

2016

## Concert recording 2016-11-19

Ashlyn Berry

Helena Aung

Follow this and additional works at: <https://scholarworks.uark.edu/musccr>



Part of the [Music Performance Commons](#)

---

### Citation

Berry, A., & Aung, H. (2016). Concert recording 2016-11-19. *Concert Recordings*. Retrieved from <https://scholarworks.uark.edu/musccr/251>

This Music Performance is brought to you for free and open access by the Music at ScholarWorks@UARK. It has been accepted for inclusion in Concert Recordings by an authorized administrator of ScholarWorks@UARK. For more information, please contact [ccmiddle@uark.edu](mailto:ccmiddle@uark.edu).

MUSIC  
UNIVERSITY  
OF ARKANSAS

The University of Arkansas  
Fulbright College of Arts & Sciences  
Department of Music presents

# Ashlyn Berry, Soprano

## Senior Recital

Helena Aung, piano

Saturday, November 19<sup>th</sup>, 2016

6:00 p.m. - Stella Boyle Smith Concert Hall

---

Wir eilen mit schwachen  
from *Cantata 78*

J. S. Bach  
(1685-1750)

with Kaci Berry – *alto*

Dein Angesicht

Robert Schumann  
(1810-1856)

Der Schmetterling

Franz Schubert  
(1797-1828)

Mai  
Automne

Gabriel Fauré  
(1845-1924)

Panis Angelicus

Cesar Franck (1822-1890)

with Professor David Malis – *baritone*

“The Black Swan”

Gian Carlo Menotti (1911-2007)

“Monica’s Waltz”

from *The Medium*

---



## Program Notes

---

*Wir eilen mit schwachen* is the second movement of Bach's chorale cantata number 78, *Jesu, der du meine Seele*. He wrote this cantata during his second year as Cantor at St. Thomas' Church in Leipzig. It was written for a very specific day, the fourteenth Sunday after Trinity. It was first performed on September 10<sup>th</sup>, 1724. The movements in this cantata greatly contrast each other; the first piece has a much more somber character and a loud orchestral accompaniment, in comparison to the second movement, *Wir eilen mit schwachen*, which is a playful and light duet with a thin and light accompaniment, originally set as cello and organ. The idea of 'hastening to Christ' is illustrated in the consistent eighth note pattern throughout the entirety of the piece, and the tonality of the intertwining vocal parts helps to demonstrate the eagerness and unity in the prayer. <sup>1</sup>

Wir eilen mit schwachen, doch emsigen  
Schritten,

O Jesu, o Meister, zu helfen zu dir.  
Du suchest die Kranken und Irrenden  
treulich.

Ach höre, wie wir Die Stimmen erheben,  
um Hülfe zu bitten!

- Es sei uns dein gnädiges Antlitz erfreulich!

We hasten with weak, yet eager steps,

O Jesus, O Master, to you for help.  
You faithfully seek the ill and erring.

Ah, how we lit up our voices to beg  
for help!

Let Your gracious countenance be  
joyful to us! <sup>2</sup>

---

<sup>1</sup> Liebergen, Patrick M. "Masterwork Duets for Women." Google Books. Accessed October 10, 2016.  
<https://books.google.com/books?id=C6lyCgAAQBAJ>.

<sup>2</sup> Delal, Pamela. "Bach Cantata Translations." Emmanuel Music. Accessed October 5, 2016.  
[http://www.emmanuelmusic.org/notes\\_translations/translations\\_cantata/t\\_bwv078.htm](http://www.emmanuelmusic.org/notes_translations/translations_cantata/t_bwv078.htm).



Schumann's *Dein Angesicht* was composed in 1840, when Schumann's focus was exclusively on vocal composition. His ideal lied balanced between the simplistic and the elegant. While the accompaniment is more musically decorative, the melody itself is fairly simple and "singable." It was originally a part of a song cycle entitled *Dichterliebe*, ("A Poet's Love"), composed of 20 different pieces, but it was later removed from the final edition, along with three other songs, leaving the final edition to have 16 songs.<sup>3</sup> The texts for these songs comes from Heinrich Heine's *Lyriscs Intermezzo* (1822), a collection of 65 poems that tells the story of a knight who is sorrowful all day until the night comes, bringing his fairy bride, with whom he dances until the morning comes once again. *Dein Angesicht* starts out as a simple and sweet love song, but, towards the end, begins to take a gloomy aspect, which Schumann wrote to lead perfectly into the next song in the cycle.<sup>4</sup>

Dein Angesicht so lieb und schön,  
das hab' ich jüngst im Traum geseh'n;  
es ist so mild und engelgleich,  
und doch so bleich, so schmerzenreich.

