lights

Mark Sava
(b. 1954)

Estrellita

Manuel María Ponce
(1882-1948)

Vals de Angelita
from *Château Margaux*

Manuel Fernández Caballero
(1835-1906)

Grace

Michael Tilson Thomas
(b. 1944)

This performance is being recorded for archive and broadcast purposes.
Kindly reserve your applause until the end of each section of the program.

PROGRAM NOTES

Henry Purcell, Baroque composer active during the English Restoration period, was renowned for his expertise in setting English text. He is remembered today for his particular success in staged works, such as the opera *Dido and Aeneas*. However, this was the only true opera Purcell ever wrote; many of his other works are best described as semi-operas, which are both spoken and sung.

As the favorite composer of King William III, Purcell was commissioned to compose odes for the birthday of Queen Mary. "Strike the Viol" comes from the last of these odes, *Come, Ye Sons of Art*, which explains the call to make music and "Sing [his] Patronesse's Praise."

Of Purcell's semi-operas, *The Fairy Queen* is particularly full of charming arias. It is based on Shakespeare's *A Midsummer Night's Dream*, though Purcell did not set any of Shakespeare's original text. "Hark! the Ech'ing Air" is a favorite recital piece because of its plentiful stretches of florid runs, requiring a great deal of virtuosity.

Both of these pieces will be accompanied by basso continuo, which was the standard form of accompaniment in the Baroque era. Basso continuo is characterized by a low sustained bass line, executed today by a viola da gamba, and a chord-producing instrument such as the harpsichord.

Gabriel Fauré was one of the most influential composers of French art song, or *mélodies*. His lifespan links the ends of Romanticism to the rise of Modernism, and he had a great deal of influence on 20th century composers such as his student Maurice Ravel. His music has become standard repertoire for all voice students.

Les berceaux and *Au bord de l'eau* are both settings of poems by René François Sully-Prudhomme, who was the first winner of the Nobel Prize in Literature in 1901. *Au bord de l'eau* depicts two lovers' care-free afternoon near the water's edge. Fauré portrays the easy movement of the water in the flowing vocal line, which floats over a light accompaniment like the clouds that pass over the lovers.

Les berceaux, composed four years later, compares the rocking of a ship at sea to the rocking of a cradle. It is a deeply melancholy piece from the point of view of a woman who stays home rocking her child to sleep while her husband goes off to sea. Fauré illustrates the rocking of the water and cradle with a beautiful undulating piano melody.

In just 32 years of life, **Franz Schubert** graced the world with over 600 Lieder, or German art songs. Schubert revolutionized Lieder by introducing complex harmonies and giving the piano parts an equal say in the song's storytelling. Though *Gretchen am Spinnrade* is one of

Schubert's earliest published songs—having written it at the age of 17—it remains one of his most popular masterpieces.

The text from *Gretchen am Spinnrade*, or "Gretchen at the spinning wheel," is taken from Johann Wolfgang von Goethe's epic poem *Faust*. Schubert vividly depicts the spinning of Gretchen's spinning wheel with a weaving melody in the higher part of the piano. The steady rhythm in the bass can be interpreted in two ways: both as the treadle of the spinning wheel and as Gretchen's heartbeat.

This piece evokes a strong sense of anxiety as Gretchen contemplates the way in which her consuming love for Faust has robbed her of all peace of mind. This tension builds as Gretchen recalls Faust's smile, gaze, touch, and finally, his kiss. Schubert masterfully illustrates the moment Gretchen is overwhelmed by the memory of Faust's kiss with a complete ceasing of the spinning and treadle/heartbeat. Be sure to listen for the way the piano slowly resumes its spinning as Gretchen resigns herself to her destructive desire.

Richard Strauss was a German composer of the late Romantic era, renowned for his operas, orchestral works, and Lieder. His mastery of orchestral texture can be heard even in the piano accompaniment of his songs, which are complete partners with the vocal line and superb in their own right.

"Allerseelen" is the German name for the feast of All Soul's Day, which is celebrated every year on November 2nd. Strauss's *Allerseelen* tells the story of one who welcomes back the soul of their deceased love for the day, wishing to relive the life they led together once upon a time in May. The piece evokes a strong sense of melancholy, ending bittersweetly as the lover left behind accepts that their beloved lives on only in their memory.

Morgen! is the last song in a set that Strauss wrote for his wife Pauline as a wedding gift. As such, this piece creates a deeply romantic atmosphere, beginning first with the tender, wordless music of the piano and enhanced later by the exquisite poetry. *Morgen!* is intimate and quietly euphoric, stunning in its perfect depiction of pure love.

Wolfgang Amadeus Mozart's short life saw some of the most prodigious work in music history, especially in concertos, symphonies, and opera. He refused to work within the patronage system typical of composers at the time, instead choosing to live off of commissioned works. He consequently spent the last several years of his life in poverty.

During this impoverished time, Mozart premiered *Così fan tutte* ("Women are like that") in 1790. Italian *opera buffa*, or comic opera, was extremely popular throughout Europe at the time. Thus, Mozart

composed three Italian comic operas on libretti by Lorenzo Da Ponte, of which *Così* was the third. It tells the story of two men who pretend to go off to war and disguise themselves as suitors to discover whether their fiancées will remain faithful in their supposed absence.

