

SENIOR RECITAL

Lily Falberg, voice

Student of Kirsten Gunlogson

with

Billy Scharfenberger, piano

Eidson-Duckwall Recital Hall

Saturday, November 16, 2024 • 8:00 P.M.

V'adaro, pupille

Giulio Cesare in Egitto

George Frideric Handel

(1685-1759)

Un moto di gioia

Le nozze di Figaro

Wolfgang Amadeus Mozart

(1756-1791)

Cuatro madrigales amorosos

I. ¿Con qué la lavaré?

II. Vos me matásteis

III. ¿De dónde venís, amore?

IV. De los álamos vengo, madre

Joaquín Rodrigo

(1901-1999)

Nur wer die Sehnsucht kennt

Robert Schumann

(1810-1856)

Lied der Mignon

Franz Schubert

(1797-1828)

Pause

Deux Romances

I. Romance

II. Les cloches

Claude Debussy

(1862-1918)

Nuit d'étoiles

Paper Wings

II. Paper Wings

IV. Route To The Sky

Jake Heggie

(b. 1961)

Breathe

In The Heights

Lin Manuel-Miranda

(b. 1980)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree in Music Education.

George Frideric Handel, “V’adoro, pupille” From *Giulio Cesare in Egitto* (Julius Caesar in Egypt)

George Frideric Handel (1685-1759) was a German-British composer. He received his music education in Hamburg, and later in Italy. Following, he worked as a composer primarily in England. He was an internationally famous composer and the first composer whose music has been regularly performed throughout history. Although he had several patrons, he largely wrote music for the general public, which contributed to his great fame. For much of his life, he composed and directed operas that blended national styles. For example, recitatives in German and arias in Italian, overtures, and dances based on French styles, and German counterpoint and orchestration.

“V’adoro, pupille” is a well-known aria from George Frideric Handel's opera *Giulio Cesare in Egitto*, which premiered in 1724. In this aria, Cleopatra, one of the main characters, sings to seduce Julius Caesar. Cleopatra is attempting to charm Caesar by performing as a character in an elaborate stage scene. The aria is both seductive and graceful, reflecting Cleopatra's desire to win Caesar's favor. Musically, it is a da capo aria, meaning it has a structure of A-B-A, where the singer returns to the opening section after a contrasting middle part, often with added embellishments the second time around. The aria showcases Handel's ability to blend emotional depth with musical beauty, and Cleopatra's character in this moment is both powerful and captivating.

“V’adoro, pupille”

V'adoro, pupille,
saette d'amore,
le vostre faville
son grate nel sen.

Pietose vi brama
il mesto mio core,
ch'ogn'ora vi chiama
l'amato suo ben.

“Sweet eyes, darts of love”

Sweet eyes, darts of love,
I adore you.
Your sparks are welcome guests
in my breast.

My sorrowful heart desires you
to be merciful,
for its beloved calls out
unceasingly for you.

Translation © Andrew Schneider

Wolfgang Amadeus Mozart, “Un moto di gioia,” K. 579
From *Le nozze di Figaro* (*The Marriage of Figaro*)

Wolfgang Amadeus Mozart (1756–1791) was an Austrian composer and one of the most influential figures in Western classical music. Born in Salzburg, he was a child prodigy who began composing at the age of five and performed before European royalty by the age of six. Over his short life, Mozart composed more than 600 works, including symphonies, operas, chamber music, piano concertos, and choral pieces. His most famous operas include *The Marriage of Figaro*, *Don Giovanni*, and *The Magic Flute*. Mozart’s music has left an indelible mark on the history of music, influencing countless composers who followed him.

"Un moto di gioia" is a lively aria sung by the character Susanna in an alternate version of *Le Nozze di Figaro*. In the aria, Susanna expresses a sudden burst of joy and excitement as she looks forward to reuniting with her beloved Figaro. She teases Figaro, playfully hinting at her feelings and her plans to outwit the Count. The aria is light and cheerful, capturing Susanna's wit, charm, and anticipation in a moment of happiness. It is often performed as a standalone concert piece due to its delightful, buoyant character.

“Un moto di gioia”

Un moto di gioia
Mi sento nel petto,
Che annunzia diletto
In mezzo il timor!

Speriam che in contento
Finisca l'affanno
Non sempre è tiranno
Il fato ed amor.

“An emotion of joy”

An emotion of joy
I feel in my heart
that says happiness is coming
in spite of my fears.