Your face so sweet and fair  
Lately in a dream I saw,  
So mild and angel-like,  
Yet so pale, so full of pain.

Und nur die Lippen, die sind rot;  
bald aber küßt sie bleich der Tod.  
Erlöschen wird das Himmelslicht,  
das aus den frommen Augen bricht.

And your lips, they alone are red;  
But soon will death kiss them pale.  
Out will go the heavenly light  
That shines from your gentle eyes.

---

<sup>3</sup> "Dichterliebe." The Oxford Dictionary of Music, 2nd ed. rev.. Oxford Music Online. Oxford University Press, accessed October 8, 2016, <http://0-www.oxfordmusiconline.com.library.uark.edu/subscriber/article/opr/t237/e2942>.

<sup>4</sup> Finson, Jon W. "Robert Schumann." Google Books. Accessed October 8, 2016. <https://books.google.com/books?id=tZG5XXlziRUC>.



Schubert was the son of a schoolmaster in Austria. He wrote his first opera in 1814, the first of many stage-works, but none of which were successful. He did, however, write approximately 600 songs in 1815. Schubert wrote many songs inspired by seasons, incorporating playful ornamentations to represent butterflies, birds, flying, etc. *Der Schmetterling* represents Schubert's style with the playful bouncing of the accompaniment, illustrating the butterfly quickly flitting from one flower to the next, as well as the smooth gliding of the melody in the vocal part, representing how a butterfly gracefully glides through the air.<sup>5</sup>

Wie soll ich nicht tanzen,  
Es macht keine Mühe,  
Und reizende Farben  
Schimmern hier im Grünen.  
Immer schöner glänzen  
Meine bunten Flügel,  
Immer süßer hauchen  
Alle kleinen Blüten.

Why should I not dance?  
It is no trouble to me,  
and delightful colors  
Shimmer here in the green.  
Ever fairer gleam  
my colorful wings,  
ever sweeter breathe  
All the small blossoms.

Ich nasche die Blüten,  
Ihr könnt sie nicht hüten.

I'm tasting the blossoms,  
You cannot protect them!

Wie groß ist die Freude,  
Sei's spät oder frühe,  
Leichtsinnig zu schweben  
Über Tal und Hügel.  
Wenn der Abend säuselt,  
Seht ihr Wolken glühen;  
Wenn die Lüfte golden,  
Scheint die Wiese grüner.

How great is the joy,  
be it late or early,  
of floating lightly  
Over valley and hill.  
When evening rustles,  
you see the clouds glowing;  
when the air turns golden,  
The meadow seems greener.

Ich nasche die Blüten,  
Ihr könnt sie nicht hüten.

I'm tasting the blossoms,  
You cannot protect them.<sup>6</sup>

---

<sup>5</sup> "Schubert, Franz." The Oxford Dictionary of Music, 2nd ed. rev.. Oxford Music Online. Oxford University Press, accessed September 30, 2016, <http://0-www.oxfordmusiconline.com.library.uark.edu/subscriber/article/opr/t237/e9143>.

<sup>6</sup> Ezust, Emily. "The Butterfly (Schlegel, Set by Franz Peter Schubert) (The LiederNet Archive: Texts and Translations to Lieder, Méloides, Canzoni, and Other Classical Vocal Music)." The Butterfly (Schlegel, Set by Franz Peter Schubert) (The LiederNet Archive: Texts and Translations to Lieder, Méloides, Canzoni, and Other Classical Vocal Music). June 16, 2014. Accessed September 30, 2016. [http://www.lieder.net/lieder/get\\_text.html?TextId=14565](http://www.lieder.net/lieder/get_text.html?TextId=14565).



---

Fauré was the youngest of six children born to members of the minor aristocracy in France. He was sent to the village of Verniolle for four years for schooling, and would often play the harmonium in the chapel that was next door to the school. An elder blind woman who would come listen to Fauré and advise him wrote to his father about Fauré's musical gifts, and Fauré was then given to an instructor to begin his musical training. During the summer of 1853, an official at the Paris Assemblée heard Fauré play and advised his father to send him to study music in Paris. A year later, Fauré's father approved of a plan to prepare him to be a choirmaster, and in October of 1854, Fauré's musical cultivation began. His studies were mainly of church piano and organ music, as well as Renaissance polyphonic works, which all had a significant influence on the style he would develop.<sup>7</sup> In 1864, while still a pupil in Paris, Fauré offered six songs set to poetic texts by Victor Hugo to a publisher. *Mai* was one of these pieces, and was officially published in 1871. Fauré believed that he could never set a Hugo text in such a way that the text was successfully and completely portrayed, although he admitted that *Mai* was a charming song, nonetheless. The somewhat melancholy melody tied to the seemingly hopeful lyrics gives this impression that this is a song reminiscing and pining over a love lost.