In the Act I aria "In uomini, in soldati," the clever housemaid Despina encourages the young women to take lovers while their fiancées are away. She justifies this by proclaiming that all men are fickle and uncaring toward women, so she advocates for women to retaliate in the same way. Though the opera is often criticized for supposedly supporting the idea that women are unfaithful by nature, Despina's character voices the idea that men are just as unfaithful, if not more so, than women.

Mark Saya is currently the Chair of the Department of Music at Loyola Marymount University, where he oversees the music theory and composition programs. He has composed a variety of works for solo piano and percussion ensembles, and has written over 50 songs for voice and instruments.

Oh No: Six Creeley Songs explores the elegance of Robert Creeley's poetry through equally sparse musical settings. The bleak, moody "Consolatio" is a study in expanding and contracting arpeggiated chords. "Nature Morte" quickly reiterates the same tone cluster throughout most of the song, illustrating the way life can sometimes move quickly without actually going anywhere. "A Piece" uses all of twelve pitches of the chromatic scale, once each; the entire piece is six bars long (see below). "Oh No" quotes the first measures of Ignacy Jan Paderewski's Minuet in G, repeating them over thirty times to create a sense of "amusing hell," as Saya describes it. Its lighthearted tonality is contrasted with the vocal line, which is often in a different key and meter. Finally, "Lights" employs only four pitches, combining them into an anxious melody shared by both the piano and voice, though they are often unaligned.

A Piece

Robert Creeley
Extremely cool, by the numbers ♩ = 48

Mark Saya

voice

1 *p* 2 3 4 *pp* 5 *ppp* 6

One and one, two, three.

piano

pp *p* *ppp* *p* *p* *pp*

*A Piece' from Work, © 1967 by Robert Creeley

Los Angeles
September, 1999

Manuel María Ponce was a Mexican composer known for incorporating aspects of traditional Mexican music into his classical compositions. He studied music for several years in Europe, where he was greatly influenced by Romanticism, Debussy and Ravel's Impressionism, and the idea of musical Nationalism.

Married to singer Clementina Maurel, Ponce arranged many Mexican folk songs for voice and piano, as well as composed several original art songs. "Estrellita" is his most famous original, and it is easy to hear why: the lush piano music and soaring vocal melody create an immediate sense of nostalgia in this little gem of a piece. The music is tender but ardent as a young woman begs a distant star to give her some clue as to whether the love she feels is reciprocated.

Despite being the youngest of eighteen children, Spaniard **Manuel Fernández Caballero** made a name for himself as a composer of Spanish zarzuela, a type of staged work similar to opera where arias, duets, and ensemble parts are interspersed between spoken dialogue, much like modern musical theater. Caballero composed close to 200 of these works, alternating his time between composition and conducting in Spain, Portugal, and Latin America.

A particularly funny zarzuela is entitled *Château Margaux*, which tells the story of a pair of newlyweds who wishes to impress the groom's wealthy relatives, as he is to become their heir. Before the high-stakes meeting, Angelita drinks several glasses of Château Margaux to ease her nerves. She then meets her husband's family whilst very tipsy, singing this highly amusing waltz and scandalizing the relatives. "Vals de Angelita" sings praises to the wonderful characteristics of her beloved Bordeaux wine.

Michael Tilson Thomas is currently the music director of the San Francisco Symphony and the artistic director of the New World Symphony Orchestra. He is known for his interpretations of Gustav Mahler's symphonies and, as a composer himself, for strongly supporting contemporary American music. His most notable mentor was world-renowned conductor and composer Leonard Bernstein, for whom *Grace* was composed as a way to honor him on his 70th birthday.

As referenced by the title, *Grace* is a prayer of thanksgiving for all the people that have contributed to the making and enjoyment of music, including a brief reference to Bernstein's *West Side Story*. It also voices hope that all those sharing this earth will one day hear each other's cries, realize that we are all connected, and know that "life is good." In this final song, I want to express my great gratitude for all those who have been a part of my musical journey and pray that our violence-torn world will soon find peace.

Thank you to everyone who took the time out tonight to join me on one of the most important days of my life so far. Your presence here means more than you know, and I genuinely cannot express my gratitude enough. I would especially like to thank my parents for their constant support, my family for travelling all the way down to Los Angeles to be with me today, and the music faculty at LMU for their mentorship. My time here has been particularly affected by the guidance of Dr. Virginia Saya, Dr. Mary Breden, and Dr. Karl Snider—thank you, from the bottom of my heart, for challenging me as both a musician and a person. Thank you also to Dr. Mark Saya for always having a word of encouragement and for the honor of entrusting me with your music. Lastly, I want to thank all the music students I have had the pleasure of working with for these last four years. Our long nights of studying for theory exams, writing music history papers, going abroad together, and supporting each other's music is something I will carry in my heart always. God bless you all.

~ Evelyn Raquel Fajardo