Let us hope that the worry
will end in contentment.
Fate and love are
not always tyrants.

Translation © John Glenn Paton

Joaquín Rodrigo, *Cuatro Madrigales Amatorios*

Joaquín Rodrigo (1901-1999) was a Spanish composer from Valencia, Spain. At age three, he had lost his sight completely due to the illness of diphtheria. However, he grew inquisitive over music and at age 8 started to learn solfege, piano, and violin. By age 16, he had started studying harmony and composition. Despite being best known for his guitar music, he never really mastered the instrument. He wrote all of his compositions in Braille and they were transcribed upon publication. Rodrigo has always loved Spanish literature, culture, and tradition as it surrounded him throughout his schooling. Because of this, he loved to combine with music.

With all of these factors came the song cycle *Cuatro Madrigales Amatorios* (Four Madrigals of Love). The four poems are of indeterminate authorship but come from a collection of poetry called *Recopilación de sonetos y sonatas y villancicos a cuarto y a cinco* (1560). In 1947, Rodrigo chose poems from this collection and composed his arrangements for voice and piano, followed by versions for voice and orchestra in 1948. Each piece is dedicated to a different soprano, all of whom were students of Lola Rodríguez Aragón, a singer, vocal teacher, and godmother to Rodrigo's daughter, Cecilia.

Even though brief, each piece depicts a different emotional state. The first, “**¿Con qué la lavaré?**” reflects that whereas wives and mothers may bathe in lemon water, the poet's face is washed only in tears of grief and sorrow. Followed by “**Vos me matásteis**” which depicts the infatuation with someone who was seen only briefly but left a great impact. It conveys the sadness of the poet, devastated by love after seeing a beautiful girl by a river. Next is “**¿De dónde venís, amore?**” A much more playful and lighthearted piece, as the poet claims to know where the beloved has been. Lastly, “**De los álamos vengo, madre.**” closes the song cycle with the exuberant outpourings of love in its prime.

¿Con qué la lavaré?

¿Con qué la lavaré
la tez de la mi cara?
¿Con qué la lavaré,
Que vivo mal penada?

Lávanse las casadas
con agua de limones:
lávome yo, cuitada,
con penas y dolores.
¿Con qué la lavaré,
que vivo mal penada?

With what shall I wash?

With what shall I wash
the skin of my face?
With what shall I wash it?
I live in such sorrow.

Married women wash in lemon water:
in my grief I wash
in pain and sorrow.
With what shall I wash it?
I live in such sorrow

Vos me matásteis

Vos me matásteis,
niña en cabelo,
vos me habéis muerto.

Riberas de un río
ví moza vírgo,
Niña en cabelo,
vos me habéis muerto.
Niña en cabelo
vos me matásteis,
vos me habéis muerto.

¿De dónde venís, amore?

¿De dónde venís, amore?
Bien sé yo de dónde.
¿De dónde venís, amigo?
Fuere yo testigo!
¡Ah!
Bien sé yo de dónde.

De los álamos vengo, madre

De los álamos vengo, madre,
de ver cómo los menea el aire.

De los álamos de Sevilla,
de ver a mi linda amiga,
de ver cómo los menea el aire.

De los álamos vengo, madre,
der ver cómo los menea el aire.

Translation © Richard Stokes

You killed me

You killed me,
girl with hair hanging loose,
you have slain me.

By the riverbank
I saw a young maiden.
Girl with hair hanging loose,
you have slain me.
Girl with hair hanging loose,
you have killed me,
you have slain me.

Where hast thou been, my love?

Where hast thou been, my love?
I know well where.
Where hast thou been, my friend?
Were I a witness
ah!
I know well where!

I come from the poplars, mother

I come from the poplars, mother,
from seeing the breezes stir them.

From the poplars of Seville,
from seeing my sweet love,
from seeing the breezes stir them.

I come from the poplars, mother,
from seeing the breezes stir them.

Robert Schumann, “Nur wer die Sehnsucht kennt”

Robert Schumann (1810–1856) was a German composer and music critic known for his influential Romantic works. Born in Zwickau, he initially studied law but turned to music, creating notable piano pieces like *Carnaval* and *Kinderszenen* and expressive lieder. Schumann founded the music journal *Neue Zeitschrift für Musik*, promoting composers like Chopin and Brahms. His tumultuous personal life, including struggles with mental health and his marriage to pianist Clara Wieck, deeply influenced his music, leaving a lasting impact on the development of the symphony, chamber music, and art song.