---

Puis-que Mai tout en fleurs  
dans les prés nous réclame.  
Viens, ne te lasse pas  
de mêler à ton âme  
La campagne, les bois,  
les ombrages charmants,  
Les larges clairs de lune  
au bord des flots dormants:  
Le sentier qui finit  
où le chemin commence.  
Et l'air, et le printemps  
et l'horizon immense.  
L'horizon que ce monde  
attache humble et joyeux,  
Comme une lèvre au bas  
de la robe des cieux.

---

Since May in full flower  
in the meadows is calling us,  
Come, do not weary  
of mingling your soul  
With the countryside, the woods,  
the charming shadows,  
The wide patches of moonlight  
by the shore of the sleeping billows:  
The path that ends  
Where the road begins  
And the air and the spring  
And the immense horizon.  
The horizon that this world  
attaches, humble and joyful,  
like a lip to the bottom  
Of the sky's dress.<sup>8</sup>

---

<sup>7</sup> Jean-Michel Nectoux. "Fauré, Gabriel." Grove Music Online. Oxford Music Online. Oxford University Press, accessed October 3, 2016, <http://0-www.oxfordmusiconline.com.library.uark.edu/subscriber/article/grove/music/09366>.

<sup>8</sup> Translation provided by publisher



Viens, et que le regard  
des pudiques étoiles,  
Qui tombe sur la terre  
à travers tant de voiles.  
Que l'arbre pénétré  
de parfum et de chants.  
Que le souffle embrasé  
de midi dans les champs;  
Et l'ombre et le soleil,  
et l'onde, et la verdure,  
Et le rayonnement  
de toute la nature,  
Fassent épanouir,  
comme une double fleur,  
La beauté sur ton front  
et l'amour dans ton cœur!

Come, and may the gaze  
of the caste stars  
Which fall upon the earth  
Through so many veils,  
May the tree, penetrated  
With scents and songs,  
may the blazing breath  
of noon in the fields,  
And shadow and sun,  
water, and greenery,  
And the radiance  
of all nature,  
Make flourish,  
like a double flower,  
Beauty blossom on your forehead  
And love in your heart!<sup>9</sup>

---

The poem of *Automne* was published by Armand Silvestre (1837-1901) in 1880 and set to music by Fauré<sup>10</sup> two years before its publication, during the summer of 1878.<sup>11</sup> The inspiration for this musical setting was said to be a student of Faure's, Alice Boissonnet, whom Faure had come to fancy. He dedicated two other songs to her, *Les Berceaux*, (1879) and *Le Secret*, (1881). However, in 1881 she was said to have married another man. The repeating triplet pattern in the lower register of the piano perfectly emulates an October storm, the opposing rhythmic pattern serving as lightning and gentle thunder crashes.

---

Automne au ciel brumeux,  
aux horizons navrants.  
Aux rapides couchants,  
aux aurores pâlies,  
Je regarde couler,  
comme l'eau du torrent,  
Tes jours faits de mélancolie.

Autumn of misty skies,  
Of heart-rendering horizons.  
Of quick sunsets,  
of pallid dawns,  
I watch your days of melancholy  
flowing past like  
The water of the torrent.

---

<sup>9</sup> Translation provided by publisher

<sup>10</sup> Johnson, Graham. "Gabriel Faure." Google Books. Accessed October 12, 2016.  
<https://books.google.com/books?id=pCtURqmcybMC>.

<sup>11</sup> Nectoux, Jean-Michel, and Roger Nichols. "Google Books." Google Books. Accessed October 12, 2016.  
<https://books.google.com/books?hl=en>.



Sur l'aile des regrets  
mes esprits emportés,  
Comme s'il se pouvait  
que notre âge renaisse!  
Parcourent, en rêvant,  
les coteaux enchantés,  
Où jadis sourit ma jeunesse!

On the wing of regrets  
my spirits, born away,  
as if our years  
Could be reborn  
Dreaming, wander  
the enchanted hills  
Where my youth once smiled!

Je sens, au clair soleil  
du souvenir vainqueur,  
Refleurir en bouquet  
les roses déliées,  
Et monter à mes yeux des larmes,  
qu'en mon coeur,  
Mes vingt ans avaient oubliées!

I feel, in the bright sun  
of the victorious memory,  
The untied roses blooming  
again in bouquets  
And, rising to my eyes,  
tears which, in my heart,  
My twenty years had forgotten!<sup>12</sup>

---

Cesar Frank was a child prodigy at the piano, which his family attempted to capitalize on. His father took him all over the country to perform, hoping to create a career for him that mirrored that of Mozart. However, this dream was never truly fulfilled, and Frank went to the Paris Conservatory in 1836, where he later became a professor of organ. Frank originally composed *Panis Angelicus* while he was an organist at Sainte Clothilde for tenor, organ, harp, cello, and double bass.<sup>13</sup> It was later slightly altered and incorporated into the 1872 revision of the *Three-Voice Mass*.<sup>14</sup> He begins by presenting a theme, providing a melody to that theme, and then applies that theme into a canon setting. It immediately became a standard piece of repertory for the organ, and continues to be a standard piece to this day.

---

Panis angelicus  
fit panis hominum;  
dat panis coelicus  
figuris terminum;  
o res mirabilis!

Bread of Angels  
Made the bread of men;  
The bread of heaven  
puts an end to all symbols;  
Oh, miraculous thing!

---

<sup>12</sup> "MelodieTreasury Translations - Automne." MelodieTreasury Translations - Automne. Accessed October 12, 2016. [http://www.melodietreasury.com/translations/song27\\_Automne.html](http://www.melodietreasury.com/translations/song27_Automne.html).

<sup>13</sup> Halpern, Susan. "Susan Halpern Program Notes." 2015. Accessed October 4, 2016. <http://www.spiveyhall.org/wp-content/uploads/2015/09/BrewerJacobsProgramNotes.pdf>.

<sup>14</sup> Joseph Dyer. "Roman Catholic church music." Grove Music Online. Oxford Music Online. Oxford University Press, accessed October 4, 2016, <http://0-www.oxfordmusiconline.com.library.uark.edu/subscriber/article/grove/music/46758>.



Manducat Dominum  
pauper, pauper  
servus et humilis.  
pauper, pauper  
servus et humilis.

The Lord becomes our food,  
The poor, the poor,  
the servant, and humble.  
The poor, the poor,  
The servant, the humble.<sup>15</sup>

---

*The Black Swan* is an aria from Act 1 of *The Medium*, 1945, a tragic opera that led to Menotti's first international success. The opera is about a young girl named Monica, her mother Madame Flora, and her mother's mute servant boy, Toby. Toby and Monica begin to fall in love, but Madame Flora has a terror-stricken fit, believing she is being choked by a phantom. She blames Toby for it, and when he does not confess, engulfs in a drunken rage towards Toby. Monica interrupts the drunken rage with a dark lullaby, *The Black Swan*.

---

*Monica's Waltz* is an aria from Act 2 of *The Medium*. Toby, the mute servant boy, performs a puppet show for Monica, and then attempts to confess his love for her, but becomes frustrated because of his inability to communicate his affections. Once Monica realizes what he is trying to do, she has him kneel down before her, and then goes behind him and plays out a conversation between the two of them where Toby confesses his love and Monica responds. At first, Toby plays along, using it as an outlet to show Monica his feelings for her, but in the end he becomes too emotional because of the game. Monica then shows Toby that she also has feelings for him. Following this interaction between the two, Madame Flora returns, still enraged because she believes Toby played a trick on her and he will not confess, and she throws him out of the house. She then proceeds to drink herself into a slumber, and Toby sneaks back into the house to collect his things. However, Madame Flora is awoken and believes the phantom is once again in the house, so Toby hides behind the curtain of the puppet station that was used during the beginning of *Monica's Waltz*. She sees the curtain move, and shoots at the curtain. Monica, hearing the shots, runs into the room to see her mother waving the gun in the air, shouting "I've killed the ghost!" and turns around to see Toby's lifeless body on the floor. As the curtain slowly falls down, Madame Flora quietly whispers, "Was it you?"

---

<sup>15</sup> Lovato, Miley. "Bread of Angels (Panis Angelicus)." Panis Angelicus Lyrics English Translation (Version #2). January 6, 2015. Accessed October 4, 2016. <http://lyricstranslate.com/en/panis-angelicus-bread-angels.html#songtranslation>.



## **SPECIAL THANKS**

**Thank you to all my friends and family who have helped me get to this point.**

**Thank you to my parents and sister, who have continued to support and encourage me.**

**Thank you to Professor David Malis, who has been my instructor for the last 3 and a half years.**

**Thank you to my friends who have helped me and encouraged me along the way.**

**I could not have gotten here without any of you! Thank you for blessing me with your support, love, and friendship.**

---

**Ms. Berry is a student of Professor David Malis.**

**This Recital is given in partial fulfillment of the Bachelor of Music in Music Education degree.**

**We hope you enjoy tonight's performance.**

**If you'd like information on future Music Department performances, please visit our calendar of events online - <http://music.uark.edu>**

**Ushering and stage management for this concert are provided by Sigma Alpha Iota and Phi Mu Alpha.**