“Nur wer die Sehnsucht kennt” (Only Those Who Know Longing) is a song composed by Robert Schumann, part of his *Liederkreis*, Op. 39, which is set to music poems by Johann Wolfgang von Goethe. The piece reflects themes of longing and unfulfilled desire, capturing the essence of romantic yearning. In the song, the speaker expresses that only those who have experienced deep longing can truly understand its pain and beauty.

“Nur wer die Sehnsucht kennt”

Nur wer die Sehnsucht kennt
Weiss, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh' ich an's Firmament
Nach jener Seite.
Ach! der mich liebt und kennt
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiss, was ich leide

“Only those who know longing”

Only those who know longing
Know what I suffer!
Alone and cut off
From every joy,
I search the sky
In that direction.
Ah! he who loves and knows me
Is far away.
My head reels,
My body blazes.
Only those who know longing
Know what I suffer!
Translation © Richard Stokes

Franz Schubert, “Lied der mignon”

Franz Schubert (1797–1828) was an Austrian composer renowned for his contributions to the Romantic music canon. Born in Vienna, he displayed musical talent early on and became known for his lieder (songs), with *Die schöne Müllerin* and *Winterreise* being among his most famous cycles. Schubert's music is characterized by its lyrical melodies, rich harmonies, and emotional depth, blending Classical forms with Romantic expressiveness.

“Lied der Mignon” is a song composed by Franz Schubert. It is based on the poem by Johann Wolfgang von Goethe that Schumann used in his composition. The piece is a poignant

expression of longing and desire, sung from the perspective of Mignon, a character who yearns for love and a sense of belonging.

“Lied der Mignon”

Nur wer die Sehnsucht kennt
Weiss, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh' ich an's Firmament
Nach jener Seite.
Ach! der mich liebt und kennt
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiss, was ich leide!

“Only he who knows longing”

Only he who knows longing
knows what I suffer.
Alone, cut off
from all joy,
I gaze at the firmament
in that direction.
Ah, he who loves and knows me
is far away.
I feel giddy,
my vitals are aflame.
Only he who knows longing
knows what I suffer.

Translation © Richard Wigmore

“Robert Schumann.” *Wikipedia*, Wikimedia Foundation, 5 Oct. 2024, en.wikipedia.org/wiki/Robert_Schumann.

“Franz Schubert.” *Wikipedia*, Wikimedia Foundation, 26 Sept. 2024, en.wikipedia.org/wiki/Franz_Schubert.

Works by Claude Debussy

Claude Debussy (1862–1918) was a French composer and one of the most influential figures in classical music. Recognizing his musical talent early on, Debussy was admitted to the Paris Conservatoire at age 10, where he studied piano, composition, and music theory. Debussy's most famous works include *Clair de Lune* from *Suite Bergamasque*, *Prélude à l'après-midi d'un faune*, and *La Mer*. He drew inspiration from nature, literature, and non-Western music, such as the Javanese gamelan, which he encountered at the 1889 Paris Exposition. Debussy sought to break away from traditional musical structures, favoring fluidity and atmospheric soundscapes. His music emphasizes tone color, texture, and innovative harmonies.

“Romance”

From *Deux Romances*

“Romance” is a short, lyrical art song composed in 1891, set to a poem by Paul Bourget. This song is the first in the *Deux Romances* collection. The song reflects a romantic and introspective mood, typical of Debussy's early vocal compositions. The poem expresses longing and emotional vulnerability. The speaker reflects on a past love or ideal, lamenting that their heart, once passionate, is now cold. They seem to yearn for a rekindling of those emotions but remain uncertain and pensive about the possibility. The words evoke a sense of melancholy, regret, and distant, unreachable love.

“Romance”

L'âme évaporée et souffrante,
L'âme douce, l'âme odorante
Des lis divins que j'ai cueillis
Dans le jardin de ta pensée,
Où donc les vents l'ont-ils chassée,
Cette âme adorable des lis?

N'est-il plus un parfum qui reste
De la suavité céleste
Des jours où tu m'enveloppais
D'une vapeur surnaturelle,
Faites d'espoir, d'amour fidèle,
De béatitude et de paix?

“The spent and suffering soul”

The spent and suffering soul,
The sweet soul, the soul steeped
In the divine lilies I gathered
In the garden of your thoughts,
Where have the winds dispersed it,
This adorable lilies' soul?

Does not a single scent remain
Of the heavenly softness
Of the days when you enclosed me
In a supernatural mist,
Made of hope, of faithful love,
Of bliss and of peace?

Translation © Richard Stokes

“Les Cloches”

From *Deux Romances*

"Les Cloches" was composed in 1891, one of two in *Deux Romances*. The text describes the distant tolling of bells and the narrator's recollection of days gone by, of a happy time that is no more, at their sound. Inspired by this sound of bells, it uses shimmering, arpeggiated chords and fluid melodies to create an ethereal, dreamlike atmosphere. The music mimics the random tolling of distant bells, focusing on mood and tone rather than strict form. It reflects Debussy's early experimentation with impressionistic textures and harmonic innovation.

“Les Cloches”

Les feuilles s'ouvraient sur le bord des branches,
Déliatement.
Les cloches tintaient, légères et franches,
Dans le ciel clément.

Rythmique et fervent comme une antienne,
Ce lointain appel
Me remémorait la blancheur chrétienne
Des fleurs de l'autel.

Ces cloches parlaient d'heureuses années,
Et, dans le grand bois,
Semblaient reverdir les feuilles fanées
Des jours d'autrefois.

“The Bells”

The leaves opened upon the edge of the
branches,
Delicately.
The bells rang, light and free,
In the clear sky.

Rhythmically and fervently, like an antiphon,
This distant call
Reminded me of the Christian whiteness
Of altar flowers.

These bells told of happy years,
And, in the great forest,
Seemed to revive the withered leaves
Of days gone by.

Translation © Richard Stokes

“Nuit d'étoiles”

"Nuit d'étoiles" (*Night of Stars*) is a beautiful early art song composed in 1880, set to a poem by Théodore de Banville. It reflects a dreamy, romantic atmosphere, where nature and lost love intertwine. The poem describes a night under the stars, where the speaker, surrounded by the beauty of nature, laments a lost love. The stars, flowers, and natural world become symbols of the emotions the speaker once shared with the beloved. The speaker remembers moments of happiness but is now left with sorrow, as the memories of love are all that remain.

“Nuit d’étoiles”

Nuit d’étoiles,
Sous tes voiles,
Sous ta brise et tes parfums,
Triste lyre
Qui soupire,
Je rêve aux amours défunts.

La sereine mélancolie
Vient éclore au fond de mon cœur,
Et j’entends l’âme de ma mie
Tressaillir dans le bois rêveur.

Nuit d’étoiles ...

Je revois à notre fontaine
Tes regards bleus comme les cieux;
Cette rose, c’est ton haleine,
Et ces étoiles sont tes yeux.

Nuit d’étoiles ...

“Night of Stars”

Night of stars,
Beneath your veils,
beneath your breeze and fragrance,
Sad lyre
That sighs,
I dream of bygone loves.

Serene melancholy
Now blooms deep in my heart,
And I hear the soul of my love
Quiver in the dreaming woods.

Night of stars...

Once more at our fountain I see
Your eyes as blue as the sky;
This rose is your breath
And these stars are your eyes.

Night of stars...

Translation © Richard Stokes

“Classical Music: Baritone.” *Free Classical Music Online*,
[www.classicalconnect.com/Baritone/Debussy/Les_Cloches/4377#:~:text=Les%20cloches%20\(%E2%80%9CThe%20Bells%E2%80%9D,no%20more%2C%20at%20their%20sound](http://www.classicalconnect.com/Baritone/Debussy/Les_Cloches/4377#:~:text=Les%20cloches%20(%E2%80%9CThe%20Bells%E2%80%9D,no%20more%2C%20at%20their%20sound). Accessed 16 Oct. 2024.
“Claude Debussy.” *Wikipedia*, Wikimedia Foundation, 29 Sept. 2024, en.wikipedia.org/wiki/Claude_Debussy.

Jake Heggie, *Paper Wings*

Jake Heggie (1961-) is an American composer from West Palm Beach, Florida. He studied composition at UCLA under the guidance of mentors such as Johana Harris and later pursued a career in opera composition after a period as a professional accompanist and coach. His breakthrough opera, *Dead Man Walking* (2000), premiered at the San Francisco Opera and has since become a modern classic. Other major works include *Moby-Dick* (2010) and *Three Decembers* (2008). Heggie is celebrated for his lyrical, emotionally rich music, often exploring themes of compassion and redemption. He has collaborated with top artists like Joyce DiDonato and Renée Fleming, and his works continue to be performed worldwide, solidifying his place as a leading voice in contemporary opera.

Paper Wings is a song cycle composed by Jake Heggie in 1997, featuring texts by Heggie and mezzo-soprano Frederica von Stade. Written for von Stade, the cycle is a heartfelt tribute to

her daughters and reflects themes of childhood, family, and memory. The four songs in the set are playful, tender, and nostalgic, blending Heggie’s signature lyrical style with personal, intimate storytelling. *Paper Wings* showcases Heggie’s ability to create music that is both emotionally rich and deeply connected to the human experience.

2. “Paper Wings”

When I was young, I lived in Greece with my mother.
That’s right, Greece.
We lived in a house, a house with a great big balcony.
And Signorina, Signorina, Signorina - Ah! was my nanny. Ah!
One day, Signorina made me wings out of paper.
That’s right, paper wings.
And for days and days, I pretended to fly.
To fly over the rooftops of Athens.

4. “A Route To The Sky”

My mother taught me to fly
Not even knowing that she had done so.
I climbed on the roof - a complicated route to the sky
But the firemen got me down, oh, the firemen got me down!
Ah.
Lisa was eight when she climbed through a window out onto the roof.
Oh, when I saw how she’d done it, I nearly fainted,
So I went out after her.
(spoken: Lisa, don't move!)
Then we were both stuck.
Two trucks, an ambulance,
Two station wagons of rescue teams came to the house
And the firemen got us down,
Oh, the firemen got us down

“Sou-Music-Recital-Hall-V4.” SOU Academic Programs, sou.edu/academics/music/sou-music-recital-hall-v4/. Accessed 12 Sept. 2024.

“Jake Heggie.” *Wikipedia*, Wikimedia Foundation, 6 Sept. 2024, en.wikipedia.org/wiki/Jake_Heggie.
Jake Heggie, www.jakeheggie.com/. Accessed 12 Sept. 2024.

Lin Manuel-Miranda, “Breathe” From *In The Heights*

Lin-Manuel Miranda (1980-) is an American composer, lyricist, and actor, best known for creating the musicals *Hamilton* and *In the Heights*. Born in New York City, he blends hip-hop, Latin music, and traditional theater. *Hamilton* won numerous awards, including a Pulitzer Prize and 11 Tonys. Miranda also wrote songs for the Disney movie, *Moana* and is an advocate for arts education and Puerto Rican relief efforts.

"Breathe" from *In the Heights* is sung by Nina, a college student who returns to her Washington Heights neighborhood after struggling academically at Stanford. The song expresses her anxiety and feelings of failure, as she worries about disappointing her family and community, who have high expectations for her success. As Nina reflects on her challenges, she also finds comfort in the familiar support of her neighborhood, torn between her struggles and the pressure to make everyone proud. The song highlights themes of identity, self-worth, and the pressures of living up to others' expectations.

"Breathe"

Breathe
This is my street
I smile at the faces I've known all my life
They regard me with pride
And everyone's sweet
They say, "You're going places"
So how can I say that, while I was away
I had so much to hide?
Hey guys, it's me
The biggest disappointment you know
The kid couldn't hack it
She's back and she's walkin' real slow
Welcome home, just breathe
Just breathe

As the radio plays old forgotten boleros
I think of the days when this city was mine
I remember the praise
"Ay, te adoro, te quiero"
The neighborhood waved
And said, "Nina, be brave
And you're gonna be fine!"
And maybe it's me
But it all seems like lifetimes ago
So what do I say to these faces that I used to
know?
"Hey, I'm home?"

Hey
They're not worried about me
They are all counting on me to succeed
I am the one who made it out
The one who always made the grade
But maybe I should have just stayed home
When I was a child I stayed wide awake
Climbed to the highest place
On every fire escape
Restless to climb
I got every scholarship
Saved every dollar
The first to go to college
How do I tell them why
I'm coming back home?
With my eyes on the horizon
Just me and the GWB
Asking, "Gee, Nina, what'll you be?"

Straighten the spine, smile for the neighbors
Everything's fine, everything's cool
The standard reply, "Lots of tests, lots of papers"
Smile, wave goodbye and pray to the sky, oh, god
And what will my parents say?
Can I go in there and say...
"I know that I'm letting you down?"
Just breathe
